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Newsletter Mission Statement

FASSinate is published for the alumni, faculty, staff, friends and partners of the Faculty of Arts and Social Sciences. The newsletter is intended to communicate the Faculty's goals, strategic direction and activities in order to connect alumni to each other and the University.

We are FASS

Carleton University Art Gallery
Centre for Initiatives in Education
College of the Humanities (Greek and Roman Studies, and Religion)
Department of English Language and Literature
Department of French
Department of Geography and Environmental Studies
Department of History
Department of Philosophy
Department of Psychology
Department of Sociology and Anthropology
Institute for Cognitive Science
Institute for Comparative Studies in Literature, Art and Culture
Institute of African Studies
Institute of Interdisciplinary Studies
Pauline Jewett Institute of Women's and Gender Studies
School of Indigenous and Canadian Studies
School of Linguistics and Language Studies
School for Studies in Art and Culture (Art History, Film Studies, Music)
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Dean’s Message

Much has happened during my first nine months in the Dean’s office. Changes began toward the end of February last year when the Provost, Peter Ricketts, invited me to be Interim Dean of FASS for two years with a mandate for change. At the time, Catherine Khordoc was the Acting Dean from her role as Associate Dean of Students and was scheduled to go on sabbatical leave in July 2016. Immediately Catherine and I began to introduce several changes. As Acting Dean she hesitated to tie the hands of the next Dean, but together we were enabled to pursue common goals. Catherine has agreed to return to her role as Associate Dean of Student Affairs following her sabbatical. Susan Whitney, who has been acting in this role for two years since she filled in for Catherine when she became Dean, has done a marvelous job. Without her dogged efforts, we would not be able to claim the fantastic enrolment increases we have for this year (more on that later).

After achieving tremendous success, Sukeshi Kamra left the Associate Dean of Curriculum, Programs, and Planning role at the end of December, replaced by Richard Mann. Richard has immersed himself in the task and brought himself up to speed for the position. His experience with Carleton University Committee on Quality Assurance has been of great help, as has the review of the Quality Assurance process we have undertaken at the initiative of Chairs and Directors along with the Office of Quality Assurance (Academic Programs). Very productive meetings have resulted in many changes streamlining and re-orienting the process to meet program needs and significant changes to the Institutional Quality Assurance process have occurred.

While Catherine was still in office, Mike Brklacich was selected to continue in the role of Associate Dean Graduate Programs and Research he had been appointed to by former FASS Dean John Osborne. Catherine and I agreed that the Office of the Dean of the Faculty of Arts and Social Sciences (ODFASS) staff required a reorganization and the office itself was due for major renovations.

Both these projects are well underway, and we have added Patricia Saravesi to the ODFASS staff as our permanent Web Developer (a new position for our team). We have also created a pivotal support staff position whose mandate is Student Success and have specified the directive of two Associate Deans as having responsibility for Student Recruitment and Student Retention.

With the help of Quality Initiatives (under the lead of Associate Dean Richard Mann), we have a project reviewing FASS retention issues. Three programs (English, History, and Psychology) have been selected as case studies, along with an analysis of First-Year Seminars which cross the entire faculty. This initiative should help us address the vexing issue of student retention. Our Faculty is in a complex position concerning retention (which is measured as remaining enrolled at Carleton). In fact, FASS is the landing place for about a net of 90 majors transferring from other Faculties each year, thus enhancing the retention rates of their original programs (mainly Science, Business, and Engineering). Yet our retention rates are lower than other Faculties, in part because those who leave FASS leave the university (either for other universities, colleges or discontinuing). Moreover, many students who become majors or double majors in FASS programs like Geography, Indigenous Studies, Film Studies, Art History, Philosophy, Sociology, and Anthropology, do so in their second year. This way, they are not counted by conventional retention standards which measure what happens to first-year students as they move through their academic careers. We expect to learn a good deal more about how retention works through his project and have put the spotlight on First-Year Seminars, which FASS has undertaken as a university
responsibility. We want to know the effect of enrolling in these High Impact Practices (HIPs), as they have come to be known. These are year long, intensive seminars with a maximum enrolment of 30 per class. They are designed to help students negotiate the transition from high school to university, navigate the complexities of student support available for a variety of academic and health challenges, have mentors with whom they can discuss issues and an audience of peers with whom they can refine their communication skills.

Due to the ever-changing post-secondary landscape in Canada, FASS units continue to modernize their course offerings and make several significant moves toward recruiting non-majors. For example, English now offers the following courses for non-majors: Literature, Law, and Criminality; Literature, Psychology, and Culture; Literature, Art, and Culture; Literature, Science, and Technology. Additionally, English has also introduced an undergraduate stream in Digital Humanities (four courses) and accepted the governance of the graduate collaborative Master’s in Digital Humanities. English has also expanded its writing intensive course offerings. Writing an English Essay was introduced this year with five sections capped at 30 students each. Half in these classes are from FASS and half are not. For 2017-18 they are launching an Effective Writing course for non-majors, and this coming year the two courses will have eight sections each, all capped at 30. All of this is a superb example of HIP experience focused on transferable skills.

Meanwhile, History has developed an undergraduate initiative for Public and Applied History, transferring its success at the Master’s level to undergrads. This past year they reconfigured all of their Canadian History courses to include a thorough and necessary representation of Indigenous History. I’m also happy to report that Public History at the Masters level has been highly successful. Furthermore, they are proposing to add a concentration in Public History to their Ph.D.

Overall, this year our enrolment prospects are outstanding. Our applications in FASS are up by 13.6% and approvals by 15.3% and confirmed registration by 26.3% (as of April 12, 2017). The challenge now is to convert these into confirmed enrolments in September. We have turned the
corner from a steady faculty wide decline in entrance enrolments to a dramatic reversal. There are multiple reasons for this. One is the impact of specializations in the Bachelor of Global and International Studies (BGINS). This has especially been the case for both the undergraduate programs in Sociology and Anthropology. This year’s addition by Sociology of ‘Global Inequalities and Social Change’ has flourished. Next year we add three more for FASS: ‘French and Francophone Studies’, ‘Global Genders and Sexualities’ and ‘Teaching English in Global Contexts’. Another reason is the steady interest in Psychology, particularly Forensic Psychology. The Bachelor of Cognitive Science has also grown rapidly since its introduction. We are also supported by steady increases of interest in Child Studies, Art and Culture, Indigenous Studies and French.

Besides teaching the lion’s share of undergraduate course enrolments (two-thirds), FASS remains one of the key drivers for graduate training at Carleton. We are the home to a third of all funded Ph.D. students on campus. Our faculty are active researchers, drawing the best and the brightest graduate students from across the country and around the world. These awards, honouring FASS colleagues, reflect the diversity of our research portfolio. Several senior scholars received significant lifetime achievement awards. In 2016, History’s Norman Hillmer, The School of Indigenous and Canadian Studies’ Julian Smith, and Music’s Elaine Keillor were all named to the Order of Canada. English’s Don Beecher became a member of the Royal Society of Canada. Newer FASS faculty were also honoured including History’s Jennifer Evans who was elected to the Royal Society’s College of New Scholars, Artists and Scientists. Many recent FASS appointments launched their research career by receiving their first major external research award in 2016-17, including five in the social sciences, five in the arts and the humanities and one in the environmental sciences. FASS graduate students were also honoured. A Fulbright Canada doctoral award, a Senate Medal for Outstanding Achievement at the doctoral level, and the Shirley L. Thomson Award for young curators are a few of the prestigious awards recognizing excellence and innovation by our current and recent students.

The Carleton University Art Gallery continued on as Carleton’s cultural soul, bringing people together to explore and activate ideas. Some highlights from the past year include “Meryl McMaster: Confluence” curated by Heather Anderson and presented at CUAG during summer 2016, “TRANSACTIONS” curated by ICSLAC Ph.D. candidate Cara Tierney, who also received an MA in Art History from CU and the debut in January 2017 of CUAG’s new and experimental “Open Space Lab,” which turns the empty gallery into a space for research, creation and collaboration. The first edition featured the Toronto artist Gita Hashemi, who created a stunning site specific installation in the gallery entitled “Grounding.”

We remain active in the community. This past year, FASS hosted a 2016 Throwback event which featured Brian Foss and his award winning exhibition of the Beaver Hall Group. Our very popular CU in the City lecture series endures. Last year, we held a variety of CU in the City events, including a panel on the modern alterations to Ottawa’s historic buildings, and Matt Bellamy’s CU in the City event in which he told the story of how Labatt Brewers and its allies turned Canada into a beer drinking nation. We are also very pleased to host compelling speakers like Senator Murray Sinclair and his partner Katherine Morrisseau-Sinclair, who spoke on Truth and Reconciliation.

Senator Sinclair’s inspirational lecture fit well with FASS’ objective to vigorously support the recommendations of this Royal Commission. To fulfill this, we have started by changing the title of our School of Canadian Studies to the School of Indigenous and Canadian Studies. This is much more than a renaming. More students are now taking courses on Indigenous topics and the Masters and Ph.D. programs now welcome record numbers of Indigenous students. We are also the initiators of renovations to the Amphitheatre zone between Paterson, Loeb and Southam Hall. Key Indigenous leaders on campus are creating a meeting place for all members of the Carleton community within an Indigenous themed area. This project’s design should be announced by July 2017 with work being completed the following spring.

Please enjoy the magazine.

Dean Wallace Clement
Crafting a Wiigwaas Chiimaan at Carleton University Art Gallery

By: Alex Nahwegahbow
Photos by Chris Roussakis
From February to May, a group of Carleton University students, under the careful guidance of Daniel ‘Pinock’ Smith, a well-known artist and canoe builder from Kitigan Zibi Anishinabeg, learned how to build a wiigwaas chiimaan—a birchbark canoe. In collaboration with the university’s Centre for Aboriginal Culture and Education (CACE), the Carleton University Art Gallery (CUAG) hosted weekly gatherings where students, including myself, were introduced to customary Anishinaabe tools, materials, and methods in canoe making. However, beyond what we learned to do and create with our hands, this work also offered us lessons in humility, patience, and the value of multiple forms of knowledge. In an interesting turn, as I reflect back on the last few months, it would seem that the most meaningful and important part of this canoe building workshop was that it wasn’t really ever just about the canoe at all...

The crafting of our wiigwaas chiimaan saw the seasonal shift from Winter into Spring. The Spring—ziigwaan—is customarily a very special time for Anishinaabe. It’s the time of year when the land warms up, the snow melts giving way to rainfall. Lakes and rivers regain their current, and maple trees in the sugar bush begin to swell with sap. This is the season when that beloved bark culled from birch trees is highly cherished. For centuries of springtime seasons, the Anishinaabek have skillfully crafted, and sewn with spruce root, beautiful water-tight birchbark containers called bskitenaagan and mokuk to collect, carry, and store maple water, syrup, and sugar. Embodied in birchbark is this long history of catching and holding sweetness and sustenance, which, together with its additional use for transport, was also certainly necessary for survival. Large sheets of lightweight birchbark cut, stretched, and shaped into canoes allowed for easy mobility throughout Anishinaabek, a territory permeated by lakes, waterways and complex trade routes.

In one of the first sessions of our canoe building practice, our teacher, Pinock, described the wiigwaas chiimaan as a vessel—it is a boat to be sure, but in its simplest form he explained, it is also a very large container, much like a bskitenaagan or a mokuk—as I understand it—an object that holds.

As Native people, when we see our belongings and the things that we’ve made, whether in a book, in museum storage, or in a family member’s living room, we’re never really just looking at them as things. They are, rather, meaningful objects that have the ability to carry, hold, and transmit memory across time and space. Metaphorically, they are always vessels.

Coming in to some of the last building sessions, as we carefully placed the wooden ribs that shaped the rounded belly of our canoe, I thought about what this object would come to carry. Although we will ensure that it touches water before next fall, the majority of our canoe’s life will be spent indoors, installed at the MacOdrum Library at Carleton University. Yet, as Nishnaabeg writer Leanne Simpson indicates, meaning arises out of context and process, not necessarily content. What gives our canoe weight is the collective creation...
of entwined relationships that formed and reformed throughout its very making. Pinock put this quite poignantly: “It’s not really the canoe that’s important. It’s learning how to build it, and learning how to communicate with each other.”

Pinock is a very treasured person in the Carleton community. Known for his woodworking skills, and talents as an educator and workshop facilitator, he has always been immensely generous with his time. Also a bit of a trickster, his lighthearted teasing kept us laughing throughout our sessions, reminding us to be patient with our learning, and to not to take ourselves too seriously—which in the academic space, can sometimes be difficult to achieve. For many of us, this was the first time we had learned to work with these methods and materials. We often made mistakes and needed to ask for help. “Don’t worry about it my girl,” Pinock would say after I’d get unbelievably frustrated when I couldn’t split thin strips of cedar wood without causing it to break, “you’ll learn to get a feel for it.”

This “learning to get a feel for it” can only arise out of working the material with your own hands, listening for the right sound of the splitting wood, and carefully applying just the right amount of pressure down the rings of the cedar’s natural grain. Some people refer to these acute abilities as maker’s knowledge, and Pinock has it in spades.

In many Indigenous pedagogies, the value of experiential learning is critical. Learners carefully listen, observe and then set out to repeat those given teachings. In the hours we spent preparing our materials to craft our wiigwaas chitimaan, Pinock and his friend and assistant Paul ‘Mini’ Stevens demonstrated the methods that we were to replicate. The repetitive techniques of
Huddled around the nearly finished wigwaaq chitmaaq.
collectively cutting, cleaning, and lacing spruce root, and splitting and planing planks of cedar seemed to rhythmically stir and activate conversation, story, and memory. For some of the canoe builders, repeating these movements seemed to heighten our awareness that we were part of a continuum, that we were engaging in an Indigenous making-practice generations old, and there is an immeasurable amount of comfort in mimicking the motions of your ancestors’ hands. Summer-Harmony Twenish, an art history student from Kitigan Zibi Anishinabeg, joined the workshop with a very special family member in mind. Having recently lost her grandmother—a lady known for her fine work in birchbark—Summer-Harmony sought material and making as a way to reconnect with her and renew their relationship. These understandings of repetition, return, and renewal are central to many Indigenous epistemologies, which recognize, as Onkwehonwe scholar Deborah Doxtator has asserted, the past can exist in the present.1

In many ways, our collective making formed new relationships while also renewing old ones. Through our weekly canoe building gatherings, the group of people who began as relative strangers, gradually grew to become good friends. In activating and restoring these kinds of meaningful connections, it seems fitting that our lessons should wrap up in April and May—ziigwaan—a time of cyclical return and regeneration, and that precious season when that beloved bark is cut, stretched, and formed into vessels made to carry and hold sweetness and sustenance.

Gchi miigwech to our teachers, Pinock and Mini; the Centre for Aboriginal Culture and Education (CACE); the Carleton University Art Gallery (CUAG); and fellow canoe-builders and helpers: Jasmin Aguirre, Dwayne Cox, Kasia Czarskijachimowicz, Sandra Dyck, Ruston Fellows, Celeste Laroque, Michelle Matthisen, Benny Michaud, Annie Kingston Miller, Rodney Nelson, William Raffelsieper, Gabby Richichi-Fried, Naomi Sarazin, Leah Snyder, Summer-Harmony Twenish, and Fiona Wright.

Alexandra Kahsennio Nahwegahbow is Anishinaabe and Kanien’kehá:ka and a member of Whitefish River First Nation. She is a Ph.D. student in the Cultural Mediations program at Carleton University’s Institute for Comparative Studies in Literature, Art and Culture where her research focuses on Indigenous visual and material culture from the Great Lakes region.
Despite the fact that the English Department’s Creative Writing Concentration was only formally established in 2011, the English Department at Carleton has a longstanding tradition of encouraging students in their creative writing efforts. For many years, Carleton’s English Department has offered creative writing workshops in fiction, non-fiction, poetry, and stage and screen writing. Additionally, students have benefited from encounters with faculty members who went out of their way to mentor students and to provide them with unique opportunities for exposing their work within Ottawa’s vibrant literary scene.

