With Carleton University’s acquisition of the Dominion-Chalmers United Church, FASS expands its community presence with a beautiful venue in the heart of the city.
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.

We want to hear from you!

Your input and feedback are important to us. If you would like to submit a letter to the editor, or story ideas, send an email to fassod@carleton.ca.

The Department of University Advancement protects your personal information. It is used by the university to inform you about programming, events and offers from our affinity partners, to communicate Carleton news, and for fundraising purposes. To update your name or address or stop mail, please contact advancement services at 1-800-461-8972.

Cover photo: Dominion-Chalmers United Church exterior by Christian Lalonde, PhotoluxStudio.com/commercial. The front cover provides a view of the building from O’Connor Street. The back cover offers a view of the space from Cooper Street.
Editorial Advisory Board

Dean, Faculty of Arts and Social Sciences (Interim): Wallace Clement (wallace.clement@carleton.ca)
Dean, Faculty of Arts and Social Sciences (July 2018): Pauline Rankin (pauline.rankin@carleton.ca)
Associate Dean (Curriculum, Programs and Planning): Richard Mann (richard.mann@carleton.ca)
Associate Dean (Research and Graduate Studies): Mike Brklacich (mike.brklacich@carleton.ca)
Associate Dean (Student Affairs): Catherine Khordoc (catherine.khordoc@carleton.ca)
Associate Dean (Student Affairs) (July 2018): Anne Bowker (anne.bowker@carleton.ca)
Editor, FASSinate/FASS Communications and Content Editor: Nick Ward (nick.ward@carleton.ca)
Web Content Developer and Trainer: Patricia Saravesi (patricia.saravesi@carleton.ca)
Content Strategy Specialist, Advancement: Fateema Sayani (fateema.sayani@carleton.ca)
Senior Writer, Department of University Communications: Dan Rubinstein (dan.rubinstein@carleton.ca)
FASS Research, Graduate and Event Coordinator: Sarah Quirt (sarah.quirt@carleton.ca)
FASS Administrative Assistant: Emma Fraser (emma.fraser@carleton.ca)
FASS Research Facilitator: Darlene Gilson (darlene.gilson@carleton.ca)

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 of 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)

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.

News you can use

The latest FASS news and events can be found at carleton.ca/fass. Or, for news that comes to you, subscribe to the FASS Newsletter. Just email fassod@carleton.ca with "Subscribe to the FASS Newsletter" in the subject line and your name, address, and preferred email address in the text.
Researching Modern Day Slavery  
PAGES 60-61

The Fog of Our New Political Reality  
PAGES 62-67

Interrogating the Popular Culture Frontier  
PAGES 68-75

Critical, Creative, and Engaged  
PAGES 76-83

Casablanca Screening  
PAGES 84-87

Preserving African Cinema  
PAGES 88-89

African Exchanges Fuel Interdisciplinary Innovation  
PAGES 90-93

You’re Invited to FASS Events  
PAGES 94-95

Podcast Time! Minding the Brain  
PAGES 96
As my term as Interim Dean winds down, I am satisfied with the last two years in The Office of the Dean of the Faculty of Arts and Social Sciences (ODFASS). I think the Faculty is heading in the right direction with renewed energy and vision. FASS’s enrolments, and new program development have positioned it to continue to be a leader at the undergraduate level as well as in doctoral level research studies, accounting for a third of all funded doctoral students on campus. Our research profile is thriving, as is our success at gaining research funding and achieving strong publication records.

With that stated, FASS may well need considerable agility to navigate the challenges ahead. We are cursed to live in interesting times for provincial politics. We have successfully managed the Strategic Mandate Agreement Process along with both graduate and undergraduate enrolments. Now that process may itself be questioned.

At the undergraduate level we are recovering from the effects of a four week support staff strike by CUPE 2424. Classes continued and examinations were not impacted, but many faculty events were either cancelled or postponed. It was not business as usual, as key personnel were away from the office and those who remained were stretched to keep teaching related operations viable. Reintegration within FASS has been smooth. We held an open house in ODFASS, one that had been postponed due to the strike. We had three themes: welcome back to CUPE 2424 members; a welcome to Pauline Rankin as the incoming Dean of FASS for the next five years; and to give people an opportunity to see our renovated office space. We had a great turn out and lots of collegial fun.

One development with transformative implications has been Carleton’s purchase of Dominion-Chalmers Church. The primary beneficiary of this purchase is FASS. It is Carleton’s first venture of this sort and has, as its goal, the increase of Carleton’s presence in the community. This wonderful downtown venue is famous for the beauty and acoustics of the sanctuary. It is a favourite venue for music and writers’ festivals, community choirs, and orchestras. It will continue to be a site for synergy between town and gown as the venue provides so many more opportunities than these prominent events.

The Music Department will be a major beneficiary, most notably with the opportunity to build an excellent sound and video studio. Dominion-Chalmers will be a meeting point for our students in performance and community groups to their mutual benefit. Music will have more practice, rehearsal, and performance venues.

Other major beneficiaries include the Learning in Retirement Program, run by the Centre for Initiatives in Education for the past eighteen years. This is an obvious community connection with outstanding instructors covering a wide range of topics for a community whose demand outweighs our current capacity to house. Many of these senior students have expressed a desire to have classes held at Dominion-Chalmers creating more offerings in interesting settings. This has the dual benefit of enlarging the resources available for Enriched Support Program students from a variety of backgrounds and opportunities with greater learning supports through Enriched Support Programs and Indigenous Enriched Support Programs. These special Carleton programs are a firm commitment to accessible education.

Another special FASS unit is the Carleton University Art Gallery. We hold amazing exhibitions here, many curated by Carleton students and faculty, as well as nationally recognized contributors. Many
Dean Wallace Clement.
of these are incorporated into experiential learning experiences for our students, such as Robert Houle-Pahgedenaun which represented an outstanding teaching moment about residential schools for everyone privileged to attend this exhibition. Our multi-award winning gallery is in such demand for rotating exhibitions that we seldom get to share our wealth of permanent holdings. Dominion-Chalmers gives CUAG the opportunity to participate both in intermittent public programming with extensive community engagement and regular exhibition programming through a Corridor Gallery in high traffic areas.

There are more opportunities made possible by the Dominion-Chalmers venue, including the prospect of developing Performance in the Public Sphere programming for faculty from History, Film, English and Drama, Theatre, Music, and elsewhere. This consolidates and focuses existing strengths in these areas and will allow them to flourish in this new environment.

Finally, I am certain that FASS is in good hands. Pauline Rankin is an excellent scholar and outstanding administrator known across the faculty for her calm and insightful guidance and leadership. She has been an Associate Dean in ODFASS and Assistant Vice-President in Research and International. We have a solid core of Associate Deans for her: Michael Brklacich continues in the Research, Graduate, and International portfolio, Richard Mann continues in Program and Planning and they are joined by Anne Bowker in Student Affairs. This is a formidable team. They are bolstered by an incredible support staff team led by the incomparable Susan Jameson backed by Sarah Quirt. This staff has become more focused and experienced than ever before with attention to succession planning at the forefront. The staff are student and faculty friendly providing leadership across FASS. Communication and web presence is in the most able hands of Nick Ward (editor of FASSinate) and Patricia Saravesi (web developer extraordinaire). Computing Services has extended its personal and lab support under the leadership of Marianne Keyes assisted by Ray Boilard, Hani Al Tarawneh, and Scott Brown. Our finances are masterfully guided by Cathy Gaffney and Corrina Belok. Sarah Mohammed and Allyson Buchanan-Watson support the Associate Deans, enabling them to work their magic. Darlene Gilson is our Research Facilitator who has helped us increase our research funding success. Finally, Emma Fraser has become our jack of all trades acting as our administrative assistant and everything else when needed.