Given the richness of the creative writing curriculum, the numerous opportunities to form networks with fellow writers and literature enthusiasts, and the mentorship provided by a warm and engaged faculty, Carleton’s English Department is the perfect environment for aspiring writers to flourish. The following publications by current students and alumni serve as a testament to Carleton’s creative writing accomplishments.

Kevin T. Johns, for example, completed a Combined Honours degree in English and Film Studies; he followed up this undergraduate degree with a Master’s in English Literature at Carleton. Today he is an author, ghostwriter, and writing coach; as he put it, writing is his life on three different fronts. The works under his own name include the YA fiction trilogy *The Page Turners*, instructional writing manuals such as *The Novel Writer’s Blueprint*, and children’s picture books such as *Rocket Princess vs. Snaggletooth the Dragon*. Johns has also co-authored many additional works in his role as ghostwriter for various clients who, he explains, “have ideas to share with the world but who don’t necessarily have the skillset to get them written.” For those people who want to see their ideas bear fruit in their own words but need assistance in completing their writing projects, Johns offers his services as a writing coach. As he explains, “I work one-on-one with writers to help them identify their goals, develop plans for achieving those objectives, and then provide support and accountability as they work towards them. Writing a novel is a long, lonely process and having a coach in your corner to cheer you on, providing tips on the craft of writing, and monitoring progress can be enormously valuable. I find it endlessly rewarding to work with aspiring authors and help them improve their writing, reach their goals, and achieve the success they deserve.”

Johns developed the skills that he parlayed into a career during his studies at Carleton. He still recalls with appreciation the breadth of the literature courses he took as an undergraduate. Indeed, Johns was so pleased with his undergraduate experience in the English program that he ignored the common wisdom that one ought to earn one’s degrees at different
institutions and decided to remain at Carleton for his MA degree. Johns also speaks highly of the faculty members he encountered during his time at Carleton: “Instructors such as Professors Jodie Medd, Arnd Bohm, and Brian Johnson were all fantastic teachers and mentors throughout my academic career.” One of the most important beliefs that Johns says he took away from his studies at Carleton is that literature matters. “Art isn’t just a part of culture,” he elaborates, “but rather the very substance from which culture is formed. Literary scholars take their work very seriously, and that is as it should be. The respect and rigour with which art is studied in the English program at Carleton inspired me to follow my own artistic pursuits and gave me confidence that a writing career is a worthy one.”

Like Johns, Ben Ladouceur completed both his undergraduate and graduate degrees at Carleton. The former, completed between 2005 and 2009, was in English Literature; the latter, completed between 2010 and 2012, was in Canadian Studies. Ladouceur has published a series of poetry chapbooks and a critically acclaimed poetry collection titled Otter. Published by the Toronto publishing firm Coach House Books, the collection was shortlisted
for the Lambda Literary Award and the Gerald Lampert Memorial Award. Ladouceur traces his decision to become a poet to his experience at Carleton. Recalling “The Poetry of Witness” course taught by Professor Brenda Vellino and “The Montreal Modernists” seminar taught by Professor Collett Tracey, he notes that “those classes seemed like the only places in the world where I could find human beings who had substantial respect for poetry as a medium.” Ladouceur notes further that Professor Tracey has had a meaningful impact on his life as a writer: “She taught me (and so many others) not to study literature from a distance, but to consider myself an aspiring member of the Canadian literary continuum. I learned from her that a poem might be best responded to not with an essay but with another poem.”

During his time at Carleton, Ladouceur served as an editor of In/Words magazine and participated regularly in the English Literary Society’s Monday night writers’ circles. When the Monday night group grew too crowded, he personally hosted a second writers’ circle on Wednesday evenings. “I enjoyed all of it,” he recalls, “and many of my dearest friends come from that world.” The poetry he produced during this time was shortlisted twice for the English Department’s George Johnston Prize. But the most important lesson Ladouceur claims to have learned during his time at Carleton, is the notion that writers are simply people who write. As he explains, “There’s no specific appearance or personality or temperament that writers have in common. The only thing they all do is write. So if you want to be one, you have to do that.”

Another alumnus of Carleton’s English Department who has done a significant amount of travel for his creative writing projects is Jesse Thom. After graduating from Carleton in 2006, Thom attended a clown school in Vancouver. His education in a wide range of creative media—literature, music, and the performing arts—provided him with a unique skillset for his career as a performance artist. When studying English Literature at Carleton, Thom especially enjoyed reading and learning about Victorian authors who also specialized in children’s writing, such as Oscar Wilde and Lewis Carroll, and more recent children’s writers such as Shel Silverstein. The whimsical nature of these writers’ works appealed to Thom and served as inspiration for the characters at the heart of Thom’s work as musician, storyteller and puppeteer. Another Carleton graduate who is passionate about poetry is Laura Clarke. Clarke completed her Bachelor of Humanities with a Major in English between 2004 and 2008, and like Ladouceur, she considers Professor Brenda Vellino’s poetry courses as having played a key role in her development as a writer. As Clarke recalls, “I was taking a Bachelor of Humanities concurrently, and though I loved learning about Aristotle, Heidegger, and the Bhagavad Gita, I felt an electric pull towards the poetry taught in Professor Vellino’s poetry course. This poetry was modern, diverse and engaged with current social and political issues. Professor Vellino not only exposed me to new ideas, but also encouraged me to pursue my own particular interests within the scope of the class.” She felt similarly about Professor Dana Dragunoiu’s fourth-year seminar on Nabokov; she likes to joke that “her inspiring teaching and breadth of knowledge actually fooled me into thinking for a while that I might also want to be an academic!” About her general experience as an English student at Carleton, Clarke commented, “I was already in love with reading, writing and poetry in particular, well before I went to Carleton, but my time there solidified and reshaped that love. I was introduced to so many texts that still resonate with me today and shape the subject matter of my poetry.” Since graduating from Carleton, Clarke has earned a Master’s in English and Creative Writing from the University of Toronto and has made her publishing debut with a collection of poems titled Decline of the Animal Kingdom. Published by ECW Press, the collection provides (to quote a review from The National Post) “nuanced examinations of the relationships between people and animals, domesticity and the wild.” More recently, Clarke has spent time in Texas and Alabama doing research and finding inspiration for her second collection of poems.

“There’s no specific appearance or personality or temperament that writers have in common. The only thing they all do is write. So if you want to be one, you have to do that.”
In addition to being the founder of *Beat Creatures* (furry drums for kids), Thom writes children's books that are at once light-hearted and educational. His most recent endeavours include the heartwarming children's book *Some Bunny Loves You* and a debut seven song album titled *Snowdragons*. Thom speaks fondly of his time at Carleton; he recalls with affection the warmth and encouragement of faculty and peers he met not only in his courses, but also in poetry clubs and late night music sessions hosted by Carleton's Music Department.

Like Thom, Jeremy Hanson-Finger is no stranger to branching out creatively. Hanson-Finger completed his BA with a Combined Honours in English and Communications in 2009 and an MA in English a year later. One of his favourite aspects of his English degree is the wide range of critical and theoretical approaches he encountered in his courses. At the time, he admits, he was under the impression that most programs offered such a breadth of perspectives, but after speaking with students at other universities he discovered otherwise. He recalls being intellectually invigorated by the theory courses he took with Professors Brian Johnson and Rob Holton, as well as the creative writing workshops he took with Professor Armand Ruffo and Carleton's 2007 Writer-in-Residence, Ivan Coyote. He remembers with special vividness an insight shared with the class by Coyote: paraphrasing an unknown author, Coyote told the class that “in the same manner as leaving your tap running to flush out rusty water, you should write until it runs clear.”

During his time at Carleton, Hanson-Finger won the George Johnston Prize in 2009. This led to the inclusion of his prize-winning poem in Susan McMaster's anthology *Pith & Wry: Canadian Poetry*, a collection of poetry that also featured the work of Margaret Atwood. Since completing his studies, Hanson-Finger has written two long essays for the online journal *Puritan* and a short story titled “Microcosm” for the online magazine *Joyland*. He also served as co-editor of the online literary magazine *Dragnet*. As a technical writer at Shopify, he considers the writing and editing skills he acquired at Carleton key assets. He is also in the process of putting the final touches on a novel provisionally titled *Death and the Intern*. Scheduled to be released by Invisible Press in the spring of 2017, the novel takes place in Ottawa and is in equal parts hospital drama and hardboiled fiction.

Though only in her fourth year of study as an English major at Carleton, Sanita Fejzić is already an accomplished writer. Her novella *Psychomachia* has been shortlisted for the 2015 Ken Klonsky novella prize and is under contract with Quattro Books. Additionally, she has a short story forthcoming in *The Antigonish Review* and has published a poem in *The Steel Chisel*. Fejzić describes her time at Carleton enthusiastically: “I have grown, I have blossomed and I can smell the perfume of literary success,” she observes optimistically. A member of the newly established Creative Writing Concentration, Fejzić has taken all of the creative writing workshops offered by the English department and found them to be very instructive: “The workshops were a place for exploration, experimentation and personal development.” She has high praise for the workshops led by writers Nadia Bozak, Mark Frutkin and Rick Taylor especially, noting that each of these instructors created a unique classroom atmosphere and rich learning trajectory.

Like Ladouceur before her, Fejzić serves as co-editor of *In/Words* magazine, where she says she has learned a lot about publishing. Together with her co-editors Jenny Greenberg, Geoff Bates, and Drew Douglas, Fejzić has launched a number of chapbooks and will also be launching *In/Words*’ first ever themed edition in collaboration with Lisa Rochefort, editor of *Arc Poetry* magazine. Fejzić takes a very practical approach to writing, explaining that for her, writing has to be worked at on a daily basis and is not a process to be romanticized to the point of allowing for writer’s block to slow down one’s productivity. “Finding the right words is supposed to be a struggle, but this can be experienced in a positive light,” she explains, “I suppose that what I’m trying to say is that writing must become a habit before it can become art.”

“…in the same manner as leaving your tap running to flush out rusty water, you should write until it runs clear.”
Unknown photographer.

Veronica Foster, an employee of John Inglis Co. Ltd. and known as “The Bren Gun Girl” posing with a finished Bren gun in the John Inglis Co. Ltd. Bren gun plant, Toronto. 10 May 1941.

Contemporary print from vintage negative. National Film Board of Canada. Photothèque / Library and Archives Canada e000760453.
Often hailed as the birthplace of modern Canadian cinema, the National Film Board of Canada since 1939, has offered young creators a platform to act in, direct, film, and explore new ways of entertaining and educating through documentary and drama.

But there’s more to the NFB than just movies and shorts. There is a less familiar side to the NFB. Last May, an exhibition named “The Other NFB” completed its Eastern Canada tour at Carleton University Art Gallery. “Everyone knows the NFB as a filmmaker,” said curator and art history professor Carol Payne, “but they don’t know these still photographs representing Canada from 1941 to 1984.”

Sandra Dyck, the director of the Carleton Gallery, invited Payne to co-curate a look into the little known still photography division of the NFB in 2012. Covering three decades, they collected 89 photographs from a staggering archive of almost 250,000 pictures that endeavoured to portray life in Canada.

Given that the NFB mandate was to shape a national image both for Canadians and those beyond the nation’s borders, the resulting images were predictably intriguing and idealistic. The 1941 war-time image of Veronica “Ronnie” Foster casually smoking a cigarette on the Bren gun factory line is an example. Another powerful image is the 1953 shot of physiotherapist Mrs. E. Marr encouraging two year old polio patient Dorothy Gifford to learn to walk with braces. These photos were strategically created with the intent to dampen otherwise harrowing societal narratives. “You don’t see Canada in a full sense, you see this glowing image,” said Payne.

Granted, these are but two images out of a quarter of a million which include snapshots of teenagers standing on the sidewalk, Hutterites tending a field, children sticking their heads into maple sap buckets, and Inuit peoples in and around their homes.

In 1941 an order from the Privy Council legislated that the National Film Board become the country’s official photographer. Thus, NFB photos were
exclusively used by all major arms of the federal government to promote Canada with no exceptions. “Some governmental departments—including Parks Canada in the 1940s for example—continued to shoot their own images but were legislated to stop,” explains Payne.

The Other NFB was presented at the Robert McLaughlin Gallery in Oshawa in winter and spring 2016 and moved on to the Agnes Etherington Art Centre at Queen’s University in Kingston that summer and fall. At Carleton, professors from different disciplines brought their curricula into the art gallery to interact with the unique show.

The photography, film, and music of the NFB were examined during the winter 2017 term by Payne working with professors André Loiselle and James Wright. Payne taught the MA course “Issues in the Theory and History of Photography.”

Wright and Loiselle taught the course “NFB Music, NFB Film” which hinged on the prospect of writing music for the film industry. Thus, the stills division and the eminent film portion of the NFB effectively placed the organization on a pedestal for many aspiring composers, photographers and filmmakers.

Two national institutions now house the NFB’s still photography division collection: Library and Archives Canada (LAC) and the Canadian Museum of Contemporary Photography (CMCP), where Carol Payne worked as a curator in the late ’90s and which is now part of the National Gallery of Canada’s Canadian Photography Institute. 

Gar Lunney (Canadian).

Governor General’s Northern Tour. Three Inuit men (Joseph Idlout stands in the centre) with their Brownie cameras await the arrival of the Governor General, Vincent Massey, at Resolute Bay, Northwest Territories (Qausuittuq, Nunavut). March 1956.

Contemporary print from vintage negative. National Film Board of Canada. Photothèque / Library and Archives Canada e002265651.

Chris Lund (Canadian, 1923–1983).

Examining new arrivals in Immigration Examination Hall, Pier 21, Halifax. March 1952.

Contemporary print from vintage negative. National Film Board of Canada. Photothèque / Library and Archives Canada PA-111779.
The official picture

The National Film Board of Canada's Still Photography Division
and the Image of Canada, 1941-1971

Carol Payne

Payne book cover.

Chris Lund (Canadian, 1923-1983).

Mrs. E. Marr, physiotherapist, with Gifford, 2 1/2 years old, at the walking bars in the polio clinic at the Sudbury General Hospital. March 1953.

Contemporary print from vintage negative. National Film Board of Canada. Photothèque / Library and Archives Canada PA-111579.
“I was curating contemporary exhibitions in the late 1990s, and in the middle of the production rooms there were all these file cabinets,” she said. “They were just sitting there. The archive was eclipsed in the national imagination by the NFB’s celebrated motion pictures units.”

In 2013, Payne published the book *The Official Picture: The National Film Board of Canada’s Still Photography Division and the Image of Canada, 1941-1971* (McGill-Queen’s University Press) on the “vast but largely forgotten archive of still photographs.” She and Dyck had been talking about an exhibition for a few years. While the book and the exhibition explore the same themes, each is its own project. Both collections are a study of the history of photography in Canada.

“What I argue in the book, and Sandra and I argue in the exhibition, is that these photographs and the archive as a whole are not an objective record of Canadian life in the mid to late twentieth century. It’s a history told from an official governmental point of view, to show Canada in a good light. It’s promotional. Bluntly put: it’s propaganda.”

It’s also maintained that the NFB, as one of the Canada’s most influential cultural agencies, played a key role in nation building and defining Canadian identity through its photographic art. With an exhibition like theirs, Payne and Dyck also demonstrated how archives, no matter their previous intent, can serve as artifacts that inform the present. Many of these photos serve as a reminder of how women’s rights have progressed since the Second World War and how far Canada must go to confront the injustices faced by Indigenous peoples. They also prompt audiences to contemplate Canada’s evolving healthcare system, appreciate our increasingly more diverse population, and consider how the changing face of our physical landscape underscores the dangers of climate change.

In the conclusion of Payne’s 2013 book, she wrote that “the point of the study and of cultural history as a whole, was not to re-enter a past, but to reactivate it.” In doing so, the representation of Canada is re-examined as more than just 2D stills—it’s a deep well of reference that should be dipped into again and again.
Reflecting on Twenty Years of The Bachelor of Humanities

The Bachelor of Humanities [BHum] celebrates its 20th Anniversary with students, faculty, staff and alumni
The Bachelor of Humanities program has much to celebrate. Twenty years of reading, writing and thinking has produced a growing body of interesting and accomplished alumni.

On Friday the 30th of September, the Bachelor of Humanities program welcomed alumni and their families back to Carleton to celebrate the program’s 20th anniversary. Faculty and former students caught up with each other at an informal pub night and a gala dinner, and seven alumni turned the tables on their former professors by giving a series of TED-style talks on their current experience and expertise from the front of their old lecture hall. A family picnic and an opportunity for current students to connect with alumni as mentors rounded out the weekend.

In the mid 1990s, a group of professors who saw a unique opportunity for innovation in the current state of Canadian liberal arts education, founded the College of the Humanities at Carleton. They followed the Great Books model pioneered by American institutions such as the University of Chicago and St. John’s College, which emphasizes primary texts and small discussion groups. After extensive discussion at all levels of the University, the College of the Humanities opened its doors in 1996, under the direction of Professor Peter Emberley, with a mandate to recruit some of the best students in Canada and to give them a deep and comprehensive liberal arts education. The model of the Bachelor of Humanities was soon followed by other limited enrolment programs at Carleton, such as the Arthur Kroeger College of Public Affairs.

“I cannot imagine a more gratifying environment to teach in. The students are really brilliant. They do the reading. They attend the lectures. They speak up in discussion group. What more could you want?” remarks Professor Erik Stephenson, who teaches the Core Humanities Seminar in Ancient and Medieval philosophy.

Bachelor of Humanities students concentrate on key disciplines such as religion, philosophy, literature, history, and political theory, through a series of Core Humanities Seminars, each taught by two professors, including small discussion groups. But they supplement this core with required courses in Greek and Roman literature, the early history of the Abrahamic religions, the history of art, the history of music, British and European literature, and modern science.

Unlike most liberal arts programs, the Bachelor of Humanities has a significant Eastern component, and its students study great Hindu texts such as the Bhagavad-Gita and Chinese texts such as the Tao Te Ching with as much excitement as they study Plato’s Republic or Dante’s Divine Comedy. In all of their courses the focus is on reading primary texts, and students graduate with first-hand knowledge of Homer, Plato, Augustine, Dante, Chaucer, Shakespeare, Voltaire, Mary Shelley, Nietzsche, Hannah Arendt, Heidegger, and many others.

At first Humanities students were restricted to only four concentrations, in the liberal arts, philosophy, literature, and history, but very soon the faculty realized their students had a much wider range of interests than they had anticipated. A curriculum change allowed students to pair their Humanities core with the full range of combined honours subjects at Carleton. New versions of the Humanities program were added—Humanities and Biology, Humanities with a Study Year Abroad, Journalism and Humanities—allowing students
to use the program as an academic home base while pursuing even broader interests.

“Our students are incredibly diverse,” says Professor Kimberly Stratton. “They are interested in everything. They all read the same core texts, but then they get interested in diverse subjects like graphic novel versions of the Bible, the neglected writings of Early Modern female philosophers, or creating music for the surviving lyrics of Medieval troubadours.”

In the meantime, the College of the Humanities itself expanded beyond the original Bachelor of Humanities program, incorporating the B.A. program in Greek and Roman Studies, the B.A. and M.A. in Religion, and a minor in Medieval and Early Modern Studies, which have proven to be very popular choices for the ‘combined’ portion of Bachelor of Humanities students’ degrees. With the broad variety of subjects that Humanities students now combine with the core studies of their degree, from English to Biology, Philosophy to Art History, Human Rights to Nutrition, the Bachelor of Humanities is easily the most interdisciplinary program at Carleton.

Students still benefit from the small community offered by the program. Seventy keen minds join their ranks each year, becoming close friends with each other and with their professors. Students support each other in their studies, and remain in touch for years after they graduate. “Some of my best friends are former students,” says Professor Gregory MacIsaac. “Erik Stephenson, for example, was one of the smartest students I ever taught, and he is now a dear friend, in addition to being one of my colleagues. It is such a joy for me to teach HUMS 2000 with him, and really to continue a philosophical conversation that we started over fifteen years ago.”

Humanities graduates have proven to be remarkably prepared for what comes next. A large percentage of them have gone on to further study at prestigious graduate schools such as Harvard, Oxford, Cambridge, the University of Chicago, Boston University, Notre Dame, the London School of Economics, Sciences Po (Paris), McGill, the University of Toronto, and several others. Many have entered prestigious professional programs in fields such as law, medicine, or journalism. Alumni work in interesting and challenging careers in fields such as the arts, business, education, international development, cultural planning, high-tech, or public policy, and others.

In all cases graduates report that the skills they learned in Humanities—thoughtful reflection, clarity of written and oral expression, a comfort with diverse viewpoints—have been the foundation of their success.

The Bachelor of Humanities program has much to celebrate. Twenty years of reading, writing and thinking has produced a growing body of interesting and accomplished alumni. The celebration weekend was a wonderful opportunity for them to meet old friends, pick up old conversations, and start new ones. With their support, and a continuing commitment to the principles of Great Books education, the program can look forward to another twenty years of success.

The Iliad, The Odyssey.
Amanda Hadi (B.Hum, 2010) is a Toronto-based editor, cultural communications person and social media technocrat who has made a career successfully bridging the gap between a 19th-century impresario and a 21st-century internet meme generator. She is currently a full-time Digital Engagement Producer for the Toronto International Film Festival, and spends her evenings running the editorial and digital media strategy of the renowned Canadian indie opera company Against the Grain Theatre. She has worked for the Canadian Opera Company, the City of Ottawa Public Art Program, several creative branding studios in Toronto, and, most recently, as the Social Media Officer for the Art Gallery of Ontario. She has been profiled in Flare Magazine, NOW Magazine, Metro News and 500px.

Amanda on the College:
“The College of Humanities equipped me with a set of specific skills that made me an appealing candidate for future employers in the creative industry. After four years in the program, I became a strong, persuasive writer and communicator; an eloquent and engaging speaker; a savant in the fields of opera, film, literature, and art history. Above all, Humanities instilled in me a taste and tenacity for learning. I’ve been able to move from a traditional print editorial career into new digital and technologically advanced fields—including social media, livestreaming, epublishing, and web management—because of my Humanities taught ability to pick up new methods, theories and languages.”

Saleema Nawaz graduated from the College of the Humanities in 2002.
Since then, she has published a short story collection, Mother Superior (Freehand Books), and a novel, Bone and Bread (House of Anansi Press), both of which have received critical acclaim: Mother Superior won the 2008 Writers’ Trust / McClelland & Stewart Journey Prize; Bone and Bread won the Quebec Writers’ Federation’s Paragraphe Hugh MacLennan Prize for Fiction (2013) and was a finalist on CBC’s Canada Reads competition (2016).

Saleema discussing her experience with The College of the Humanities:
“I feel incredibly privileged to have attended the College. It was an amazing time to encounter these great works and to think and work alongside other students and professors who believe that words matter. That ideas matter. To tell you the truth, I haven’t stopped thinking about the subjects I studied in Humanities. The works we studied are ones with which you could easily remain in conversation for a lifetime.”

Jen Carswell graduated from the College of the Humanities in 2006. She went on to receive a master’s degree in journalism from the prestigious Centre de Formation des Journalistes in Paris four years later. After graduating, Jen worked as a production assistant at France 24, the rolling news channel in the French capital, before moving to the economics desk to become the morning business producer. She occupied this role for a year and a half. In 2012, Jen moved to London, England, where, within a few months, she took up a role at the British Broadcasting Corporation as a broadcast journalist for World Television. She has worked as a senior producer for both news and business news over the last three and a half years.

Here are a few examples of the successful alumni of the Bachelor of Humanities program...
1. Amanda Hadi.
2. Saleema Nawaz.
4. Francis Bakewell.
5. Deepro Chowdhury.
Jen on her experience in the College of the Humanities:

“Humanities was where I learned to think. It’s when I discovered what real critical thought was and began to apply it not only to my studies but the world around me. I continue to use the skills and judgment that I cultivated during my time at the college on nearly a daily basis. I don’t think I’d be the journalist I am today without that particular education; I am not sure I’d be the person that I am today either.”

Technically, Francis Bakewell didn’t actually graduate the program, as he was accepted into medical school early, after his 3rd year of Hums. He was in the class of 2010.

Francis is currently in the 5th year of residency in emergency medicine at the University of Ottawa/The Ottawa Hospital. He’s also an MHSc. candidate in Bioethics at the Joint Centre for Bioethics at the University of Toronto.

Francis on his experience in the College of the Humanities:

“The College of the Humanities provides a broad and yet extraordinarily thorough education in the essential works of civilization. Its students engage not only with original sources, but with their peers, and their professors, in a conversation that has spanned millennia. At the same time, it offers the flexibility, and instills the confidence, to pursue a wide range of particular academic interests, whether in history, literature, philosophy, music, art, or the sciences. In so doing, Humanities’ students learn to think critically, actively, and passionately about both who we are as a species, and who they want to be as individuals. It’s an exercise in empathy that serves me every day in the emergency room, where we’re routinely confronted with the highs and lows of human experience, often at its most visceral. Studying at the College laid the foundation for my understanding of human suffering and pain, but more importantly happiness and hope, and I can’t imagine where (or who) I’d be were it not for my time there.”

Deepro Chowdhury graduated from the program in 2015 and is currently studying medicine at McMaster Medical School in Hamilton, Ontario. In the future he hopes to train as an oncologist.

Deepro on the College:

“I’m always thrilled to explain to people what I did my undergrad in (Humanities and Biology). Far from being skeptical, everyone I’ve talked to has been interested to hear that I come from a non-traditional (e.g., biochemistry, health sciences, etc.) academic background. The HUMS program gave me excellent preparation for the medical school admissions process as well as McMaster’s medical program especially. The curriculum is based on small group, discussion-based learning, which is more or less exactly what happens in HUMS discussion groups as well. There’s also a huge emphasis (at McMaster especially) on the social determinants of health, which often revolve around questions about human psychology, equal opportunities, stigmatization, etc. I’ve found these classes to be essentially a practical application of the ‘big questions’ considered in the humanities program. Medicine is definitely moving away from the concept of the physician as scientist and the humanities program (I think) really goes a long way towards training students to be the kind of doctor that programs are hoping to produce.

As an addendum (since I’ve been told this is something that lots of prospective students worry about), I’ve never had any concern about my relative lack of science training relative to my classmates. Doctors are not expected to be biochemists or electrophysiologists—the undergraduate science courses I took while studying the Humanities were more than sufficient to prepare me for the medical school curriculum.”
Billy Joel, Nickelback, Fifty Shades of Grey and Other Casualties of Taste Shaming

Music Professor explores the social dynamics of taste shaming in the digital age.

By: Nick Ward
Billy Joel.
Schlock music: Corporate radio friendly music of low quality, often intended for adolescent males (Urban Dictionary). Schlock, at its finest, is where bad taste becomes high art. Schlock is music that drowns all other values in brute emotional impact. It aims to overwhelm while lacking sophistication, subtlety, wit, irony, originality and experimentation (Vulture).
In some form or another, we’ve all experienced musical taste shaming.

If you’re a fan of The Eagles, Drake, Rush, or, God forbid—you are passionate about the music of Nickelback—you have probably endured your share of verbal barbs.

As a populace currently braving the age of snarky hipsterism, a lot of us have become quite familiar with smug judgment. Of course, hipsterism is just another term for yet another period that mimics the same social and cultural elitist behaviours that have been occurring for centuries. Pomposity is perennial, and generally speaking, it is a personality trait of those lacking a degree or two of social awareness. Surely we can all agree that it is narrow-minded to judge a person’s essence based solely on their musical tastes!

Although taste stigma is nothing new, shaming in today’s digital world can have more profound consequences than ever before. Our social media accounts prompt us to express ourselves through superficial ‘must complete’ field templates, and for most of these platforms, they ask us to list our favourite shows, movies and of course, music. This accessible personal information provides bullies with a public platform to judge and lampoon us based on our cultural palates, making us increasingly susceptible to adverse judgments which can have a substantial impact on our sense of self and subsequent life quality.

**Taste Shaming in a Digital World**

To better understand this widespread issue, Music Professor in the School for Studies in Art and Culture, James Deaville, has been researching the social dynamics and cultivation of musical taste shaming and how it can wield power in our lives.

When discussing the matter, Deaville (a Musicologist whose background work includes research on composers, musical practices, and institutions of the 19th/20th centuries, Franz Liszt, music criticism, movie trailer sound, television news music, Nordic composers during the Third Reich, etc.), uses one of the most predominant figures in modern day taste shaming as his central case study.

“Billy Joel is a great example of what many people consider ‘schlock’ artistry,” said Deaville. “Joel is tremendously popular. He’s in the Rock and Roll Hall of Fame, and nearly anyone can sing a bar or two of at least one of his songs.”

“But, based on the mainstream sensibilities of Joel’s discography, many people see his work as lacking a certain credibility.”

Deaville employs the *Piano Man* composer because he is an example of a talented and decorated musician whose fans are reluctant to affiliate themselves with on a public stage. Joel is an undeniably gifted artist, so why do his followers prefer to keep their fandom low-key? Deaville asserts that Joel is regarded as lacking the elusive and fleeting perception of artistic authenticity. Blend this perceived lack of artistry with Joel’s industrial songwriting and financial success, and you have an artist who personifies schlock. “The Urban Dictionary defines schlock as ‘corporate radio friendly music of low quality, often intended for adolescent males,’ while Vulture.com proclaims ‘schlock, at its finest, is where bad taste becomes great art. Schlock is music that drowns all other values in brute emotional impact. It aims to overwhelm while lacking sophistication, subtlety, wit, irony, originality, and experimentation,’” relayed Professor Deaville.

**Schlock**

“Confessing that you are a diehard fan of Billy Joel or Kenny G, or the *Fifty Shades of Grey* book series opens you up to criticism. All of these are examples of ‘bad’ or ‘rubbish’ art,” said Deaville. The social ramifications of divulging your taste are real. “It can lead to public or social media ridicule and even a type of ostracism.”

Alas, this prompts many to hide their fandom, conceptualizing their enthusiasm for particular artists as a guilty pleasure or secret passion. “In certain fan communities public shaming may serve the purpose of boundary policing, for the fan of schlock, shaming arises from the compulsion to silence the geek in others, to exercise normalizing power over that person’s deviant identities,” explained Deaville. “And thus, it is easier to remain silent than to endure taste shaming by colleagues, classmates, friends, and even family.”

Paradoxically, while the publicness of the Internet exposes fans to criticism, it also offers them hidden communal nooks. Often fans use message boards and specially curated social media accounts to anonymously, yet unabashedly, express their enthusiasm. These online communities of like-minded people can function as fan identity validation, and in best-case scenarios, they can also produce momentum in translating their hidden online personas to expressing their fandom openly in their everyday lives without the mask of a username or avatar.

In a recent paper he presented at Colorado College for a conference titled “It’s Still Rock and Roll to Me: The Music and Lyrics of Billy Joel,” Deaville drew upon contemporary research on the performance and performativity in fandom.

“My work intends to explore the psychic and physical pressures experienced by schlock fans,” said Deaville. “Some researchers believe that the burden for relief rests
Nickelback’s Chad Kroeger.
Photo credit: Shutterstock.com.