These two years would not have been successful without the support from Chairs and Directors at FASS and our cooperation with the Faculty of Public Affairs, led by Dean André Plourde who has become a key collaborator and mentor to our faculties mutual benefit through program like the phenomenally successful Bachelor of Global and International Studies. FASS participates in thirteen of seventeen offered specializations. This program, based on a double-major model, has boosted FASS’s disciplinary program enrolments and expanded the scope for our students with its required international experiences.

Thank you to FASS and Carleton for the opportunity to lead this remarkable Faculty for the past two years and best wishes for its future.

Wallace Clement
The Dominion-Chalmers garden.
Carleton in the Community

FASS expands its horizons with the recent acquisition of Dominion-Chalmers United Church

By Dan Rubinstein
Photography by Chris Lalonde - PhotoluxStudio.com
Ottawa will soon have a new cultural and community hub in the heart of the city, thanks to Carleton University’s purchase of Dominion-Chalmers United Church. This renews an important link with the Ottawa community that had the bold vision to create Carleton in 1942.

The university’s acquisition of the historic church east of Bank Street between Lisgar and Cooper was recently approved by the United Church of Canada and supported by various donors. It will provide a multi-purpose downtown performance space for students and faculty.

Carleton currently has no space on campus that seats more than 400, hindering its ability to host large performances or lectures.

Dominion-Chalmers United Church, which is about 37,000 square feet with a seating capacity of approximately 1,000, will not only provide much needed space for the university’s growing music program and other departments, it will also continue to serve as a community, cultural, and artistic space for the broader Ottawa area. The church hosts more than 70 concerts and music festivals every year, and will continue to host religious services for the church’s congregation.

“Our purchase of Dominion-Chalmers United Church is perfectly aligned with the university’s mission to play a central role in the cultural life of Ottawa, and it’s a unique solution that allows the church to maintain its historic presence downtown and a gathering place for its congregation,” said then Carleton President Alastair Summerlee.

“This beautiful space will not only be an important venue for students and faculty, but will also engage our many collaborators in the artistic, non-profit, government, and private sector communities. We would like to thank the Government of Ontario and our philanthropic partners for their generous support and look forward to the intertwined evolution of the university, the church, and the city.”

“For several years now, we have been facing a future where we would not be able to keep up this historic building,” said Church Council Chair David Hayman. “This is a sale that is good for the future of the congregation. It is also good for Carleton University and for the people of Ottawa.”

“Our congregation has a long history of supporting both education and music in this city. We were among the early supporters of the Presbyterian Ladies’ College, which later became the Ottawa Ladies’ College, a predecessor of Carleton University. So, it is a fitting legacy that this building continues to serve the people of Ottawa by promoting education and music for the benefit of all.”

A due diligence process, completed before Carleton’s Board of Governors voted to negotiate a final purchase, determined that the heritage building’s physical structure is in very good shape.

Limited renovations will be undertaken to ensure that the Romanesque Revival building meets code requirements, and to create high quality recording spaces and make the facility more attractive as a rental venue for community and arts groups.

Academic programs at the site will be interdisciplinary and primarily focused on music, drama, and performance. Carleton’s transformation of the church will provide opportunities to expand program options in the Faculty of Arts and Social Sciences, including exhibit space for the Carleton University Art Gallery.
The library.
One of the many classrooms within the newly acquired downtown venue.
Construction on what was originally called Chalmers Presbyterian Church started in October 1912, and the first services were held in its sanctuary in March 1914.

Chalmers Presbyterian Church became Chalmers United Church in 1925. In 1962, its congregation amalgamated with Dominion United Church, which had been destroyed by a fire, and the current name was adopted.

“It is hard for a religious congregation to let go of a building that has been its home for more than 100 years,” says Hayman. “There are a lot of sacred memories in this place. But this was not our first home and it won’t be our last. Between Dominion and Chalmers, we have called eight different buildings our home over the past 200 years of worshipping together. The sale of this building marks the end of a significant chapter in our history, but it is not the end for us. We are looking forward to the next chapter in the life of our congregation in the years to come.”

The spirit of unity created when two historic congregations came together will endure as the church begins another era as part of Carleton. Carleton has already reached out to the University of Ottawa, Algonquin College, and La Cité Collegiale, institutions that are participating in Ottawa: The Education City pilot initiative about the possibility of collaborative programs at the site.

Woodside Hall is a great setting for gatherings and lectures. This space leads to the exquisite private garden (as seen in the article’s opening image).
The Origins of Exploring the Capital

Carleton authors publish an architectural guide to Ottawa

By Nick Ward
Photography by Peter Coffman
How would you characterize the City of Ottawa?

Is Ottawa simply a sleepy government town, or is there much more to Canada’s capital city? With their new book, Exploring the Capital: An Architectural Guide to the Ottawa Gatineau Region, writer and Carleton graduate Andrew Waldron (Adjunct Professor, History and Theory of Architecture) and photographer Peter Coffman (Associate Professor, History and Theory of Architecture) present a spirited case for the latter.

The author and photographer tell the story of Ottawa through the region’s magnificently diverse architecture and landmarks. In doing so, they weave a wonderfully complex account of Ottawa as a region where heritage coalesces with modern vigour.

Exploring the Capital takes readers through 12 guided tours of Ottawa’s vast green spaces and two fabled rivers, historic government buildings and houses of worship, cultural hubs and unique housing from century-old heritage homes to luxurious, sustainable condominiums. Through the guide’s adept storytelling and breathtaking photography, Waldron and Coffman provide literal roadmaps to a city whose notoriety might actually, and ironically, be obscured by its nuance. Exploring the Capital is a visual and verbal account of present day Ottawa which also provides historical context by tracing Ottawa’s character back to its origins, beginning with Queen Victoria’s decision to designate Ottawa as the nation’s capital, and the subsequent decision to opt for a neo-Gothic identity which concurrently embraced modernism and romanticism.

The rich story of Ottawa was one Coffman and Waldron were itching to tell.

“Every city is, of course unique, but I think what makes Ottawa exceptional is that it is a national capital, but still a rather small city with very humble origins,” says Coffman. “Our architecture manifests everything from grand visions of nation-building to a vibrant working class history. The stories encoded in our built environment span this entire range.”

One of Waldron’s aspirations with the book was to surprise readers by featuring some of the city’s lesser known beauty. “If they ask me why a certain unknown place was included, I tell them that even unknown and less prominent places can be valued.”

Exploring the Capital documents the compelling and often overlooked architectural charm of Canada’s capital city.
Little Italy. Preston Street.
“If there was one aspect of the area that is unique, it’s that it is much more romantic than people assume. Case in point, the Rideau River is still slightly wild and unlike the transportation rivers of other cities. This romanticism expresses itself in the three prehistoric and historic cultural layers—Indigenous, French, English.

“Today, there is the multicultural layer. The city is much less identified by its Colonial past. Consider the presence of a Lebanese community in Ottawa since the early 20th century. How much research is out there on the Lebanese community?” Waldron asks.

Rather than trying to wrangle the story of Ottawa into a singular, sweeping chronicle, Exploring the Capital presents the city’s character as comprising several unique identities. “Many voices would be unheard if I suggested there was a grand narrative to the region. The tours are enjoyably diverse to show how complex the region is,” says Waldron.

By avoiding a panoptic view of Ottawa, the guide does well through its 12 tours to demonstrate the conspicuous layers which Ottawans experience every day. For example, The National Capital Commission/Jacques Greber dimension of the city, which is essential to Ottawa’s identity, is presented in detail. As are the City Beautiful efforts of the early 20th century, which influenced many of Ottawa’s picturesque landscapes.

When asked about their personal relationships with the city, both Waldron and Coffman are quick to passionately describe in detail a myriad of Ottawa spaces and locations, but neither seemed very comfortable when pressed to choose just one or two of favourite locales.

“It’s impossible for me to pick one favourite place, but a number made a big impression on me,” says Coffman.

“If there was one aspect of the area that is unique, it’s that it is much more romantic than people assume. Case in point, the Rideau River is still slightly wild and unlike the transportation rivers of other cities. This romanticism expresses itself in the three prehistoric and historic cultural layers—Indigenous, French, English.

“Today, there is the multicultural layer. The city is much less identified by its Colonial past. Consider the presence of a Lebanese community in Ottawa since the early 20th century. How much research is out there on the Lebanese community?” Waldron asks.

Rather than trying to wrangle the story of Ottawa into a singular, sweeping chronicle, Exploring the Capital presents the city’s character as comprising several unique identities. “Many voices would be unheard if I suggested there was a grand narrative to the region. The tours are enjoyably diverse to show how complex the region is,” says Waldron.

By avoiding a panoptic view of Ottawa, the guide does well through its 12 tours to demonstrate the conspicuous layers which Ottawans experience every day. For example, The National Capital Commission/Jacques Greber dimension of the city, which is essential to Ottawa’s identity, is presented in detail. As are the City Beautiful efforts of the early 20th century, which influenced many of Ottawa’s picturesque landscapes.

When asked about their personal relationships with the city, both Waldron and Coffman are quick to passionately describe in detail a myriad of Ottawa spaces and locations, but neither seemed very comfortable when pressed to choose just one or two of favourite locales.

“It’s impossible for me to pick one favourite place, but a number made a big impression on me,” says Coffman.

“I came away from working on the book with a new affection for the beleaguered Sparks Street, where the sunlight plays on an architectural quilt of fantastic variety. The Hart Massey House perches with beautiful delicacy among the trees and above the lake. The Delegation of the Ismaili Imamat is a breathtaking piece of architectural sculpture, inside and out.

“My favourite varies according to my mood; ask me ten times, and you’ll get ten different answers!”
Waldron was just as noncommittal as Coffman, but maintains that there are some spaces which he holds particularly dear. “I’m very fond of the Ismaili Centre, which is a very sensitive and special space that emerges from a challenging site. Architecturally, it embraces so many ideas and tendencies of the region.

“Everyone tells me they love the building after they have visited it. There are also many modernist churches that are often underappreciated, mainly because church goers only attend their own denomination’s church and rarely visit other churches—and, of course, fewer people are worshipping in organized religion.

But, of course, there are so many favourites,” Waldron continues. “The original design of the National Arts Centre, some of the works of Jim Strutt, and the former Federal Study Centre on Heron Road have some fascinating spaces. I think I like every building in some way.”

One of the many superb functions of Exploring the Capital is that it provides readers with insight on some of Ottawa’s hidden gems. “There are so many,” says Coffman. “We tend to think of Gatineau as a place of tall government office blocks, but it has a marvellous historic core. Briarcliffe has an amazing group of architect-designed modern houses set in what amounts to a forest. Britannia Village is a place that seems to belong to a distant rural area, but is contained within the capital city. Sullivan House and Strutt House are modest, but exquisite homes that two very accomplished architects—the former a student of Frank Lloyd Wright—designed for themselves. Ottawa is full of secrets that I hope will be less well-kept thanks to the book.”

Waldron continues Coffman’s train of thought: “I suppose some places are overlooked, such as Garden of the Provinces and Territories, which is one of my favourites. The Rockeries in Rockcliffe Park is often unnoticed—there are vestiges of Ottawa’s Carnegie Library there. The Rockcliffe Park Pavilion is a good spot too that is not well known.”

Waldron says that he hopes Exploring the Capital provides readers with the scaffolding to understand Ottawa’s architectural culture, but also encourages discussion beyond the book by equipping readers with the knowledge to both appreciate the beauty and dynamism of Canada’s capital city and to think critically about Ottawa’s heritage and future.

“The idea of the book is to be foundational. Essentially, a beginning for others to bring more developed narratives to our identities. For example, there are touchstones to the Indigenous presence, but there could be more. We must think about that.”

The Origins of Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region

Waldron decided to take on this project after re-reading prominent heritage conservationist, Harold Kalman’s popular 1983 architectural guidebook, Exploring Ottawa. The city has, of course, evolved over the last 35 years, and so Waldron, a Guelph alumnus and celebrated twenty-year veteran in the field of culture related to heritage and history, called Coffman with a proposal to help create a modernized incarnation of Kalman’s classic architectural guide.

“He thought that the new book should have all new photographs and wondered if I would be interested in doing them,” says Coffman. “This book was very much Andrew’s baby, in that he originated it and is the author. He did the research and hired one of our recent grads, Leanne Gaudet, to help with that.”

Waldron immediately knew that he would ask Coffman to collaborate on the project. “Peter has astoundingly impressive photographic skills. I had seen his work on churches and knew that a new publication would require a very talented photographer to create an attractive book.”

It is safe to say that at the time, Coffman didn’t quite realize what he was getting himself into. Reality hit when Waldron relayed a list of more than 400 names and addresses of the buildings to be photographed. “The list was long,” says Coffman, “but there wasn’t much negotiation between us over the content. It was extremely well-chosen, and I didn’t have much to add or subtract.”

Coffman and Waldron met back in the early aughts through the Society for the Study of Architecture in Canada when Waldron was vice-president of the Society. As their comradeship evolved, so too did their roles at the Society—Waldron would go on to become its president, a title he would eventually pass to Coffman.

While Waldron has been an Ottawa resident since 1995, Coffman is still relatively new to the city, and due to the demanding nature of his academic role, he hadn’t had the opportunity to explore the city to the degree he’d like. The exhaustive nature of the list, his collaboration on Exploring the Capital offered Coffman the opportunity to investigate Ottawa in the detailed way he had intended for years.

“I just rolled up my sleeves and got to work until I had a checkmark beside every building on the list. It took about four years; it is the biggest photographic project I’ve ever taken on.”
“The logistics were tough, and I quickly realized that the meticulous planning required was going to sink me. To prevent this, I brought my wife, Diane Laundy, on board.”