Fifty Shades of Grey by E L James.
Photo credit: Shutterstock.com.

with the fan, who should relinquish the shame, while others have cogently argued for the personal loss and pain that practices of abjection like shaming bring to bear.”

“People should feel free to like what comes naturally to them,” contends Deaville. “There is no right or wrong when it comes to taste.”

Deaville believes that part of his function as a public musicologist is to “help create an environment that recognizes the validity of the broadest range of tastes and perspectives.” So, for all of the taste shaming victims out there, let’s hope the work of Deaville and his academic peers are significant steps towards helping you feeling confident enough to wear your River of Dreams Tour ’93 t-shirts to the grocery store (baby steps). After all, isn’t it about time we felt comfortable expressing ourselves just the way we are?
Since 2012, the Department of English has offered a co-op option to its majors. While an undergraduate degree in literature might not seem like an obvious program to pair with co-op, the combination has proved remarkably successful. Since the program began, more than twenty English majors have chosen to combine study with work. Their stories are encouraging and, often, surprising.

English is one of twelve Bachelor of Arts programs offering co-op options. Our option is available to students applying for first-year entry, or for students currently enrolled in the Honours Major. Students who choose this option complete a mandatory, online course with the Co-Op office that equips them to execute a successful job search and prepares them for the interview process and for the transition to a professional working environment. They then undertake at least three work terms. While the timing of work terms is flexible, the recommended pattern is as follows: the first two work terms occur in fall and winter of year three and the third takes place in the winter of year four. This arrangement means that students must study in the summer of year three and during the fall and winter of a fifth year. While the Co-Op office charges fees in addition to tuition, students don’t pay tuition while on their paid work terms.

Government work—and, in particular, writing and communications work in government—has been a popular option for English students who take co-op. We’ve had students working in a variety of government offices, including the Department of Justice, the Canada Revenue Agency, the Privy Council Office, Natural Resources Canada, and the Public Health Agency of Canada. Yet such positions represent just one choice among many. Students have also found work in the private sector—at Nokia and Blackberry, for example—and in the non-profit sector, in organizations such as the Canadian Association of Family Resource Planning.

It is now axiomatic to note that the rising cost of an undergraduate degree in this province (and others) has steered many students away from the Humanities. The co-op option offers identifiable practical advantages to students who are justifiably unsure if the high cost of a Bachelor of Arts will translate into employment. Yet as I set out to learn about the program and the experiences of English majors in it, I hoped that I would find that there is more to co-op than just employability, important as that is. For instance, I wondered if and how co-op placements in English complement academic study. I wondered about the simple potential benefit of increased confidence—that intangible characteristic that, at least from my perspective in a classroom, allows students to take risks and to learn.

In snowy January, I spent a lovely hour drinking tea in my office with Alicia Haniford, a former co-op blogger for the Department of English who is now in her last term of study at Carleton. Alicia, who was raised by scientists who encouraged her to study music, laughs at the fact that she was more concerned about practicality than her parents when the time came for her to choose a university program. Although she originally considered studying in the sciences, she ended up with a Carleton pamphlet in her hand that promoted the co-op option in English. She has never looked back: now in her fifth year and with three work terms under her belt—at the Department of Justice, Indigenous and Northern Affairs, and finally, the QC Career School—Alicia is preparing to graduate in June.

By: Jody Mason, Associate Professor, Department of English

Photos by Chris Roussakis
First a junior policy analyst with Indigenous and Northern Affairs and later a communications assistant with the Department of Justice, Alicia’s work terms with government agencies both required high-level writing skills. While she admits there was some friendly rivalry with her roommates, who are journalism and fellow co-op students, she is adamant that the writing skills she has acquired in her English classes served her well in these positions. In addition to more complex tasks such as summaries, research, and the creation of a pilot project on reserve housing for Indigenous and Northern Affairs, Alicia took on many smaller communication tasks, all of which tested her ability to write effectively in diverse genres. In her co-op blog, Alicia wrote:

“The thing is, writing is hard. You have to practice. A lot. I handed in an assignment to my manager last Friday—a piece of correspondence I’d drafted that afternoon—and, as he pointed out after he’d read it over, government departments can spend years training their employees to write the way that I’ve learned to write for my classes. As a side note, the same piece of correspondence also earned me the most unique compliment I have ever received in my life: my supervisor emailed me to say thanks for doing the assignment, and also to tell me that my writing skills were ‘as beautiful as a swan touching delicately down on a frozen pond.’ And yes, that’s verbatim. I’m thinking of getting it framed.”

These accolades made Alicia glow, but, of course, not all writing experiences on the job are immediate successes. I also had a chance to speak with Brittney Cooke, a third-year English major who is in the midst of her second work term. Like Alicia, Brittney acknowledged that writing in the workplace is challenging. Yet Brittney’s first position, as a technical editor at Nokia, plunged her into the particularly challenging universe of copy-editing of technical training manuals. She laughed when she recounted her surprise at what was being asked of her—to edit writing using the rules of grammar and punctuation rather than “feel.” Brittney admitted that her professors had always marked writing errors and urged her to learn to fix them, but the demands of the job gave the learning of grammar and punctuation a new urgency. This seems to me to be a wonderful example of how applied learning can be usefully channeled back into academic study.
While Alicia talks about her first two placements very positively, she seems most excited about her current work at the QC Career School, which has continued on a part-time basis during her last semester of study. Originally tasked with publicity and marketing work for the school, which offers courses and certificate programs in everything from makeup artistry to event planning, Alicia was eventually promoted to content manager (a position she still holds on a part-time basis). In this new role, she develops course content, instructional videos, and pedagogical materials. This work continues to draw on the kind of writing-based communications work she did for the government, but she is now developing content, overseeing the creation of programs from start to finish, and managing staff. I asked her if she knew anything about, for example, dog grooming, before she began developing course materials. “No!” she replied, “but I had to find out very quickly.” I get the sense that Alicia really likes the fast-paced environment of her current position—one that frequently challenges her to do things she’s never done.

When I asked Alicia if the program left her in good financial shape at the end of her degree, she responded enthusiastically: “I’ll graduate in June with no debt.” Moreover, Alicia has been able to parlay her work at the QC Career School into a full-time job that she’ll take up in May. While she didn’t enroll in the co-op option in order to avoid debt, Alicia admits that this has been a tremendous added benefit.

While Brittney began where Alicia has ended up—in the private sector—she is currently in the midst of a work term in the public sector. At Natural Resources Canada, Brittney is the coordinator of the Young Professionals’ Network (YPN), which offers job training, networking, and social opportunities for junior employees. In this role, she organizes social events and lunch and learn sessions, but she is also continuing more communications-oriented work, such as managing social media, a webpage, and a newsletter for the YPN. “What’s great about co-op,” according to Brittney, is that “you can job shop and figure out what you like. You might think you want to do something but you don’t really know anything about it.” Although Brittney doesn’t think she wants to edit technical manuals for a living, she is now quite sure that editing is something she wants to learn more about.

She also noted that co-op provides the opportunity to break out of the campus bubble. We agreed that the university campus (especially Carleton) is a pretty great place, but that undergraduate students are exposed mostly to other undergraduate students, who tend to be about twenty years old. At a lunch with a Nokia colleague who doesn’t have children, Brittney found herself being asked if millennials really don’t have cable. Her colleague was surprised at her affirmation, and she was surprised at the question, which made them both realize that conversations with people who don’t share the same spheres are a good thing. Brittney concluded our chat by observing that she “can’t understand why anyone would not want to be involved in co-op.” I think it would be difficult to disagree with her.
megan rivers-moore

Gringo Gulch
sex, tourism, and social mobility in costa rica
The term “pura vida” is a colloquialism unique to Costa Rica. The direct translation of pura vida is “pure life,” and it is meant to express a national ethos of eternal optimism. Costa Ricans use pura vida as a way to say hello, goodbye, thank you and you’re welcome; really, it is a sort of phrasing catch-all used for almost any situation. Pura vida serves as a persistent reminder that no matter your current circumstances, life is beautiful and we’re all fortunate to be enjoying the ride. In fact, uttering pura vida is such a common Costa Rican trait, that many feel the adage is less of a slogan and more of a lifestyle. This perception of Costa Rica as a laissez-faire, friendly, and optimistic nation certainly bolsters its reputation as a picture-perfect tourist destination. Combine this dispositional repute with the country’s lush but traversable rain forest, its beautiful beaches on both the Pacific and Caribbean coastline, and its proximity to North America, and it is easy to understand Costa Rica’s magnetism. Unsurprisingly, the promise of the pure life and beautiful landscape attracts nearly three million tourists annually. Most of whom are quick to adopt (again unsurprisingly) and make liberal use of the aforementioned expression. With all that stated, it is important to remember that pura vida is a contextually pliable phrase. In fact, for a significant portion of the tourists visiting Costa Rica each year, they are more likely to use the maxim to describe the country’s bustling sex industry than its beach culture.

In her newly released book, *Gringo Gulch: Sex, Tourism, and Social Mobility in Costa Rica*, Women’s and Gender Studies professor, Megan Rivers-Moore presents her extensive ethnographic research on the vast and complex sex industry that exists within the neighbourhood known as ‘Gringo Gulch’ in Costa Rica’s capital city, San José. “There are a lot of places in the world viewed as sex tourism hubs, but Costa Rica is unique for many reasons,” said Rivers-Moore. “For example, it’s proximity to the U.S. and the way the country has been marketed as safe, familiar, and affordable for travellers, but also as exotic and different has made it especially appealing to many middle class and working class men from North America interested in participating in the sex industry.”

Contributing to this booming market is a lack of state regulation on the exchange of money between sex worker and purchaser (although third party involvement such as managers or brothel administrators is illegal). While this absence of intervention in the industry undeniably plays a massive role as to why sex tourists travel to Costa Rica, Rivers-Moore ascertains that crucial to attracting sex migrants and tourists is the open-minded character and lack of stigmatization inherent to the scene. “From the perspective of the tourists, the state, and the sex
Hotel del Ray – a popular destination for sex tourists in Costa Rica.

Photo by Leo Solano

Professor Megan Rivers-Moore.
workers themselves, there exists an understanding as to why everybody is there and playing the role they are playing. Everyone involved is profiting from the industry in one way or another, and they are all using their participation to get ahead in their own way.”

Prof. Rivers-Moore explains stigma surrounding purchasing sex in North America, particularly the turn toward criminalizing the sale of sex in many places, including in Canada most recently, is a major motivator for sex tourists who travel to Costa Rica. “Tourists can participate in the industry without risk of arrest and public shaming. That said, shame is certainly an issue for Costa Rican sex workers, who struggle to hide the source of their income from their families and communities.”

Although Costa Rican sex workers face significant obstacles, Gringo Gulch challenges the narrative that most of us reflexively construct in our minds. Instead of telling the story of local sex workers living in a Third World, Latin American country as being exploited by privileged white, North American men, Rivers-Moore’s research paints a more composite portrait. “We can’t presume to know what exactly is being bought and what is being sold. Often the exchanges have a lot more depth than the transaction of sex for money.” Many of the sex workers interviewed by Rivers-Moore viewed themselves as care workers, believing they were providing a service to humbled men who had run out of relationship options in their homeland. “They took great pride in making these men feel good about themselves and considered care a central aspect of their work. Listening to men talk about their problems, making them feel attractive was as important, if not more important, than the sex.”

Likewise, most of the men in Rivers-Moore’s study self-conceptualized as compassionate and caring towards sex workers. They saw themselves as empathetic counterparts who offered the women relief from a misogynistic culture. “This is a massive generalization about Costa Rican culture, of course, and one based on problematic assumptions and generalizations that are often pretty racist,” contends Rivers-Moore. “However, it is significant that sex tourists want to think of themselves as enlightened and progressive, and some of them are well-versed in feminism.”

Subsequent to these findings, a central focus in Gringo Gulch is Rivers-Moore’s examination of companionship and relationships. “There was a lot of talk from both sex workers and their clients about getting the ‘girlfriend experience,’ an experience that involves longer periods of time together, talking, listening, and sharing interests.” As one can imagine, providing this ‘girlfriend experience’ service requires quite a lot of skill and finesse on behalf of the sex workers. Rivers-Moore cites the example of a sex worker and mother of two who attends secondary school at night. “She told me that some of the tourists are just looking for companionship and they’re willing to pay for it. She was very happy to listen, offer advice and cry with her clients as long as they pay. She explained that it is so much more complicated than just sex.”

Through its examinations of the mosaic of race, gender, class, and state regulation, Gringo Gulch captures not only the complexity of our increasingly borderless world, but the complexity of human desire. In doing this, Rivers-Moore encourages readers to confront some tricky presumptions. “People sometimes assume that sex work is about villains and victims, and I think my work demonstrates in this case, it is not accurate.”

The sort of empirical research done by Rivers-Moore is vital in that it offers first-hand honest accounts of human experience. “When we talk to people about their lives, we find out things we don’t expect,” she said. “For this study, I discovered that the sex industry is so many things simultaneously: it can be fun, it can be boring. Some people have harrowing experiences, and some find it utterly mundane.”

“I really can’t emphasize enough how important it is to listen to people’s interpretations of their lives and their experiences, without judgment.”

Gringo Gulch: Sex, Tourism, and Social Mobility in Costa Rica has been published by the University of Chicago Press.

Professor Megan Rivers-Moore

Rivers-Moore has a long-standing academic relationship with Costa Rica. She was enchanted with the nation’s considerable charm while studying Spanish after she graduated high school. It was during this time she became intrigued by the subtle nature of the tourist sex industry.

Rivers-Moore began researching this phenomenon while completing her Ph.D. at the University of Cambridge and continued this research in a professorship at the University of Costa Rica. She has been a faculty member in Women’s and Gender Studies at Carleton University since 2013. She often works in support of POWER (Prostitutes of Ottawa/Gatineau Work, Educate, and Resist) and La Sala, Costa Rica’s sex workers’ rights organization.
History Professor Examines the Original Wave of Trudeaumania in New Book

By: Nick Ward
In 2015, Canadians reacquainted themselves with the expression “Trudeaumania.” After ten years of Conservative Party rule under Prime Minister Stephen Harper, the election of the Liberal Party of Canada leader Justin Trudeau as the nation’s new Prime Minister was celebrated by many as an overdue change for a country in need of a progressive makeover.

Through an election strategy which relied heavily on an extensive social media campaign and a thorough understanding of popular culture, Trudeau canvassed Canada making promises of national unity and progressive policy. This brand of modern idealism was accentuated by the fact that it came from someone who perfectly personified the message. Armed with his youthful looks and flawlessly tailored suits, Trudeau parlayed the LPC from its pre-election third party standing to a commanding majority government. This victory assured that Canada would experience at least nineteen years of Government under a Prime Minister Trudeau.

While the 2015 election victory may have felt fresh and progressive to Canada’s Millennials and Gen Xers, Baby Boomers and the Silent Generation were experiencing a dose of “Trudeaumania” déjà vu. In fact, anyone who lived through the original iteration of Trudeaumania is likely to contend that, compared to Pierre’s iconic rise to power, Justin’s ascension felt a touch conventional. As the saying goes, history never repeats itself, but it often rhymes. Bearing this mantra in mind, the recent book by Paul Litt (Department of History and School of Indigenous and Canadian Studies), Trudeaumania, arrived at a particularly timely juncture in Canadian history.

Trudeaumania, which has been released to tremendous critical praise, is Litt’s examination of the public excitement and enthusiasm that distinguished the rise to power of Pierre Elliot Trudeau in the late 1960s. Trudeaumania is a must read for many reasons, but what makes it a particularly unique analysis is Litt’s detailed deconstruction of the influence of the radical and celebrated popular culture of the era on the phenomenon of Trudeaumania.

Movements like the civil rights crusade had laid the groundwork for social justice activism. Protests against the Vietnam war were mushrooming. By 1968, the counterculture was in full blossom—a feisty mix of idealism and hedonism, all set to a rowdy rock and roll sound track. Litt calls it “a carnival of indulgence, defiance and iconoclasm besieging the bastions of convention,” adding that “as protest movements and the counterculture merged into a mad torrent, the threat of radicalism loomed large.” The convergence of this fabled spirit of the sixties, with rising nationalist sentiment in Canada, set the context for Pierre Trudeau’s rise to power.

“I’ve been interested in Canadian nationalism for years, and came to see the late 1960s as a formative passage in its history. Smack in the middle was this odd moment when people seemingly went crazy over a novel politician,” Litt elaborates, “What was that all about? I wanted to figure out what was going on in Canadian politics in 1968, how Trudeaumania reflected its times, and whether it was more than just a passing fancy.”

National Identity in the Swinging Sixties

There are two main characters in Trudeaumania—Canada in the 1960s and the Trudeau it imagined. Litt’s evocative writing captures the

Professor Litt’s Trudeaumania.
Trudeauania
colour of the times and the image of a self-realized, culturally-attuned Pierre Trudeau. “Canada unavoidably began the Cold War as a stalwart ally of the U.S. in its crusade to protect the free world from communism, but this sidekick role heightened fears that it had escaped from one empire only to be colonized by another,” Litt explains. “In the years leading up to the centennial, nationalist sentiment was cresting. Nationalists proclaimed repeatedly that Canada was ‘coming of age,’ undergoing something akin to an adolescent rite of passage, struggling to emerge as mature nation.” There were intense debates about foreign ownership of the Canadian economy, American cultural imperialism, and Canadian identity.

The problems that afflicted the United States in the 1960s further encouraged Canadian nationalism. “As the 1960s wore on, the image of the U.S. suffered from the civil rights movement, its contribution to the spectre of a nuclear Armageddon, ghetto riots, political assassinations, and militarism run amok in Southeast Asia,” Litt avers. “As the Pearson government’s new social programs rounded out a welfare state more extensive and compassionate than that south of the border, the Americans’ image problems gave Canadian identity theorists the chance to define Canada, in contrast, as a polity distinguished by an innate moral immunity to all of the ills then afflicting the United States.” Positioning Canada as a “Peaceable Kingdom” made it look good compared to an America that was increasingly associated with conflict, militarism and violence. Trudeaumania shows how this identity theory affected contemporary discourse concerning Canada’s character and future. As Litt puts it, “The Peaceable Kingdom was conceived in schadenfreude.”

**Canada: 1967**

The centennial year was a critical prelude to Trudeaumania. In 1967, Canadians from all corners of the land became engaged in activities that heightened their sense of national community. These commemorations stressed Canadians’ hundred years of shared history, giving the national community a venerable pedigree. But nations need to have a future as well as a past, and it was here that Expo 67, the world’s fair hosted by Canada that year, made a significant contribution. “It was futuristic, projecting an image of a nation on the cutting edge of modernity,” Litt maintains, “it complemented the centennial’s inward looking unity and identity preoccupations with an outward looking cosmopolitanism.” Best of all, it was a smash hit, winning Canada praise from around the world. “Canada, it seemed, had stepped into the world spotlight with a dynamic new image and won a place of distinction in the international community. It is rare for a nation to a

![Trudeau smiles as he responds to the press gallery. Photo courtesy of Library and Archives Canada.](trudeau_smiles.jpg)

![Trudeau greeting supporters at a campaign rally in Montreal, 1968. Photo courtesy of Library and Archives Canada.](trudeau_rally.jpg)
Trudeau offers the crowd a Buddhist salutation at the 1967 Liberal leadership convention. Photo by Dick Loek, Clara Thomas Archives and Special Collections, York University.


Two Trudeau supporters pose on Yonge Street in Downtown Toronto in their “Justice Will Triumph” sweatshirts, 1968. Photo by Frank Lennon, Courtesy of Library and Archives Canada.

Allan Ryan’s PM Pierre.
government as a French-Canadian nation state was on the rise. By 1967 there was consensus among Canada's three leading political parties, based on a 'two nations' view of Canada, that nationalism in Quebec would have to be accommodated by conceding the province some sort of special constitutional status. Then suddenly Trudeau appeared on the scene, challenging that consensus with a principled, logical defence of symmetrical federalism. Ironically, given his scorn for nationalism, this made him a hero to Canadian nationalists. Not only would he move the nation ahead, he would keep it together.

The Media's Role

Most voters came to know Trudeau through the media. Thanks to their increasing penetration into daily life—particularly, the prevalence of television in the family home—it was easier for Canadians to feel directly engaged in national affairs. Canadians may now have belonged to a 'global village,' as another renowned Canadian and friend of Pierre Trudeau famously articulated, but they were also part of a 'national village' with which they identified strongly. Moreover, as Canadian television producer Richard Nielson wrote at the time, “no medium in history creates the taste for real-life drama that TV does.” The conditions for a national mania were in place.

Trudeau rose to national prominence in the final weeks of 1967, just as Lester Pearson announced his retirement, launching a Liberal leadership contest. “Trudeau was a great media performer in a variety of ways, especially on television, which had become the primary means by which most Canadians followed politics,” Litt continues, “he had that certain je ne sais quoi that gives someone onscreen presence. But that wasn’t all. He did stunts like sliding down a bannister or staging a pratfall, providing the visual action the medium demanded. All of this helped make him a political star.”

Many journalists were deeply invested in the nationalist project of seeing Canada come of age as an exemplary modern nation. Identifying Trudeau as an appropriate figurehead for this project, they presented him as a new breed of politician, a swinger in step with the times, “a leader who could personify Canada as they wished it to be,” as Litt puts it. The ‘mod’ style then trendy in the fashion world offered the perfect pop culture mode with which to brand their project. The moral high ground Canadian nationalists staked out for Canada was much the same as that from which sixties radicals critiqued the establishment. Yet most weren’t radicals—on the contrary, they had a vested interest in the status quo. They channeled the spirit of the sixties to expedite national renewal, but they wanted progressive reform, not revolution. Mod was the perfect aesthetic mode for signalling urgent, but moderate change.

The media portrayed Trudeau as a youthful, articulate sex symbol who appealed to the spirit of the times by promising change. Unmarried, and thus conceptualized as ‘free,’ Trudeau's comb over and acne scars exemplified an emergent ‘new masculinity.’ Canadians were drawn to Trudeau's undeniable coolness and charm, and his overt intelligence jived with the counterculture’s quest for enlightenment. At the same time, Trudeau’s intellect empowered him to practice a new type of politics that would apply, dispassionately, a modern managerial approach to contemporary problems. The late sixties might have been the one moment in Canadian history when being perceived as an intellectual
had more positive than negative connotations. ‘Reason over passion’ was part of Trudeau’s cool image, another way in which he promised to be an agent of national modernization.

While Trudeau’s intelligence was part of his sex appeal, it was accompanied by more conventional image-making. The Prime Minister-in-waiting drove a Mercedes and wore a flower in his lapel. *Maclean’s* magazine proclaimed Trudeau an “authoritative judge of wine and women.” “In the context of the times, Trudeau’s sexiness sent an important signal,” says Litt. “The sexual revolution led and symbolized the many liberation movements of the sixties. Denoting Trudeau as sexy implied that he was in step with the times—the man to update Canada.” When, late in 1967, Minister of Justice Trudeau liberalized laws affecting divorce and abortion, his image as a hip modernizer was substantiated.

Today we are familiar with celebrity politicians, but Pierre Trudeau was Canada’s first experience with the phenomenon. As Trudeaumania snowballed in the early months of 1968, it generated all the ephemera typical of a pop culture fad, including posters, dresses, sweatshirts, and pop songs. When he started his research over a decade ago, Litt didn’t have to look far to find an example—it came from Professor Allan J. Ryan, whose office was just down the hall in the School of Indigenous and Canadian Studies. In a previous life as a folk-singer, Ryan had a hit in 1968 with his song *PM Pierre*. Other examples of Trudeaumania pop were harder to track down. “It was fun unearthing it all,” says Litt, “much of it was amusing, and some of it was elusive, but I just kept following leads until a full picture emerged.”

Along the way Litt picked up on the fact that many Canadians were deeply uneasy with the entire process. “This was the age of McLuhan, and people were debating in earnest the effects of the media in society generally and in politics in particular,” Litt says, “were they delivering the real goods? Could their representations of people and events be trusted?” Addressing this concern, Trudeau regularly made a point of calling attention to the media’s role as an unreliable messenger from himself to his audience, reassuring them that he was just as skeptical as they were about their means of communication. He would coyly pause before answering a reporter’s question, often responding with a sly grin or shrug, letting the audience in on the joke. His intuitive post-modern sensibility dispelled doubts about his image and reassured audiences that he was authentic. “I feel like a Beatle. Not that I have anything against the Beatles, but is this the way to choose a leader?” Trudeau poignantly asked *Saturday Night* magazine in 1968. Comments such as this reassured Canadians that he shared their concerns and was, despite their mutual dependence on the media, a substantial character rather than a mere media personality.
The nature of modern political campaigning also worked to quiet mediation anxiety. “When you think about it, politicians are very much like pop stars when they tour during elections,” observes Litt, “the live appearance of a figure previously known only through the media proved he was real and linked local communities with the community of nation, again alleviating anxiety about the media’s intermediary role in national politics.” Concerns about the media were part of a more general anxiety about living in a mass society afflicted by the malaise of individual alienation. “He restores to each of us a sense of individual worth. We are no longer insignificant members of a mob, all running in the same direction because our leaders tell us to,” one journalist claimed, “he wants...to release us from servility to mass machines created by others, from the dominance of self-appointed elites who think they know better than we do what is good for us.” Wow! Trudeau was now the politician-as-panacea, a cure for all the ills of modernity. “In a sense,” another journalist explained, “he has been adopted by a society unhappy with grey corporatism and worried about the all embracing bureaucracy, and puzzled if not fearful over the coming dehumanized, technological culture.”

**Trudeaumania 2.0?**

Through meticulous research and revealing insights, *Trudeaumania* evokes one of the most interesting eras in Canadian history and the iconic personality to which it gave rise. Does it also have some functionality as a tool to understand Canada’s contemporary political reality? Litt cautions that the late sixties were a very particular era in which the factors in play were distinctive and interacted differently.” For this reason, applying the term Trudeaumania to Justin’s rise to power is misleading. The circumstances in which they came to power were unique. Pierre Elliott Trudeau had been in federal politics for less than two and a half years and a cabinet minister for less than a year when he announced his candidacy for the Liberal leadership. Six weeks later he was prime minister, and two and a half months after that he won a majority government. He was front and centre in political coverage and a clear favourite throughout his rise to power. In 2015, Justin, in contrast, had been a prominent figure in the Liberal party for years and its leader for over two years. The focus of the 2015 election was initially more on the other leaders and expectations of him were relatively low. Moreover, the personalities of father and son seem quite distinct. Pierre was famously aloof, even arrogant, while Justin likes to mingle and showboat the common touch.

Yet people are instinctually curious about historical precedents for present-day phenomena, so it is inevitable that 1968 and 2015 will be mined for similarities. Litt concedes that “many of the same influences were at work—the role of the media in sustaining the nation, the politics of image, the invasion of politics by...
features of popular culture such as fashion and celebrity, the notion of Canada as a kinder, gentler America, and a politician whose success derived from all of these factors. So 1968 is in many ways recognizable to us today.” Like his father, Justin is an adept performer in the media, even though the media complex is vastly different today. He too is seen as a sex symbol. Both father and son had trendy images and won elections by appearing as agents of change when the electorate was impatient for change. Both were dismissed as dilettantes yet revealed an underlying discipline, determination, and work ethic. The relevance of history is further suggested by considering the likelihood of Justin Trudeau becoming prime minister if his father had not preceded him in that office.

Published in October 2016, *Trudeaumania* has a lot to say about the power of celebrity in electoral politics, a topic of some interest since last fall’s U.S. presidential election. More generally it offers insights into factors that characterize politics in a modern mass mediated democracy over the long term. Litt hopes his book will also enhance our understanding of Canadian nationalism, in particular how a persistent Canadian identity myth was forged in the unique circumstances of the sixties. In 2017, we are celebrating Canada’s 150th birthday, an anniversary that recalls Canada’s centennial celebrations in 1967. *Trudeaumania* suggests that events fifty years ago could be interpreted as the birth of modern Canada. “You could say that Canada’s formative sixties are embodied in our current choice of a prime minister,” Litt adds, “when Justin Trudeau said ‘Canada is back,’ it was his father’s Canada that he was invoking.”

*Trudeaumania* is a vital read for anyone interested in Canada past or present. This article can only provide some tantalizing glimpses of its fascinating period detail. Nevertheless it is impossible to resist ending this piece where *Trudeaumania* the book begins—with the evocative lyrics of Allan Ryan’s *PM Pierre*.

**There’s a new infatuation that’s been sweepin’ the nation**  
**Shakin’ the roots in the ground**  
**Of an old generation, a new inspiration**  
**Takin’ a new look around**  
**But he’s quickly disarming and utterly charming**  
**Quite enough to make you let down your hair**  
**In a Society Just, a society must**  
**Check out PM Pierre**

**PM Pierre, with the ladies, racin’ a Mercedes**  
**Pierre, in the money, find him with a bunny Pierre, a little brighter than the northern lights**  
**He oughta add a lotta colour to the Ottawa nights**  
**Charismatic and dynamic with a trans-Atlantic flare**  
**Regardez PM Pierre**

*PM Pierre* by Professor Allan J. Ryan  
(School of Indigenous and Canadian Studies, Carleton University).  
Visit carleton.ca/fass to listen to Professor Ryan’s song.

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*Up Next for Litt:*  
Professor Litt’s next project, “Motoring into Upper Canada,” is a history of the Ontario heritage establishment in the 1950s and 1960s that focuses on the interface of ambitious technocracy and unruly collective memory.

*Trudeaumania* is published by University of British Columbia Press and can be found at most major book dealers.
Pierre Trudeau by Yousuf Karsh.
Trudeau often wore this leather jacket in the winter months while campaigning for the Liberal leadership. Visit Karsh.org to see more of Karsh's brilliant work.
ΔοΔc ΣΛηc βαcΓ
INUIT TAPIRIIT KANATAMI
Understanding Welsh to Standardize Inuktut

Professor Murasugi provides support to Inuit Tapiriit Kanatami’s Atausiq Inuktut Titirausiq Task Group

By: Nick Ward

1 Inuktut is the term adopted by ITK in 2015 to encompass all Inuit dialects spoken in Canada.

For the past several years, Kumiko Murasugi, Associate Professor of Linguistics in the School of Linguistics and Language Studies (SLaLS) and the Institute of Cognitive Science (ICS), has been providing linguistic support to the national Inuit group, Inuit Tapiriit Kanatami’s (ITK) Atausiq Inuktut Titirausiq (AIT) Task Group.

The Task Group is composed of three Inuit members from each of the four Inuit regions in Canada who come recommended by their land claim organization, as well as ITK’s National Inuit Language Coordinator, Monica Ittusardjuat, and the president of the Inuit Youth Council.

The group’s mandate is to explore the feasibility of a single, unified, standardized Inuktut writing system as a means to strengthen Inuit unity, language, and culture in Canada (“Atausiq” translates to “one”). More specifically, this most recent effort to standardize the writing system was one of the recommendations of the National Committee on Inuit Education to improve educational outcomes by facilitating the sharing of resources among the different Inuit regions.

“The main concern of the regions was loss of dialects, but no matter what standard the AIT Task Group comes up with, the regions will continue to use their own writing systems to each other,” explains Ittusardjuat. “It will be used for government documents or for educational material that’s to be shared amongst all Inuit in Canada. Even if the standard comes up with consonant clusters the dialects that have geminates will say the words with geminates, for example: tuktu, tuttu.”