Laundy is a professional event planner, so her strengths correspond very neatly with what Coffman describes as his weaknesses. Laundy is also an accomplished photographer who has exhibited her work several times, she knows what Coffman is looking for in terms of lighting conditions and so on.

“Diane went through the spreadsheet and organized it into a series of day or half-day outings according to geographical convenience and building orientation relative to sun position. The result was a shooting list that maximized efficiency and likelihood of getting optimal light. It almost sounds like planning a election campaign, but the sheer volume of work, done on top of a very demanding day job, required a very methodical approach.”

On the appointed shooting days, Coffman and Laundy would head out according to Laundy’s itinerary. With all the planning done, Coffman could concentrate on what each building needed for the final image.

“We became a ruthlessly efficient shooting machine, which is what you need to complete a project of this scale,” he says.

“In retrospect, had I been canny enough to work out how much time this would consume, I would probably have turned it down, but luckily I wasn’t and so began my incredible personal journey of doing just what the title says—exploring the capital.”

Coffman’s goal in capturing the city through photography was to treat every building as respectfully as possible and try to come up with something like a portrait of each. “Just as I would if they were people,” he explains. “There are, of course, limits to where you can put a camera and tripod on a busy city street, and often only one side of the building is accessible. But there are still lots of decisions to be made in terms of framing, context, angle of view, and time of day. The word ‘character’ is used a lot in connection with buildings. It’s a bit of an amorphous and highly subjective term; nevertheless, it was my task to arrive at some sense of that character and evoke it in a photo as well as circumstances would allow.”

Investigating Ottawa in such great detail might have been a new experience for Coffman, but architectural photography certainly was not. Long before Coffman ever considered pursuing a career in academia, he was an accomplished professional photographer. He worked in a variety of jobs within the field, including a position at a company that
designed building interiors. This meant much of his photography was architectural in nature. Given the requirements of his job, it is perhaps unsurprising that a pre-existing love for buildings began to manifest itself even more intensely within Coffman.

Soon he found himself taking photographs of buildings in his spare time and eventually he decided to drop commercial photography altogether to indulge his passion. “I went back to school to study architectural history and ultimately became an architectural historian. But I took my photographic training and experience with me into academia, and they have served me extremely well.”

As is palpable in Exploring the Capital, this fervour hasn’t died down one bit. Coffman brought this enthusiasm to Carleton University where he has a reputation as one of the most passionate professors in the Faculty of Arts and Social Sciences. His research focuses on the exploration of cultural and political meanings that have been attached to the Gothic style from the twelfth century to the present day and is the former Supervisor of History and Theory of Architecture. HTA is described as a program that “explores the history, meaning and social significance of the built environment, and how it both reflects and shapes human circumstances.”

He also regularly writes about architectural happenings in the Canadian context via his blog and has a variety of photography exhibitions including, Anglicana Tales, an exhibition of architectural photography at the Dalhousie Art Gallery (2010), and Camino, at ViewPoint Gallery in Halifax (2009). In fact, Coffman is so absorbed by architecture, that even when he takes a break from work, he still prefers to explore. “Whenever I’m not tied to campus I travel and photograph buildings. The ‘vacations’ my wife and I take are, for better or worse, always informed by where there are buildings that I am dying to see and photograph. I use many of these photos for my academic publications and even more of them for my lectures. I still think of myself as a photographer as well as a historian.”

Waldron and Coffman are kindred souls in the sense that they both live and breathe their field of expertise and both tackle their subject matter by implementing an interdisciplinary approach. As is beautifully demonstrated in Exploring the Capital, they also both aspire to affect change towards a renewed or emphasized appreciation for buildings and heritage sites.

Waldron began his career in the field of culture, heritage, and history over twenty years ago. Over this time, he has researched, and managed projects intended to understand As we’ve seen recently, not even the Château Laurier, in the heart of the parliamentary precinct, is safe from mutilation. As a city, we’re under a lot of pressure to develop and intensify, and the people driving that process often don’t care about what they destroy, or the beauty and stories that are lost.
and preserve many National Historic Sites and he is always searching for opportunities to connect Canadians with the wealth of cultural history in their country.

Waldron has done so in long-held roles with the federal government, including a variety of senior positions at Parks Canada. He now works at Brookfield Global Integrated Solutions, where he has created and implemented a new heritage conservation program for the company. Needless to say, the book’s writer is one of Canada’s pre-eminent voices on architectural heritage and culture.

As mentioned, the two creators of Exploring the Capital also share an affiliation with Carleton University, and unsurprisingly, they both cherish Carleton’s physical space and possess strong opinions on how the university fits within the greater Ottawa landscape. Waldron explains that Carleton originated as part of the decentralization push to spread the city further from the core after the Second World War. “This was already happening with government campuses—Confederation Heights, Tunney’s Pasture, National Capital Region Campus, for example,” he says. “Carleton’s planning was actually an impressive applied modern plan in that the concepts may have some precedents in the U.S., but the modern campus between the 19th century engineered canal, and the less tamed river was a perfect frame to build a very rational campus.”

Coffman also treasures the architectural history and cultural worth of the university.

“Carleton has some outstanding modern designs as well as significant heritage value. This seems a paradox to many because a lot of people think that heritage must mean very old. But heritage value derives from a place’s ability to encode and communicate the cultural values of its time, and Carleton—especially the earliest surviving buildings, like Paterson Hall—excels at this.

“A building like Paterson Hall exudes confidence and optimism in the idea of modernity, and a crisp, clean sensibility that seems ready to bring a venerable city and its institutions to the cutting edge. The Modernist heritage of Ottawa—or for that matter of Canada—is so often overlooked, and Carleton is a good example of that.”

When asked about Carleton as a heritage site, Waldron, true to form, vehemently defends its heritage.

“Unfortunately, the values of the original Carleton campus are not well appreciated today. This quality goes back to the point that there is a willful ignorance of the past to serve the goals of the future. In a more ethical and responsible world, decisions in the 21st century should be based on the past, present, and future. There are still those who ironically hate the concepts devised 50 years ago, yet apply the very same approaches today!”

This staunch approach is yet another shared disposition of the guide’s writer and photographer, and they hope the importance of citizen vigilance towards our architectural tradition is a message that the book actively transmits. “We have a built heritage of exceptional variety and beauty; one that speaks of the textured and nuanced history of this place and the people who made it. But it’s underappreciated and constantly at risk,” says Coffman.

“As we’ve seen recently, not even the Château Laurier, in the heart of the parliamentary precinct, is safe from mutilation. As a city, we’re under a lot of pressure to develop and intensify, and the people driving that process often don’t care about what they destroy, or the beauty and stories that are lost. Preserving our history and stories will certainly not happen automatically—it’s going to take awareness and effort.”

Coffman and Waldron encourage Canadians to defend this heritage by doing precisely what the book’s title exhorts. “Explore the city, and experience the many wonderful places it has to offer and the rich history they signify,” says Coffman. “Then be ready to go to bat for it.

“When someone proposes demolition or disfigurement of a property that you think has value, write to your city councillor, attend meetings and lobby your fellow citizens. Refuse to take the annihilation of our history lying down.”