Connecting with Inuit Tapiriit Kanatami’s (ITK) Atausiq Inuktut Titirausiq (AIT) Task Group

Through her role at Carleton, Prof. Murasugi recruits and hires students and community members who are fluent in Inuktut to help with Inuit language research in the School of Linguistics and Language Studies. As fate would have it, one of her former research assistants, Kevin Kablutsiak, was hired as ITK’s first language coordinator to lead the standardization portfolio. Kablutsiak, familiar with Professor Murasugi’s areas of research, was sure she could help the AIT mission, and so set up a meeting. Given that Prof. Murasugi’s research interests encompass various perspectives on the Inuit language, including linguistic theory, heritage language, language change, and language documentation, ITK saw her as a great fit.

“ITK reached out to Carleton University and Kumiko to provide expertise and a number of perspectives for consideration as we move toward a recommended unified Inuit language writing system,” said Ittusardjuat. “Kumiko’s research and expertise in Inuit languages is extremely
important to the discussions of ITK’s Task Group which have been mandated to research and identify the speech components of Inuktut and the current Inuktut orthographies in use and recommend an Inuktut orthography, considering today’s technology and trends that is most effective and has the best chance of advancing Inuktut far into the future.”

“I have known Kumiko for a number of years, including having the honour of teaching Inuktut to Kumiko while she was in Iqaluit, Nunavut. I consider her a friend and valuable member of our Task Group,” added Ittusardjuat.

Murasugi was thrilled to be asked to lend her skillset to this project. “Right now the Task Group has just about finished choosing the symbols for the new, unified writing system,” she explains. “In my role providing linguistic support, I can discuss with them the linguistic implications of their choices or suggest alternatives that they might not have considered.”

“I am there to aid the team as they make the crucial decisions. This is truly a project by Inuit for Inuit. I also help to inform the academic community about the important work that they’re doing.”

Through many consultations, meetings, and workshops the Group has left no leaf unturned in their pursuit to standardize Inuktut. “The AIT Task Group is diligent, thoughtful and very consensus based in their work. At times things move slowly, and challenges arise, but everyone involved is united in their goal to provide a writing system for future generations of Inuktut speakers,” said Murasugi.

Murasugi underlines not only the breadth of the project but also the cultural significance of the task at hand. “The mandate is immensely valuable. Standardizing the writing system will help Inuit protect and promote their language, which is a vital feature of their culture. We must act to maintain this integral part of Canada because the language is at risk with the passing of fluent elders, language loss due to residential schools, and decreasing proficiency and language use among Inuit youth.”

**Researching in the United Kingdom**

As part of this elaborate research effort, Murasugi recently travelled alongside the AIT Task Group to Wales in the United Kingdom. On this U.K research tour, organized in
partnership with Prince’s Charities Canada, the group studied the revitalization of the once imperiled Welsh language with the intent of bringing some ‘best practices’ back home with them to Canada. The group engaged in meaningful conversations with the Welsh people on language rollout and investigated how a pipeline of fluent speakers was developed to teach, write and publish in the Welsh language. They also spent lots of time learning how Welsh has been reestablished in local education systems.

“It was interesting to see that the Welsh are considering developing standard local writing systems, which is the reverse of what the Inuit are doing,” said Murasugi. “The Inuit have many local writing systems, but see the need for a standardized system to share educational resources and facilitate communication across dialects in government, business and other public domains. The goal for both the Welsh and Inuit people is the same: a standardized national writing system alongside orthographies that reflect regional dialects.”

The Itinerary...which included tea with the Prince of Wales

The visit to Wales occurred over a five-day period starting with a meeting at Canolfan Bedwyr’s Language Technologies Unit at Bangor University, which specializes in language revitalization through the use of technologies such as electronic dictionaries, language proofing tools and language corpora. This provided the group with an opportunity to learn from the individuals responsible for projects such as standardizing terminology, creating dictionary apps, and developing speech and translation technologies.

Following their stop at Bangor, a session was held with the Welsh Books Council in Aberystwyth, giving the team a chance to learn and discuss the various aspects of the publishing industry and how it was developed in Wales. Their next destination in Aberystwyth was the Centre for Advanced Welsh and Celtic Studies at the University of Wales, where the group learned about the creation of the original Dictionary of the Welsh Language and the new technologies currently being used in developing later editions. They also studied the extensive collection of books, archives, maps and photographs at the Welsh National Library. The next morning a representative from the Welsh Government Translation Bureau gave a presentation on their terminology database and other resources for translators. The database was based on Termium Plus, the Government of Canada’s terminology and linguistic data bank!

Other functions included a tour of the National Assembly of Wales in Cardiff, meetings with the First Minister of Wales and the Welsh Language Commissioner, and a visit with WJEC, an organization providing assessment, training and educational resources to schools and colleges in Wales and elsewhere in the U.K. They also had visited a new Welsh medium primary school, where even the children who had only been introduced to the Welsh language a few months earlier, were already comfortable with Welsh as the primary language of instruction.

On the group’s final day, they participated in a roundtable session with His Royal Highness, Charles, the Prince of Wales, at his Welsh residence to discuss language revitalization. Although they were understandably nervous, the session went off without a hitch.

Moving Forward

Since returning from these consultations and experiences, Murasugi and AIT have been applying what they learned from the Welsh people to Inuit Tapiriit Kanatami’s official educational plans and recommendations.

“The AIT Task Group would like to follow up with some of the Welsh organizations, in particular, Bangor University’s Language Technologies Unit and the Welsh National Library,” explained Murasugi. “The Task Group discussed their desire for a national centre for Inuit artifacts and printed material located in Arctic Canada.”

“They also want to remain connected with the examination board WJEC, for when they reach the stage of developing assessment tools for their unified writing system.”

When asked to reflect on the trip to U.K., Murasugi was quite enthusiastic about what she was able to take away from it. “One of the highlights for me was the realization that writing systems that represent local dialects are just as important as standardized writing systems. The Welsh system was developed over 500 years ago with the translation of the Bible, but now, with changes that have occurred in the language over the past centuries, it no longer reflects the current spoken language.”

With this greater perspective in hand, Murasugi continues to provide linguistic support to the AIT Task Group as they continue on their path toward a unified writing system. As described by Murasugi, they have just about finished determining which symbols will belong to the new system.

“For example ‘j’ for the sound ‘y’ as in ‘yellow,’ and ‘tl’ for the voiceless ‘l’ that is also found in Welsh. Much like the first sound in ‘Llwynywermod,’ Prince Charles’ Welsh residence,” she said.

“Currently, I’m working with a smaller Technical Group where we examine the implications of the various

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Reception and tea with HRH Charles, Prince of Wales.

Photo: Gareth Everett/Huw Evans Agency.

AIT Task Group and Natan Obed, President of Inuit Tapiriit Kanatami.

Photo: Mitchell White.
alternatives, which are then brought to the AIT Task Group for discussion. The next stage will involve a standard way of combining symbols, which can differ widely across dialects. The word ‘house,’ for example, is spelled and pronounced as ‘iglu’ or ‘illu,’ depending on the dialect. Another example is ‘ukpik’ or ‘uppik’ for ‘owl.’”

Murasugi has also recently established a research partnership that developed through her involvement with ITK and the AIT Task Group. Carleton, in conjunction with the Geomatics and Cartographic Research Centre (based at Carleton) and Inuit organizations across the country, is developing a pilot cybercartographic atlas of the Inuktitut language in Canada. The central feature of this online multimedia atlas is a database of written and spoken words in different Inuktut dialects, accompanied by videos and photographs presenting the words in context. It is meant to serve as a locale where regional dialects can be documented alongside the new written standard. Murasugi stresses that this research project would not have been possible without the collaboration and support of the Inuit people and organizations she has connected with through her ongoing and inspirational work on the standardization project.

As Professor Murasugi’s research in the area of Inuktitut language, society, and culture continues to expand, she has learned that she is even more well-situated at Carleton than she thought. “I am discovering the range of expertise among my colleagues, both within SLaLS/ICS and in other units across campus.” She has also noticed an increasing interest from students. “This year I taught a course on Inuktitut language and society, where I had the opportunity to share my research with the class. Many of the students were inspired by the examples of how linguistic research can have real applications to current issues in language maintenance, planning, and use.”

Murasugi (far right) with colleagues.
RN ULVAEUS'
MIA!

D ON SONGS OF ABBA®

WILL TOUR
Mamma Mia!

Music Student Working Tours With Legendary Broadway Production

Connor Palace Theatre in Cleveland.
Photo credit: Kevin Casey.
Music student Chris Santillán has been a dedicated fan of 1970s pop music legends ABBA for most of his young life.

ABBA might not be the first band that comes to mind when pondering millennial music preferences, but Santillán has been a passionate ABBA aficionado since he was eight years old. Naturally, the first musical Santillán ever saw was the high energy, worldwide sensation ABBA vehicle *Mamma Mia!,* which he took in on a Grade 7 band trip. Born and raised in the Ottawa-Gatineau area, these ABBA experiences helped inspire Santillán to become the very talented piano player who specializes in theatre that he is today.

Astonishingly, a mere decade or so after his Grade 7 trip, Santillán has fulfilled a childhood dream and is now the touring as Associate Conductor of the Broadway production of *Mamma Mia!* Talk about being a perfect fit for a job.

Santillán was kind enough to take the time to talk with FASS (from the road no less) about music, theatre, the arts at Carleton, and of course, ABBA.

**Chris, thanks for sitting down with FASS. Could you give us a brief history of your musical background?**

My interest in music began when I was about six or seven. I remember looking through the Yellow Pages—remember those days?—and stumbling across the ‘Music School’ section. I was fascinated by musical instruments and wanted to learn one, but couldn’t settle right away on which one. I finally decided on the drums and asked my parents to help me find a music school. It was a bit of a challenge to find a school, as most drum teachers wouldn’t accept a student so young.

Instead, most schools encouraged me to start on piano.

But I was set on learning drums and eventually found a teacher who would take me on as a student. I fell in love with the instrument and kept playing for about eight years. In Grade 7, I joined the high school band and decided to pick up the clarinet which I pursued for most of my high school career. For one of our band competitions, we went to Toronto, and one of our group activities was to see a Broadway show—*Mamma Mia!* I was a huge ABBA fan as a kid after discovering one of their CDs in my parents’ collection, as well as an avid theatre kid, so naturally, I was ecstatic to see my first Broadway show. After seeing the show, I decided that I needed to learn the piano so I could learn to play ABBA songs and, well, I haven’t stopped playing since!
Clearly a good choice! What is it about being a pianist that you cherish?

I enjoy the versatility of the piano and the natural opportunity for collaboration that the instrument provides. As a pianist, we can perform as a soloist, with other instruments, with singers and, in a rehearsal setting particularly for musical theatre and opera, pianists are called on to serve as an orchestra themselves. Especially today, pianists need to be versatile and be proficient in various musical styles, and I enjoy this challenge because it means you never stop learning! I have a particular interest in working with singers because of the story telling aspect, and that’s probably why I've spent a lot of time in the theatre world.

Which instinctively must have led you to direct. How would you describe yourself as a musical director?

Most of my experience as a music director is in the theatre world, although I have worked as a music director in a church setting as well. A music director for a musical works in close collaboration with the director and choreographer to interpret a script and score for a live audience. I've always been drawn to the theatre and really enjoy this type of cooperation. In a musical, the music is an intrinsic element of the story, and so it is the music director's job to help the actors tell their story through song, as well as allow instrumental accompaniment—underscoring—to effectively capture the mood for a given scene and transitions between scenes. It’s
not just about singing the right notes at the right time, but developing an understanding of how the composer views the playwright’s world. I like to see my role as a mediator between the score and the actors. This makes the rehearsal process very enjoyable and often provides for a lot of interesting discussions.

How did this all start? Why do you think you were first charmed and continue to be captivated by musical theatre?

I think my interest really developed in Grade 5 when I was part of the yearly school musical. My mom persistently encouraged me to audition for shows so I could be more involved in extra-curricular activities. I was an extremely shy kid, and it took a lot of effort to get up on stage, but there was also an indescribable magic about the stage that still continues to captivate me. And since I had a keen interest in music already, it seemed only natural that I would be attracted to an art form that combined music and the magical world of theatre together.

Later in my teen years, I leaned more towards the behind the scenes side of things and realized that my particular passion was helping support actors with live musical accompaniment. My first conducting gig actually came along in Grade 8 when my music teacher asked if I would be interested in conducting the pit band for the Christmas musical. I was a little surprised by the offer since I had never conducted before, but I guess she trusted me!

As a musician, live theatre definitely presents certain unique challenges, the main one being that anything can happen! Cues can be missed, costume changes can fail, your keyboard can lose power—but the show must go on! Theatre musicians definitely need to be quick on their feet to adjust to any situation. Even though I’m not on stage as much anymore, this thrill of live performance continues to captivate me.

Having successfully turned your passion into your profession, what’s the day to day like for a Mamma Mia! Music Director?

I am the Associate Music Director for the show, which means that I work along with the Music Director to maintain the musical quality of the show. This involves occasional music rehearsals, as well as understudy rehearsals—understudies go on for a role when an actor is ill—to make sure they are well prepared. I play one of the keyboards in the pit for the shows, and once a week I get to conduct the show. But it’s not all work! I like to play tourist as much as I can, and this tour has certainly allowed me to visit a lot of the U.S. and western Canada in a short amount of time. My daily routine usually involves a trip to the local coffee shop, and lately, I’ve been making several trips to the local Waffle House while we’ve been in the South.

That sounds fantastic and delicious. Working on Mamma Mia! must be very rewarding...

This experience so far has been incredible. From a musical perspective, I have indeed become a better musician and conductor. Playing a show eight times a week in various venues has definitely improved my stamina and mental focus. Working with the original Broadway creative team for the show was exciting, and admittedly a bit daunting at the start, especially knowing that we would be the final tour of this production in North America. But ultimately, I think the most rewarding part of the experience is seeing the joy we can bring to people across the continent. The show finishes with a rocking finale, a mini ABBA concert basically, and the crowds are always on their feet. There is no greater reward than seeing the smiles on people’s faces as they leave the theatre. On more than one occasion, we’ve had kids come up to the orchestra pit to tell us how they want to learn an instrument after seeing the show and it’s nostalgic because that’s how it all started for me.

Speaking of which, let’s go back a little closer to how it all started... Why did you choose Carleton?

I came to Carleton after a few years of exploring other career options. Right after high school, I was set on going to medical school, so I pursued a Science program in CÉGEP (the Quebec college system). After two years, I wasn’t so sure med school was for me, so I switched to a Philosophy program—I’ve always been an inquisitive person! But I couldn’t see myself pursuing a career in that discipline either. At the time, I was working on a production of Footloose with the Orpheus Musical Theatre Society in Ottawa, and I finally had an epiphany—why should music just be a hobby? Why not try making a career with music? I started to look into music programs. I wasn’t quite ready to move away from home and knew a few people who went to Carleton for Music. I went to visit the campus and was impressed by the diversity of the program and the noticeable camaraderie of the students and faculty. I left feeling like that was where I needed to be, so I decided to apply and audition and was definitely happy to receive an acceptance letter a few weeks later!

What have you gotten out of your time in Music at Carleton?

I think the biggest highlight for me is the people. The Faculty in the Music department are very approachable, and I could feel from the very beginning that they wanted me to succeed. I had many musical interests when I
started the program, and I was able to explore these without being funnelled into a precise ‘stream’ within the program (for example, composition, music education or performance) as other music programs do sometimes. I studied classical piano, but also took courses in medieval music, jazz theory, and music of Canada’s Indigenous peoples. And of course, on top of this, I kept busy working on shows both on and off campus. The diversity and flexibility of the program helped me grow as a musician and pianist. I would say that all the faculty I’ve learned from has helped me grow tremendously as a music director, and it was through working with the right piano teacher that I ultimately decided to pursue music direction.

I heard you were instrumental—apologies for the bad pun—in establishing the Carleton Musical Theatre Society...

A couple of summers ago, my good friend Madison Jolliffe and I had the crazy idea to start our own theatre company. We had just worked on a production of Bonnie and Clyde the musical at Carleton and felt that there was enough interest in musical theatre on campus to warrant a club for musical theatre enthusiasts. We spent a good amount of that summer discussing our vision for the company and drafting a constitution (a necessary step in creating a club through the Carleton University Student Association), and within a few weeks, CMTS was born! We produced our first production in February 2016—the classic Cabaret by Kander & Ebb at the Kailash Mital Theatre on campus. It was a great success, and we were thrilled to see such an interest in this company. I’m happy to say that the CMTS just produced a successful run of the cult hit Heathers the musical in March and plans are already being made for a third season!

Very cool! What advice would you offer to aspiring artists?

I think the biggest piece of advice I could give is to not be afraid to dream. This might sound cheesy or cliché, but I truly believe that it’s important to have dreams. Mamma Mia! starts and ends with the famous ABBA tune “I Have a Dream”—and admittedly there are times when I get a bit choked up playing that final chord because twelve years ago I was sitting in a theatre wondering “Hmm, how cool would it be to be there in the orchestra pit rocking out to ABBA tunes for two hours and forty minutes?”—and now that’s exactly what I’m doing!

Of course, making dreams a reality is another thing and in my case, it took twelve years, a lot of hard work and a lot of career path changes to get here! One thing I learned along the way is the importance of asking people for advice and finding good mentors. A couple of summers ago, I attended some workshops in NYC for musical theatre directors. One of the workshops was lead by a prominent Broadway conductor who was actually the original music director of Mamma Mia! on Broadway. At the end of the workshop, I spent a good ten minutes debating with myself whether I should go up and introduce myself and ask some questions about music directing.

I can still be shy at times! Eventually I did, and he was very approachable and open to giving me advice. He even invited me to sit in the orchestra pit with him for Matild which he was conducting at the time. Funnnly enough, I am now working for him since he is the music supervisor for Mamma Mia! in North America. Of course, I’m not trying to suggest that everyone you meet will hire you, but I think it’s important for artists to reach out to others in their field that they respect. We all start somewhere, and we’ve all had mentors along the way to help us out.

Great suggestions. What’s next for you?

Good question—I’m not sure yet! I’m keeping my ears open about opportunities on other tours, but part of me also would love to be back home and settle for a bit (and find a place to display all the ABBA records I’ve been collecting on the road!). I would like to help keep building CMTS, and I keep exploring the idea of pursuing a Masters degree at some point. I’m also hoping to start a YouTube channel soon, so keep your eyes open!

Thanks for this, Chris. Any last words?

Support the arts! Our travels across the U.S. and Canada have made me realize just how vital the arts really are, and how many threats there are to keeping the arts alive. I’ve gotten into several conversations with people about how the arts is important to them, and it has refreshed my appreciation for what I do and for what all artists do. Art makes people think, reflect, cry, laugh, and leave with a renewed (and hopefully more optimistic) understanding of the world. As we all know, the arts always struggle with adequate funding, so it is imperative that we all do our share to keep the arts alive in our communities.
In Grade 4, Paul Safi was the best goalie on the soccer pitch at school.

By Grade 7, he would drop a pencil at his desk and not be able to find it on the floor.

Safi has retinitis pigmentosa, a hereditary degenerative eye disease that has rendered him legally blind.

A Lebanese-Canadian born and raised in Abu Dhabi, the capital of the United Arab Emirates, Safi choose to attend Carleton because the university’s culture of accessibility and support for students with disabilities offered an opportunity to live independently.

Now the 20 year old third-year psychology student has sprung out of Carleton’s entrepreneurial ecosystem to start a company that promises financial independence for people with cognitive challenges.

“I wanted to launch a business that was not built around one product, but a whole ideology of empowerment,” says Safi, whose start up, ReAble, has graduated from the Barclays-backed Techstars accelerator in Cape Town and is getting ready to roll out an app that will help people conduct banking transactions safely and simply.

“Because of my disability, I’m motivated to help others. Having a social aspect to the company is very important. We identified a need and have a market to serve, but we’re not just doing this to make money.”

**Ideology of Empowerment**

Before his eyesight deteriorated, Safi wanted to be a doctor. He shifted his focus to psychology because it’s also a healing profession, but his plan to proceed straight to grad studies has been put on hold by the success of ReAble.

The idea behind the company arose in the summer of 2015, when Safi was visiting family in Lebanon. His parents are both from there, but emigrated to Canada and lived in Montreal for a decade before moving to the UAE for work, giving their son dual citizenship.

In Lebanon, Safi met a friend’s cousin, Emile Sawaya, who has a background in computer science. They went to an entrepreneurial ideation event where attendees were encouraged to think about problems for which no solutions exist.

Sawaya has a brother who is autistic and has trouble handling money. Safi had turned to technology when diminishing eyesight left him unable to read text on paper—he could still read large white text on black tablet screens or listen...
Paul Safi.
to audio lessons to study. He wondered, maybe technology could help Sawaya's brother manage his finances?

People with conditions such as autism may not understand the difference between a $1 bill and a $100 bill. They can see the two additional zeros, but might not comprehend the difference in value.

When buying something at a store with cash, they might not know what change to expect, or even that they should wait for change. If using a credit card, they may not be able to relate the cost of their purchases to the money in their bank account.

“The banking industry caters to the general population,” says Safi.

“There’s very little consideration for marginalized people.”

Safi and Sawaya, ReAble’s head of research and CEO respectively, came up with a plan to develop an app that could walk people with autism through financial transactions—for instance, by keeping track of the amount of cash in your wallet and recommending the best combination of bills and coins required to make a purchase, and letting you know what change you should receive. Voiceovers and illustrations could also help users conceptualize numbers and money.

“The app is adaptable to each individual user, and different elements are gamified at the beginning of the user experience to help set up the app,” explains Safi. “These elements test and help develop factors such as financial literacy and manual dexterity.”

Empowering People with Disabilities

In the fall of 2015, Safi spent some time at Hatch, the Carleton University Students’ Association entrepreneurial organization. Then he applied for and, on his first attempt, was admitted into Carleton's Lead To Win business incubator.

“I was incredibly impressed when I met Paul,” says Tony Bailetti, the executive director of Lead To Win and director of Carleton’s Technology Innovation Management master’s program. “He has a solid heart, a lot of passion, and he’s got it right in building a global market from the start.”

“I always tell my students: look at the things that are problematic in your own life and try to address them. Paul identified a problem and came up with a solution. With a personal connection, you’ll understand more and be driven more to get things done.”

Safi’s success also speaks to the potential for people with disabilities to become entrepreneurs, which can be a challenging path to pursue, but no more difficult than overcoming the barriers to conventional employment.

“Carleton provides tremendous support and accommodations for students with disabilities,” says Bailetti.

“That’s important. But I want to integrate and not segregate our support for entrepreneurship. It can be easier to start a business than to get a job.”

Lead To Win Offers Mentorship and More

As a member of Lead To Win, which offers professional work space and meeting rooms in St. Patrick's Building, Safi benefited from mentorship, sales and marketing advice, and networking events. He also received $8,000 in funding through a Nicol Internship.

“I got to meet and learn from very practical people,” he says about Lead To Win's suite of programs and services, which helped his idea evolve into a functional business model. “They understand the dream of being an entrepreneur, and also the reality. They have so much expertise, but it's still your company and your decisions. It's still you taking the risks.”

This experience helped propel Safi and Sawaya to the BDL Accelerate's Early Stage Startup Competition in Beirut in December 2015, when they beat 21 competitors to win the top prize: $10,000 in support.

Buoyed by that success, they applied for entrance to the prestigious Techstars accelerator and were one of 10 companies selected from 400 applications. “It’s one of the most powerful business networks on the planet,” says Safi.

“What they teach you, it’s madness!”

During the 13-week Techstars program in Cape Town, Safi met and sought feedback from bankers, CEOs and high-powered investors. They saw that he was addressing a legitimate niche market and were receptive to his ideas.

This past spring, Safi and Sawaya incorporated ReAble in Delaware. Their next step, before the end of 2016, will be to launch a virtual reality game (ReAble Chef) that will teach basic cooking skills to the cognitively challenged.

“It is the first of many skills development games we are building to increase the autonomy of those with cognitive challenges,” says Safi.
In mid-February, supported by a US $50,000 loan from Barclays, they plan to release the ReAble Pay platform, allowing users to try their financial app for the first time.

“This will increase the independence of adults or children with intellectual or cognitive challenges without having to be a member of one particular bank,” says Safi. “In the future, we will continue developing solutions to make banks more accessible, but with the product so close to completion there is no reason to delay.”

After that, the platform could be adapted to meet the needs of people with other disabilities, including visual impairment. But first Safi and Sawaya know they need to satisfy their core market.

“ReAble has the potential to change people's lives,” says Safi, who has scaled back his studies to part-time, but is still thinking about a Ph.D. in clinical psychology down the road. “Right now, when somebody with autism wants to buy something, they usually have to rely on someone else: a brother, parent or friend. That doesn’t give them much independence.”

“Our aim is that this app becomes a symbol of empowerment, much like the white cane for the blind.”
The Storytellers of Our Society

Professor Dan Irving researches trans people and communities as they navigate the Canadian labour force

By: Nick Ward

This past year, the Liberal Government led by Prime Minister Justin Trudeau introduced federal legislation aimed to secure human rights and legal protection for transgendered people in Canada. Bill C-16 states that the Canadian Human Rights Act be altered to “add gender identity and gender expression to the list of prohibited grounds of discrimination.” The Bill also amends the Criminal Code to increase protection against hate speech and propaganda targeting varied manifestations of gender identity.

It is important to note that this is the seventh time that a similarly worded bill has been introduced in Canada’s Parliament, the previous six attempts having been unsuccessful.

Although C-16 currently remains in the Senate, the speed in which it passed through the House of Commons should function as a symbolic step forward in Canada’s recognition of the profound issues faced by the Canadian community of lesbian, bisexual, gay, transgender, queer/questioning (LBGTQ) people.

This recent federal movement towards legislative equality has much to do with the authentic change affecting knowledge produced by researchers, activists, and scholars including Professor Dan Irving of the Human Rights and Sexuality Studies programs in the Institute of Interdisciplinary Studies.

Specifically, Professor Irving’s qualitative research focuses on transgender unemployment and underemployment in urban pockets across Canada. His current project, which will culminate in a forthcoming book, evaluates and decrypts the major issues, and the often dire realities that many trans people face while trying to obtain and maintain work.

Irving uses interviewing as a primary research tool to understand and reveal the ways that perceived conceptions of gender normativity influence those who are likely (and those who are not likely) to be recognized as employable in a service relation based economy.

“For the book, I weave narratives of gender non-conformity and how these anecdotes relate to the modern day workforce,” said Irving. “What I see again and again is the phenomenon of job ghettoization for trans people. That is to say, they are typically either struggling to obtain employment or being segregated and oppressed in the workforce.”

Irving goes on to explain that the “labour market depends so much on ideas of effective labour.”

“Workers are called upon to use their entire bodies and minds within a service relation based economy—an economy geared to create positive feelings among clients and customers.”

“The ability to do this ‘effectively’ in the minds of employers, is based on notions of gender and sexuality normativity, whiteness and perceptions of ableness.”

“If you don’t meet these standards, you get classified as threatening, and thus ineffective, making, acquiring, and, or maintaining employment a particularly daunting task, regardless of your qualifications.”

Irving reminisced about one of his interviewees, an enthusiastic trans woman with a nursing degree who could not get a job. Although she possessed all the credentials and was passionate and ambitious, she was stuck in a loop of working entry-level positions. “It’s tragic. She crackled with energy and competency,” said Irving. “Like so many others, the fact that she couldn’t get work had a profound impact on her self-worth.”

Logging the underlying moral economy of this all, Irving further explained...
I support trans health equality and economic justice.
Irving had always yearned to be an agent of change. “I thought I’d be a lawyer, but after some university experience as an undergraduate (and total geek), I knew that academia was the profession I wanted to pursue.”

“At the time, I was witnessing this amazing galvanization in the trans community around identity, and I wanted to be an ally. So, I wrote my dissertation at York which focused on how organizations approach trans identity on three sites of political intervention—the union movement, feminist activism, specifically homeless and Violence Against Women shelters, and LGBT rights organizations.”

“Soon after I finished my Ph.D., I got a call from Carleton—my first professional interview—and I was offered a professorship.”

In fact, Irving was Carleton University’s very first hire in the Sexuality Studies program. The irony of Irving’s rapid professional success is not lost on him. “You know, I feel like I have the best job in the world and recognize my personal privilege and influence, so I have to be cognizant and sensitive as I approach people who are less fortunate.”

As a trans person himself, Irving can share many of his own vulnerabilities with the community he studies, which he believes is essential. “I can relate to other’s fears, history, personal trials and issues through our shared identity. Typically, this gains me a degree of trust.”

“It also helps that I’ve been doing this for awhile, so I am something of a known entity in Ottawa and Toronto. I’ve always taken a very honest approach, and I think that my reputation often precedes me.”

that employability is a lens through which many people deduce much of their personal sense of dignity. “Trans people lose jobs for reasons that have nothing to do with their skillsets.”

“Once this happens to a person a few times in their life, they no longer view themselves as employable and have no expectation of suitable employment. Their identity becomes ensnared in this perception of not being good enough.” Of course, all of this leaves trans people with little choice but to acquire their money through criminalized activities—undertakings which tend to expedite disenfranchise-ment and marginalization.

When speaking with Irving, it is quickly evident that he realizes the moral component of his work. With this self-awareness, he explained that he operates as a research activist on two registers. “I always push for more work to get done and to make sure that it is sustainable. It is undeniably interdisciplinary research, and we have to understand that there are many factors in need of consideration. How do we mediate race, gender, class, and exploitation? What I’m studying can be tragic, and there are so many moving parts, so we need to generate reports that offer clear direction.”

“Second, we need to investigate the root of all marginalization. We need to force ourselves to confront the illusions fostered by capitalism.”

Professor Irving is a self-described Marxist, who became “politicized” in his late teens. As he transitioned in the early 2000s, Irving began to think a lot about questions surrounding the identity politics intrinsic to life as a trans person. Irving also nurtured his personal politicization by studying and deciphering how societal constructs shape our greater understanding of where we all fit. As might be expected,
Through his years of experience, Irving is still regularly surprised to learn of the resiliency of his interviewees. Although some trans people without work inevitably end up working in illicit (and often dangerous) trades, others establish alternative economies. Irving has met people who, in the absence of an employer, have created volunteer phone hotlines and embarked on careers as independent artists. Meanwhile, others embrace self-care through activities such as fitness, attending support meetings, and offering to counsel to others.

As he reflected on the hundreds of hours he’s spent interviewing members of trans communities, Professor Irving stated with conviction that “trans people are the storytellers of our society.”

“You meet these marginalized individuals who are often impoverished, dealing with mental health issues, and face obstacles most will never confront in their lifetime, and still, their spirit shines through.”

While the Canadian Government continues to debate Bill C-16, through his research, Irving and his interviewees give voice for the often unspoken and unspeakable feelings that particular bodies are worthless or worth less than others in the labour market—an exclusion that has a debilitating emotional impact on trans people and communities. To secure real societal change, Irving believes this effort needs to be collaborative.