Waldron explains that it might mobilize citizens to consider what is at stake by asking them to reflect on the city’s scope. “I think we need to see the region from imagining it after the last glaciation to now. Imagining the region as a place that has evolved from ten thousand years ago to present day. The region has been a place of meeting and culture for millennia.”

Reading Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region is an excellent way to explore, discover, understand, and better appreciate the beautiful City of Ottawa.
Digital technologies are undeniably changing the way we experience and understand the world that surrounds us. Every day, we experience the profound influence that media and technology have on every aspect of our culture and society, including literature and the arts, libraries and archives, politics, law, and education.

Concurrently, news headlines are dominated by stories of how democracies have been undermined through election hacking, and everywhere you look someone is taking a photograph or video intended to enrich their social media profiles.

The ubiquity of these relentlessly evolving technologies is a relatively new phenomenon and one that commands a more thorough and nuanced understanding. Central to any informed discussion on our modern realities and cultures must be a narrative on the influence of the digital.

Carleton University is now offering a Minor in Digital Humanities, housed in the Department of English Language and Literature, to complement the existing Collaborative Master’s in Digital Humanities.

The newly established and highly interdisciplinary Minor intends to help students from all academic backgrounds to rethink and master new digital literacies. It will encourage students to question how new media alter literature and the arts, and will facilitate the exploration of new digital tools to analyze texts and cultures.

Students will explore such topics as the fate of reading and writing during the age of Twitter, blogs and e-books, how social media is altering our individual and collective identities, how digital networks are changing popular culture—and, of course, how to read a million books.

Carleton’s bold steps to create such a progressive and expansive program have made the university an international leader in the academic study of the intersection of human beings and innovative technology.

At the forefront of this journey is English Professor Brian Greenspan, whose research traces storytelling through a variety of media platforms. Appropriately, Greenspan is particularly fascinated with how the current vogue in utopian and dystopian narratives responds to new developments in narrative technologies like print, e-books, video games, and social media.

Professor Greenspan discussed with FASSinate the discipline.

Thanks for doing this, Professor Greenspan. Am I correct in stating that Digital Humanities is the study of how digital media and culture modifies art, literature, culture, education and, generally, how we perceive and function in an always connected modernity? If yes, why do you believe it is essential that we wrangle a better comprehension of our changing utopian or dystopian realities?

Our conventional methods of studying, interpreting, and teaching social and cultural trends have developed over an extended period dominated by the printed word. But our understanding of printed archives, books, and other analog artforms only goes so far where digital culture is concerned.

Our conventional methods of studying, interpreting, and teaching social and cultural trends have developed over an extended period dominated by the printed word. But our understanding of printed archives, books, and other analog art forms only goes so far where digital culture is concerned. Digital culture is dynamic, interactive, multimedia and multimodal, and proliferates at a scale and speed that traditional scholarly methods are hard pressed to keep up with.

The humanities have been operating under the assumption that, no matter what happens in the broader world, books somehow exist in an eternal
space untouched by technological change. And yet books are a technology like any other—an incredibly powerful one at that.

While they aren’t going away anytime soon (thankfully!), books now exist alongside—and oftentimes within—other forms of digital communication. Print is part of a media ecology that includes e-books and online journals, as well as YouTube, online games, streaming audio, social media, and other forms of digital culture. Most of us read and write in multiple media and modalities every day, which is precisely why we need to understand them better at the level of the platform, code, and algorithm, but also to understand the broader effects of these technologies on our social values and our ways of relating to one another.

For the record, I don’t consider our current reality utopian, which is exactly why we need critical approaches capable of addressing digital arts and culture. But the situation isn’t entirely apocalyptic, either: e-books, digital games, and social media don’t mean the end of books, culture, and higher learning as we know it. Even the most seemingly trivial examples of digital culture often contain traces of progressive social dreaming, and reflect our collective hopes and aspirations for a better world. It’s important not to dismiss the progressive elements of digital arts and culture, even as we critique their more negative implications.

**How is the study of the Digital Humanities inherently interdisciplinary? In your opinion, who should consider the DH minor?**

Our DH classes are probably the most interdisciplinary on campus—maybe on any campus. The DH Minor is open to absolutely anyone across the university who is enrolled in a Bachelor of Arts program, and our students come from English, History, Film, Law, Religion, and Classics, but also from Communications, Journalism, Computer Science, Engineering—you name it. They all bring their own perspectives and approaches into the classroom, which makes for a really exciting mix of interests and ideas, all converging around digital media.

Publishing, law, politics, music, and the performing arts—there isn’t a field today not touched by digital networks and media, and they all require new literacies. No matter what your major is, or what your future academic or career goals are, a better understanding of all things digital will prepare you for what comes next.

**By nature, DH is a totally transmedia field. What are some examples of media and texts that are studied?**

“Transmedia” is a good way to put it. Digital Humanities students might, for instance, learn to use computers to analyze a novel or gauge the mood of an online movie review forum. In some courses, we read “born digital” stories, poetry, and drama written specifically for the web, and students learn to create their own interactive stories and games. In other courses, students might use software to visualize ancient trade routes, to map the social network of Enlightenment musicians and patrons, or to compare some of the many apps based on Shakespeare’s works. Students are using network analysis to determine whether the Arab Spring really started with a tweet, whether Edward Snowden was a traitor or hero, and whether hackers elected a president. Some of my students even built a game in which you have to explore Carleton’s campus with a mobile device, and unlock its secrets without becoming infected by student zombies. Building is a great way to theorize and conceptualize, and there’s often
Very interesting. How exactly are these mediums studied?

There are two complementary ways of approaching DH. The first is to use traditional theories and methods to study digital artefacts—say, by doing a postcolonial reading of video games, or a Marxist analysis of Bitcoin.

But you can also use computers to study older, pre-digital cultural objects. There are so many new tools and platforms that make scholarship simpler, and that allow us to interpret on a scale that just wasn’t possible before. For instance, we can use computational methods to “read” entire libraries at once, and contextualize the results using vast linguistic or historical databases.

Our students are creating digital maps to track the migration of refugees, and building 3D models of ancient towns or artefacts that provide a more tangible appreciation of the past. They’re studying the myth and reality of virtual reality, and designing augmented reality theatre that blends live performers with animated characters. Other students are studying controversial memes like Slenderman, or investigating Fitbits and other wearable devices to see how they’re changing our understanding of urban space and our own bodies. We’re taking all of these approaches right here at Carleton in order to pose new questions about culture, and discover new patterns both online and offline.

Why do you believe DH is so well situated in the Department of English Language and Literature?

English administers the DH Minor, but it includes courses and instructors from dozens of other programs, and B.A. students from any program across campus can enrol. So you could take DH courses based in Sociology, History, Film, Music, or Philosophy to satisfy your minor, and each course will take a slightly different approach to digital media. In some courses, students might use special software to analyze texts, languages, and discourses, or to “deform” artworks, animations and films, literally visualizing them in different ways to reveal new insights. In others cases, they might try their hands at creating interactive stories, digital games based on historical fiction, or 3D simulations of archaeological sites. Some of our students are even exploring complex datasets by translating them into soundscapes and listening for patterns that escape the eye.