“In my role as a trans scholar, I’m privileged in that I’ve been given access to spaces of privilege that many do not have. Although I’ve been granted access, I’m simply a bridge to trans community activists who lead the way forward despite the fact that they’re cast into social locations that are severely marginalized and compromised. They are the central figures in action on Bill C-16. These types of progressive movements forward are propelled by the tenacity and relentless pursuit of social justice taken on by trans community members.”

Professor Dan Irving’s upcoming book, is scheduled for a 2018 release through Canadian Scholar’s Press. It is part of a three-book series which Irving entitled Studies in Trans and Two Spirit Community Engagement.

Professor Dan Irving was a fall 2016 lecturer for FASS’ ongoing CU in the City series. His talk was titled Depressed Economies: Transgender Un/deremployment. Learn more about CU in the City.

FACTS

A survey lead by Trans Pulse Project in 2010 disclosed that out of the almost 500 transgender respondents in Ontario, 20% reported having been physically or sexually assaulted, though not all of them reported the assaults to police.

The respondent driven sampling survey found 13% reported being fired and 18% refused a job because they were transgender.

In 2016, about 299 trans deaths were recorded worldwide, including 23 in the United States. This is the second highest number since such records began in 2008.
Helping to Find a Way Home for Ottawa’s Homeless

Sociology Prof. leads effort to help the city’s young and homeless

By: Nick Ward

Professor in the Department of Sociology and Anthropology, Jackie Kennelly has dedicated much of her academic career towards understanding and assisting those who are disadvantaged in Canadian society.

In her qualitative research, Kennelly examines issues surrounding social inclusion and exclusion, globalization and the neoliberal state, social movements, urban sociology as well as citizenship and youth cultures. She scrutinizes these phenomena ethnographically, by working with those who are impacted by these societal traits. Mostly, her work focuses on the young and marginalized. Due to the nature of her expertise, Kennelly often finds herself involved in projects which have direct influence on the municipal, regional, and national scenes. Her latest Mitacs-funded collaboration with the Alliance to End Homelessness Ottawa (ATEHO) and A Way Home Ottawa (AWHO) is a shining example of exactly this.

She has also recently completed a project funded by a US-based educational research group, the Spencer Foundation; this project involved collaborations with local youth-serving organizations to talk to homeless youth about their perceptions of citizenship and democracy.

In her collaboration with ATEHO and AWHO, Kennelly has been working with Anthropology graduate student Justin Langille to better understand youth homelessness in Canada’s capital city. In embarking on this endeavour, Kennelly and Langille collaborated with AWHO to hire young people with contextual experience to conduct peer-to-peer research alongside the team.

Together, the youth research liaisons, Kennelly, Langille, and Kaite Burkholder-Harris of A Way Home Ottawa have been conducting elaborate focus groups and interviews with more than seventy youth who have personal experiences of homelessness. In confronting this important and difficult topic, Kennelly takes a dynamic approach to guiding the research. “I’m always conscious of making sure that the dialogue is very interactive in nature. It’s important that we’re not sitting down at a desk in a circle. Our talks are meant to be comfortable and organic. Often, we’ll go for a walk and share a snack, and do the interview that way,” she said. “Traditional environments often alienate the people who I’m speaking with, so it’s ideal if we can find an art space, somewhere that helps foster a less formal setting and reminds them that they are the experts. I’ve found that people tend to open up more and describe their experiences when they have the freedom to move around.”

When Kennelly states that the youth participants are the experts on the community and culture inherent to Ottawa,
she isn’t kidding. Referencing her Spencer funded research, Kennelly explains that through her interviews, she consistently discovers that youth participants all seem to possess a real sense of their identities as members of the community.

“When I asked the group if they believe they contributed to their community, they all enthusiastically agreed. They described how they added to Ottawa every day through a variety of actions and negotiations which included providing their peers with advice and support.”

Although in many ways they have been legislatively left behind, the participants were still quick to echo their belief in the notion of community. “Everyone in the group viewed themselves as members of the Ottawa community, but affirmed that they don’t at all see themselves reflected through the powers that be,” said Prof. Kennelly. “So, they don’t vote or try to get involved in politics in any way, because they see no point. Instead, they act as citizens in their unique way, external to traditional authorities.”

Kennelly suggests that their jadedness with government is completely logical: “They are viewed by authorities as one-dimensional or as inconveniences when the opposite is true. These are youth that likely dealt or are currently dealing with tragic abuse. Now homeless or previously homeless, they face serious societal barriers that include confronting sometimes violent Ottawa police officers who are quick to give them tickets which they clearly cannot pay.”

“In turn, this criminalizes these young people, and the consequences are profound. When the tickets go unpaid, they get passed onto collections agencies, which then ruins their credit rating. The result is that the youth are not able to later acquire work, lease a car or buy a house—the system is set up for them to remain oppressed.” Despite these significant and unjust difficulties, Kennelly discovered that the participants remain motivated to cultivate solutions and were eager to play a role in Kennelly’s project by telling their stories and offering their opinions.

The Spencer funded research was designed to culminate in an action project led by the youth, who decided they wanted to see films made about their experiences. Kennelly hired local filmmaker Ben Hoskyn to create the films collaboratively. They filmed their walks, talks, and ideas, and the upshot is extraordinary. The final version of the videos (which are available at http://jacquelinekennelly.ca/encountering-democracy) are professional grade peeks into the major issues that homeless youth in Ottawa face on a daily basis, including their negative interactions with police, the need to decriminalize marijuana, and the supports they need to transition out of homelessness.

It was this third topic that was the jumping off point for the extensive A Way Home Ottawa process, which ultimately established five recommendations for the City of Ottawa to combat youth homelessness, published in a report called The Opportunity Project: Telling a New Story About Youth Homelessness in Ottawa (available at http://homelesshub.ca/contributions/21031):

1. Drastically increase options for housing that is affordable—by increasing opportunities to access private market rental units for young people through housing subsidies, by increasing the availability of affordable units dedicated to youth, and by increasing income through income support programs.

2. Effective implementation of housing as a human right for homeless and at-risk youth that prioritizes financial stability, and in turn housing stability, through consistent, understanding, and flexible responses from municipal and provincial programs.

3. Homeless and at-risk youth need a variety of resources focused on supporting their development into adulthood, including connection and access to opportunities for education, employment, and life skills development.

4. Youth require a streamlined service referral process between agencies to ensure every youth retains consistent support as needed and requested by them. Youth also require increased access to supports outside of the downtown core, with a particular emphasis on school-based assessment and early intervention to meet youth where they are at.

5. Youth who are homeless and at risk of homelessness require support in gaining access to social and recreational community engagement that can enable their long-term mental and physical well-being.
- Twitter campaign
- Resource guide for educators
- Conversations with police
- Research elicitation tools
- #BlackLivesMatter project
“The recommendations we made were system level changes because that’s what is necessary,” said Kennelly. “Providing homeless youth with money and food is invaluable, but we need to remove the walls which prevent them from leading the type of life they aspire towards. Housing is critical and major reforms are needed, and we all need to use our voices and networks to make real progress and carry this momentum forward.”

Kennelly’s involvement in the A Way Home Ottawa project comes on the heels of her celebrated book *Olympic Exclusions: Youth, Poverty and Social Legacies* in which she examined the lives of homeless and marginally housed youth living in Vancouver and London during the 2010 and 2012 Olympics. For the immediate future, Kennelly will continue her work with homeless youth by expanding the findings of their first year of analysis for *A Way Home Ottawa*. She anticipates they will be hard at work building awareness and expanding membership and stakeholders until 2019. “Really, the best way to fight adult homelessness is to fight youth homelessness, and we are hopeful this work will make a difference in youth lives.”

To support and learn more about *A Way Home Ottawa* please visit: [http://endhomelessnessottawa.ca/a-way-home-ottawa/](http://endhomelessnessottawa.ca/a-way-home-ottawa/).

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**Youth Homelessness Facts**

- Violence accounts for 60-70% of the reasons that young people between the ages of 16-24 leave or are forced to leave home [Gaetz, et al., 2013].

- Youth who have been involved in the child welfare system account for almost 40% of those youth who experience homelessness.

- Youth who are First Nations, Inuit or Métis also account for 40% of youth who are homeless. The third area of vulnerability for youth are those identifying as LGBTQ - accounting for almost 30% of youth who are homeless [Gaetz, et al., 2013].

- A fourth group that has increased their use of homelessness services are newcomer youth. As this is a relatively new trend, there is not yet data available indicating how common this may be. However, service providers have indicated that it is a growing challenge. Often, a young person may experience more than one of these, and be at even greater risk of homelessness.
“A Relationship Called Canada”

Senator Murray Sinclair at Carleton

By: Assistant Professor Kahente Horn-Miller,
School of Indigenous and Canadian Studies

Photos by Chris Roussakis
As Indigenous and non-Indigenous peoples sharing the land we call Turtle Island, we are tasked with meeting head on the important challenge put before us by the Truth and Reconciliation Commission of Canada (TRC) 2015. In a talk given by Senator Murray Sinclair on October 3, 2016, at Carleton University, he challenged us to begin reshaping the relationship between our peoples. This challenge requires us to work collectively as peoples of many different nations, races, and beliefs to change the foundations set by the forefathers of the country we called Kanata. A foundation that was based on the misguided notion that the original inhabitants of this land, the Indigenous peoples, were inferior and needed to be civilized and assimilated into a belief system and way of living that was foreign. It completely disregarded our traditions, cultures, languages, and ways of being that had served us well for millennia.

In the words of Senator Murray Sinclair, “getting to the truth was hard, but getting to reconciliation will be harder.” As I listened to Sinclair speak with eloquence, honesty, and humility I thought about what the work of the Commission really meant. Canada has been challenged to rethink its relationship with Indigenous peoples. Reconciliation is now the buzzword, and I often hear that we are in an era of reconciliation. Let’s rethink that for a second. What does reconciliation mean? The word reconciliation contains the word conciliation. Simply, it is “the action of bringing into harmony” or going from “a state of hostility or distrust to a peaceable or friendly union.” Reconciliation then references the repair of a previously existing harmonious relationship. But this term has been problematic and prevented many Indigenous peoples from accepting it. Why is this? Because the pre-existing relationship between the Indigenous populations of this continent and the Europeans that came here was not a harmonious one. It was fraught with tension, bloodshed, ignorance of our ways, and ultimately the genocide of many of our peoples. So then, we have to ask—how must we begin this long journey?

“"We need to figure out how to bring balance back into this relationship called Canada."”
Senator Murray Sinclair

This FASS event was an example of conciliation in action. Katherine Morrisseau-Sinclair was invited on stage by her husband to speak of the TRC process and its impact on her family. She discussed how Senator Sinclair found balance and harmony as he headed the Comission, but also of the hardship and impact on his health. The family required patience while they supported him as he worked to bring balance back into this relationship we call Canada.

In the larger context then, conciliation also requires that the paternalistic and racist foundations of the residential school system be rejected as the basis for this ongoing relationship. Sinclair reminded us that this journey is also about hardship, patience and love. Conciliation must develop a new vision based on a commitment of mutual respect. As Sinclair tells us, (re)conciliation is not an Aboriginal problem; it is a Canadian one. In his talk, Sinclair outlined four questions that served as the foundation for the 94 Calls To Action found in the final Recommendations:
Prof. Horn-Miller, Dean Clement, Katherine Morrisseau-Sinclair, and Senator Sinclair share a pre-lecture laugh.
Smudging ceremony before Senator Sinclair's talk.
Full house to take in lecture.
Dean Wallace Clement, Professor Kahente Horn-Miller, Katherine Morrisseau-Sinclair, Senator Murray Sinclair, Professor Peter Hodgins.
Where do I come from? Where am I going? What is my purpose? Who am I?

These are the four foundational questions which we must all consider as we look towards the future. Canadians and Indigenous peoples have to ask where do I come from? Here? What is the culture and history that I come out of? Is it harmful? Is it beautiful? Is it something I can change? Is it something that needs to change? What is the direction I am going to take? It is a question of agency and accountability here. What is my purpose in this journey forward? Am I an active participant?

The final question is the most crucial, as it asks us to critically engage ourselves and reflect on who we are and who we want to be. Sinclair reinforced that each and every Canadian has to look at themselves and rethink their part in this relationship. This is a powerful statement and is, at its core, about accountability.

With that in mind and inspired by the work of the TRC, the University is rethinking its amphitheatre space on campus, to make it a setting appropriate for this kind of work. The Indigenous Learning Place is currently consulting with the Carleton University community, Indigenous organizations in Ottawa and the Algonquins of Kitigan Zibi and Pikwàkanagàn. We hope to have it completed by Fall 2018 with a new Algonquin name.

That evening the audience felt it had evolved as human beings through the impactful words of Senator Sinclair and Morrisseau-Sinclair. The Senator’s Commission intends to give voice to the survivors of residential schools. Previously this seemed to many only a dream in the clouds. Appropriately, his Ojibway name, Mizanay Gheezhik, means ‘the One Who Speaks of Pictures in the Sky.’ Senator Sinclair is helping make this dream a reality.

Nia:wen kowa, I thank you. We thank you.
We’d Love to CU in the City in 2017-2018

Five years into the series’ run, CU in the City lectures are becoming a cherished Faculty of Arts and Social Sciences tradition.

Occurring multiple times a year at interesting and diverse venues, CU in the City is a popular series of talks that share invigorating FASS research in communities across Canada. Each CU in the City event features a Carleton faculty member discussing a thought-provoking and accessible topic.

Each of these lectures is almost entirely unique, although they do share a few important qualities—all events happen outside the confines of the Carleton campus, refreshments are always served, and an interactive question and answer session follows each lecture.

The CU in the City lecture series provides opportunities for FASS faculty, students, alumni, and community members to engage with one another in an off-campus setting.

Here are some examples of recent CU in the City events:

Old Buildings/New Forms: Transforming Ottawa—A panel discussion on modern alterations to Ottawa’s historic buildings (allsaints Ottawa)
Andrew Waldron (National Heritage Conservation Manager at Brookfield Global Integrated Solutions)
Susan Ross (Professor in the School of Indigenous and Canadian Studies)
Peter Coffman (Professor in History and Theory of Architecture)
Rodney Wilts (Partner at Windmill Developments)
Sarah Gelbard (Ph.D. candidate in Urban Planning, McGill), Victoria Angel (Associate at ERA Architects)
Mathieu Fleury (City Councillor, Rideau-Vanier Ward)

Under the Influence: How Labatt and its Allies Brewed up a Nation of Beer Drinkers (Gladstone Hotel, Toronto)
Matthew Bellamy (Professor in the Department of History)

Ottawa, Depressed Economies: Transgender Un/deremployment, Affective Labour and Revitalizing Labour Activism in Austere Times (Bronson Community Centre, Ottawa)
Dan Irving (Professor in the Institute of Interdisciplinary Studies)

We’ve said it before, and we’ll say it again: FASSen your seatbelts, The Faculty of Arts and Social Sciences is leaving campus and we’re hoping to CU in the City soon!

Keep your eyes peeled to the FASS Events website (http://carleton.ca/fass/fass-events/) for upcoming CU in the City events (and many other invigorating and constructive FASS events).
The Forest Stewardship Council® (FSC®) is a non-profit organization devoted to the responsible management of the world’s forests. FSC® sets high standards by using a chain of custody model that ensures forestry is practiced in an environmentally responsible and sustainable way.

Bullfrog Power is green electricity that comes exclusively from wind or solar and low-impact hydro facilities that meet or exceed Environment Canada’s EcoLogo™ standard for renewable electricity. Clean, 100% renewable, emissions free power, actively reduces traditional power usage and carbon dioxide emissions.

Carbonzero helps transform organizations and their projects by assessing, reporting, and reducing emissions. This is done by purchasing carbon offsets in a quantity equal to the organizations or the specific projects total carbon footprint.

The net carbon impact of this print project has been reduced to zero.