Whatever field you’re majoring in, our DH courses will give you insight and methods to help you do better. It’s also important to stress that no prior programming skills are required, though students can expect to engage with new digital tools and methods of study. Of course, those who want to learn some programming will certainly have the opportunity.

Carleton University has positioned itself as a leader in the field. How do you see the discipline growing at CU?

There’s no denying Carleton’s reputation in the field: we were chosen to co-host the Alliance of Digital Humanities Organizations’ world conference in 2020, which will bring hundreds of scholars from around the world to Ottawa. We’re one of the few Canadian universities with DH instruction at the graduate and undergraduate levels, and our programs are about the broadest anywhere. Because our instructors and students come from so many different fields of study, we’re really well positioned to understand and embrace the effects of digital media on research and scholarship generally.

And it doesn’t stop when the term ends, either. Our new intensive summer institute, DHSITE@Carleton (Digital Humanities Summer Institute), gives students the chance to get advanced, hands-on instruction in digital media. We offer courses on everything from editing digital video to programming social media bots, to creating artificially intelligent game characters. It’s like a digital media boot camp.

Finally, Professor Greenspan, in your opinion, how is the prominence of modern digital technology changing our cultural identities?

Many scholars are making claims about how digital media are changing us both individually and collectively. The fear is that digital networks and media platforms are only telling us what they want us to know, distracting us from what’s important, lowering literacy levels, and dividing us. It’s true that digital culture is changing our individual and collective identities, but the jury is still out on what these changes will mean for us either as Canadians or as global citizens. What’s certain is that we won’t find the answer in books alone, nor by drawing analogies between the digital and older media, such as television. You can only understand new media by engaging and interacting with them directly, which is exactly what our Digital Humanities courses offer.

Any last words?

Just that I’m very happy to talk to anyone who wants to know more about DH at Carleton, or discuss how it might fit with their current program or career goals.

brian.greenspan@carleton.ca
States of Play

Professor Aubrey Anable on technologized labour, casual gaming, and feeling through failure

By Olivia Polk
Angry Birds. Farmville. Kim Kardashian: Hollywood. Candy Crush Saga. Chances are good that you’ve heard of at least one of these games. Maybe you even hold a solid record in a few of them, levelling up on your morning commutes and lunch breaks, or in your office cubicle when your boss isn’t nearby. You don’t brag about it, of course; the goofiness of spending your time lining up brightly coloured pieces of candy or cultivating a celebrity persona isn’t quite the same thing as beating the final level of BioShock or League of Legends. But still, something keeps you coming back.

The compulsion to find temporary pleasure in short play digital gaming is a powerful (and lucrative) one. Collectively known as casual games for their ease and brevity of play, Candy Crush and other app based mobile games like it are a part of the fastest growing segment in the gaming market, with Newzoo reporting that mobile gaming will represent over half of total market sales by 2020. Yet, for all their popularity, they have received scarce critical comment, both in video game scholarship and in the Humanities as a whole. Up until recently, that is.

In her new book Playing with Feelings: Video Games and Affect (2018), associate professor of film studies Aubrey Anable joins an expanding conversation on the whys and whereofs of our casual gaming obsession. Beginning with Tennis for Two and Spacewar!, Anable recounts a history of digital gaming that is intimately entangled with our feelings about computerized technology and its steady grip on our everyday lives. For her, there is no artistic medium better equipped to comment on 21st-century digital culture than the video game. But the key to its success lies precisely in the ways it orients us towards failure, both within the game and outside of it.

Digital Labour and Diminishing Boundaries

The days when smartphones were regarded as an optional luxury item are far behind us. Our employment practically depends on them, with productivity apps like Slack, Trello, and Evernote joining the ranks of must-have communication tools, on par with email, word processing, and basic call and text. In a culture where the 9-5 office job is giving way to remote, part-time, and freelance work models, it is difficult to argue against any form of software that makes our scattered professional lives easier to manage. The increasing challenge, argues Anable, is locating one’s life outside the flow of hyper-digitized mobile labour.

“There’s this blurring distinction between our work and our leisure time,” she notes, “and our phones are often..."
the devices that cause the most blurring between those times. We can get an email from our boss at any time of the day and suddenly we’re pulled into work, or we can be at work and start playing a game.” For Silicon Valley types, this blurring represents the height of flexible living, wherein work and leisure are at our fingertips 24/7, diminishing the need for set office hours. Still, for Anable, it says something troubling about the possibility (or impossibility) of attaining even a semblance of work/life balance. “There are things that mobile technology permits in terms of freedom to play and work whenever we want,” she says, “but it also seems to be pushing us in the direction of working all the time.”

In a culture that demands we be perpetually plugged in via our phones and laptops, the desire for instant and effortless mobile entertainment comes as no surprise. A quick round of *Words with Friends* is often all we can ask for to get us through the day. But, in Anable’s view, reducing casual games to mindless escape mechanisms overlooks their reliance on the same basic operating systems that underpin our work lives. Sure, Anable admits, dipping in and out of online play can help us “escape those bad feelings associated with our more banal everyday digital interactions,” but they can also “transform those interactions into these kinds of fantastic, amazing experiences interacting with computers.”

And sometimes, these interactions bear a sneaking resemblance to the structure and content of our professional realities.

**Feeling Through Work**

Indeed, while mobile gaming might be a gratifying reprieve from the stress of chronic overwork and competition, some of the most popular casual games on the market are premised on navigating increasingly chaotic and physically taxing
labour conditions. *Diner Dash*, a casual time management game that has given way to several spin-offs, is one of Anable’s enduring preoccupations.

Released by Gamelab in 2004, *Diner Dash*’s narrative is fairly simple. Upon pressing the start button, we are introduced to our avatar Flo, a corporate drone who has grown weary of the daily 9-5 grind. In a series of miraculously swift movements, Flo quits her office job, secures a bank loan, and opens up her own diner, where she is somehow the sole owner and the sole waitress. As we might expect, progression through the game’s universe is dependent on our ability to please increasingly large and impatient groups of customers, with the ultimate pay-off being... well... *more* customers. What unfolds, according to Anable, is a deeply ironic commentary on contemporary models of corporate success.

“Part of what makes that game successful and pleasurable for people is that it gives these very clear tasks and it’s simple," she says. “It’s about efficiency—I mean, her name is ‘Flo,’ right? You click in a certain order to increase efficiency, and you see the hearts appear above your customer’s heads. There’s this kind of affective labour that’s a part of the game, keeping your customers happy.” Despite the endless clicking, dragging, editing, refreshing, and clock checking that make up an average work day, our interactions with *Diner Dash*’s interface feel almost comforting in their predictability. There are no faulty hyperlinks, spontaneous program updates, inexplicable software crashes, or shortened deadlines here: just uncomplicated and linear routines that lead to tangible results, like a new coffee machine or sound system.

Eventually, though, the predictability begins to morph into an anxious and unfulfilling dullness. The restaurants get shinier and the kitchens more elaborate, but the goal never changes: click on the right number of customers to fill the right number of seats, and take the right number of orders in the right amount of time to make the right amount of capital. Perform all of this labour in the proper order, and your grand reward will be more arms for balancing plates, or speedier feet for quicker service.

“In *Diner Dash* in particular,” Anable states, “there’s this disjuncture between its kind of cheerful fantasy of capitalist progress and the grim repetition of the tasks,” such as mopping, taking orders, and clearing and delivering plates. “As the game goes on, in the logic of capitalism, it should mean that as you succeed more and more, in some ways, your work should become simplified, or you should be able to hire people to do some of this. But really, Flo’s work just becomes more sped up and more difficult and complicated because that’s how video games work.”

And while there is still something undeniably kitschy and fun about the game’s bright colours and canned muzak, it is difficult not to read these aesthetic elements as an essential part of its commentary. “There’s a critique that we can start to see in that, and it’s a very conscious critique,” Anable argues. “In the logic of the game, there’s something very grim and depressing about it, that what success means in this world—amidst all the bright lights and upbeat soundtracks—is just more work.”

(Re)Structuring Failure

Time management challenges like *Diner Dash* are certainly more obvious targets for cultural critique. They are explicitly labour oriented, with players’ wins and losses almost always measured by the growth or deficit of capital. But when we look closely at the defining structures and algorithms of video games, argues Anable, we can make some important generalizations about the ways that gaming compels us to feel—particularly when we lose.

In a very basic way, Anable says, “video games are all about failure.” And this is not just because gameplay is structured around increasingly complicated obstacles. At every moment, in every game, the possibility of loss is communicated on multiple sensory levels: there is the clock in the corner of the screen that ticks down to the end of the level, often getting louder and more disruptive in the final minute. There are the energy bars, sometimes shaped like hearts or human bodies, that flicker and fade as our avatars lose consciousness. And then there are the avatars themselves, programmed to shout, grumble, sigh, and even fall down on their knees and sob when we can’t solve a game’s code.

“We can play a video game and start to identify these particular formal structures that lend themselves to particular feelings,” says Anable. “These features are literally designed to make us stressed out. I mean, we’re supposed to feel like, ‘Oh my god, oh my god, I’ve got to push this button really fast,’ right? You can start to attribute fairly universal feelings to the stress of doing that.”

For some game designers, the emotional potency of these built-in “failure algorithms” has become its own subject. *Let’s Play Ancient Greek Punishment*, a browser-based game by Pippin Bar, has players re-enact the myth of Sisyphus by rolling a boulder, perpetually, up a hill. In the game, as in the myth,
the task is programmed so it cannot be completed. Similarly, in the two player fencing game *Nidhogg*, winning becomes such an impossible proposition as to be rendered almost arbitrary. “It’s been programmed in such a way so you seem to be doing well, and, for no apparent reason, the ground drops out from under you and you just fall,” explains Anable. “It has nothing to do with your skill, but you’re constantly trying to master it. And then there’s this monster that comes out at the end if you actually succeed at the level and it just eats you.”

Dark humour aside, Anable looks upon these win-proof video games as valuable tools for reflecting upon our notions of personal control.

“The expectation is that if I play a game enough, with enough skill, and learn to master it, I will succeed,” she says, “because that is the logic of most conventional video games, and that is also the logic of capitalism: If I work hard enough, if I go to the right schools, if I graduate, and I get a job and I do all of these things, I will succeed.” All that we need to do—or so we are told—is click the right buttons fast enough.

Inevitably, then, not getting the right degree, or the right job, or the right salary becomes an unspeakable shame; if success is just a matter of making the proper choices, then failure is entirely self-made. “We tend to experience feelings of failure as personal, as something we have done wrong in the world,” Anable states. “Very rarely are we encouraged to think through how our options are defined, or why certain choices, while available to some, are simply not on the table for others: be it interviewing for a higher salaried job, or even buying a week’s worth of nutritious groceries. “Somebody always has to fail,” says Anable, “there constantly has to be a certain degree of failure within the capitalist system in order for other people to succeed.” Be it a smartphone, a spreadsheet, or an economic marketplace, she says, “We are always just interacting with something that has been designed.”

There is a brutal kind of fatalism in her analogy, to be sure. The knowledge that we are all just operating within pre-programmed contexts—often literally, in the case of 21st century techno-labour—is an affront to fundamental notions of free will. And maybe this is enough of a reason to make space in our lives for video games. “It just makes a lot of sense to me that people in their twenties and thirties want to game,” Anable says. “Because, you know, life is hard. In most games, there are clear goals, clear guidelines given to you, clear benchmarks, and we don’t experience our ordinary lives as having these clear objectives and clear rewards.” Progressing through an alternate reality in which all chaos can be brought to order, all challenges overcome, can do wonders for restoring our mental equilibrium.

But maybe there is something profound in rejecting the imperative for success altogether, as games like *Nidhogg* and *Let’s Play Ancient Greek Punishment* demand.

What if, instead of labouring to beat the code or level up, we said, “No, we’re just going to fail, we’re going to sit over here, and screw you and your desire for mastery and success;” asks Anable. After all, “There’s something playful, kind of radical, and nonproductive about not caring about winning.”
Carleton University Chancellor’s Professor Chris Burn was awarded the rare designation of a Higher Doctorate of Science (D.Sc.) in Geography from Durham University in the United Kingdom on Thursday, Jan. 11, 2018.

The university located in Durham, England has awarded just 10 higher doctorates since 1999. Its Geography Department consistently places among the top 10 in the world in the QS World University Rankings.

“The award of a D.Sc. from a British university is a great academic honour and is only earned on the recommendation of international examiners,” said Burn. “Since Durham has one of the best departments of Geography in the world, it is a truly distinctive recognition of the research I have been able to undertake since 1992 at Carleton. It is a reflection of the supportive and happy working environment I have enjoyed in our Department of Geography and Environmental Studies and the excellent graduate students with whom I have worked.

“I was able to receive the D.Sc. because my first degree is from Durham, and through this process I have renewed academic friendships with members of that department which will lead to further joint projects.”

According to the U.K. Council for Graduate Education, a higher doctorate is an award that is at a level above a Ph.D.

“Carleton is pleased to have one of our outstanding researchers and scholars recognized in this distinctive manner,” said Dean Wallace Clement, former Dean in the Faculty of Arts and Social Sciences.

“A D.Sc. is an earned higher doctorate, awarded in recognition of a body of work that has been submitted for examination. This comprised more than 100 papers and two books.

“The higher doctorates are like the old doctorates of the medieval ages, for superior distinction.”

Burn is the supervisor of Carleton’s new Northern Studies graduate programs. He held an NSERC Senior Northern Research Chair at the Department of Geography and Environmental Studies from 2002-’12. He came to Canada in 1981 as a Commonwealth Scholar and completed both a Master’s (Geography, 1983) and Ph.D. (Geology, 1986) at Carleton.

Burn’s primary research focus is on field investigation of permafrost environments in northwest Canada. He credits his 28 years of work with Canada’s foremost expert on permafrost, J. Ross Mackay, who taught Burn to emphasize field investigations.

“I have also been fortunate to work, since 1997, with Douglas Esagok of Inuvik, who has a unique ability to relate Indigenous knowledge to western science,” said Burn.

“These two people have enhanced the research in terms of their vast knowledge of the western Arctic and have enabled me to place the detailed studies I have conducted at several sites in a broader context both in time and in space.”
Professor Tim Burn (left), former Master of Hatfield College, and MA Carleton 1974 with Professor Chris Burn (right) outside Durham Cathedral, where the Congregation for the award of the D.Sc. took place.
The Carleton Climate Commons

Confronting climate change through the Humanities and Social Sciences

by Kim Sigouin, Ph.D. Candidate [English]
In April 2017, I stood on the bank of the Rideau River as it raged past Carleton’s campus. I wasn’t the only one. Many people had come out to see this strange phenomenon of above average water levels and forceful currents. The river had already begun to spill over the edges and flood sections of Brewer Park. Further north, the river could not be contained. Irregular rainfall coupled with melting snow contributed to both the Ottawa and Gatineau rivers rising to unprecedented heights and submerging homes in the process. As the rivers slowly receded, leaving a trail of contaminated basements in their wake, discussions began to emerge regarding preventive measures. The visible and long-lasting effects of the crisis made climate change an urgent topic of conversation.

I found the flood and our responses to it fascinating. At the time, I was a fifth-year Ph.D. candidate writing on ecology. My interests were, and still are, focused on how we form narratives around the environment. Specifically, I am interested in how we can use these narratives to rethink bodies within environments in crisis, as well as to rethink the way we speak, imagine, and frame the non-human world. Although my focus was literary modernism, women authors, and material ecocriticism, I wanted to expand my focus and actively participate in discussions on climate change that spoke directly to our contemporary crisis. How could my research on literature contribute to the debates surrounding climate change? By this time, I had discovered the Carleton Climate Commons, an organization that brings together faculty, graduate, and undergraduate students to discuss climate change issues in relation to the humanities and social sciences.

The Carleton Climate Commons was initiated by Dr. Barbara Leckie, professor in the Department of English Language and Literature at Carleton University. In September 2014, she launched a forum through which scholars, administrators, and students could share academic work, ideas, and articles on climate change. Commenting on what motivated her to begin the group, she states, “The university has long been the place our society carves out for addressing issues of vital importance. Climate change is one of those issues. And yet in our increasingly specialized world, the solution to climate change is often perceived to come from science or government or some combination of the two. But I think the Humanities have a role to play here too.” Initially, fifteen faculty members and graduate students met in Professor Leckie’s living room to discuss the group’s potential. The group has since grown to almost two hundred members.

The CCC is unique and perfectly suited for Carleton University. Known as Ottawa’s “Capital University,”
A frozen Hog’s Back Falls, steps away from the Carleton Campus.
Carleton is a verdant campus. The university website provides an aerial view of the luscious green fields and thick wooded areas that surround the campus. The Rideau River and the Rideau Canal skirt its buildings. This pastoral location seems like an ideal site to inspire innovative thinking and research. However, it is also a site of waste and pollution. Both the canal and the river are heavily contaminated. The large population of students and their consumption habits generate enormous amounts of waste. Despite its active role in waste production, Carleton draws awareness to these issues. If you scroll down on the “About Us” section of the university’s website, you can peruse Carleton’s sustainability strategy. Its commitment is to “protect and strengthen our physical and social environments.” It does so through waste management services and reducing emissions. However, this strategy seems to focus on infrastructure and policies to reduce energy consumption. It does not consider how different disciplines, let alone the Humanities, can actively participate in these efforts.

The university’s focus on sustainability positions Carleton as a place that addresses “issues of vital importance to all of society.” Moreover, its close proximity to the Parliament buildings makes it possible to wed cutting-edge research with government policy. The question then becomes: how can the Humanities interact with the government’s debates on greenhouse gas emissions and the Kinder Morgan Pipeline? How can we bridge the gap between political responses to climate change and innovative research in the Humanities?

The Carleton Climate Commons does not position the Humanities as an alternative to scientific and governmental debates on our changing climate and its drastic effects on our planet. Instead, it positions itself as an interdisciplinary approach that seeks to establish a dialogue between different disciplines by means of a number of strategies. Since its early stages as the “Humanities Working Group on Climate Change,” the CCC has organized a series of events. In 2014, it launched a documentary film series on climate change. During this past year, it has held several Climate Cafés and a monthly Reading Group. The readings focus on theoretical texts such as those of Bruno Latour and Donna Haraway that explore how the Humanities intervene to our current climate change crisis.

Bridging the gap between theoretical frameworks and practical initiatives, the CCC raises many questions: How can concerns about the environment and climate change affect pedagogical strategies in the university? How can we inspire discussion on the environment in the classroom and outside of the classroom? How can an environmental focus bring more Indigenous content into the classroom? The group thus considers how we can change the structure of academia in order to make climate change and environmental issues an integral part of its institutional mandate.

These conversations, however, are not isolated within the walls of the university. The CCC actively strives to establish a conversation with the public. After all, the initiative to curb the effects of climate change is not an isolated project. It requires the active participation of communities. The CCC has organized a number of events in pubs and coffee shops throughout the city. This outreach to the community is a testament to the growing concern of the public to mitigate the impacts of climate change. Each event is well attended and the public responds enthusiastically to the discussion. This enthusiasm and involvement speak to how important the topic of climate change is as we make it an urgent and crucial component of our everyday conversations.

The CCC is currently planning a series of events for the fall. These include an Indigenous Issues Climate Café and a film series organized by a visiting scholar from France, Kyveli Mavrokordopoulou, who focuses on art that attempts to respond to nuclear temporalities. Finally, the CCC is planning an undergraduate conference in partnership with the Institute of African Studies at Carleton University. The aim of the conference is to conceptualize environment and climate change in terms of how they challenge us to imagine alternative futures for the African continent in geographic, political, economic, technocultural, and epistemological terms.

For more information on the conference, please contact the organizing committee at: communications.iasconference@gmail.com.

Alternatively, if you have any questions about the CCC or wish to become a member, please visit their website: https://carleton.ca/climatecommons/.
Painting Outside the Lines

Carleton offering unique Curatorial Studies Diplomas

By Dan Rubinstein
Photography by Chris Roussakis
Curatorial Studies instructors and students discussing a model of the Canadian and Indigenous Galleries, National Gallery of Canada.
When E.J. McGillis was working toward her Master’s degree in Art History at Carleton with a curatorial studies concentration, she spent two semesters on a practicum at the National Gallery of Canada (NGC).

Once a week, McGillis shadowed and supported the NGC’s Associate Curator of Photography, Andrea Kunard. That experience led to an exhibition research assistant role for McGillis on PhotoLab 2: Women Speaking Art, which opened as a complement to the main Photography in Canada: 1960-2000 exhibition at the gallery in early April.

Equally important, the practicum gave McGillis valuable insight into what it’s like to work as a curator at a major national institution.

“It allowed me to see the reality of the art world,” says McGillis, who is now doing a Ph.D. in Cultural Mediations at Carleton’s Institute for Comparative Studies in Literature, Art and Culture (ICSLAC).

“You see what type of jobs will suit you, what kind of environments you might want to work in. You see things at a really practical level.”

These experiential opportunities will soon be available to another group of Carleton students through the university’s two new Graduate Diplomas in Curatorial Studies which launch in September and feature practicum components in addition to a core course and a course in one’s chosen artistic discipline.

This unique program will expose students to a wide range of museological and curatorial issues, and thanks to Carleton’s strong relationships with galleries, museums, and festivals in the National Capital Region, students will also receive hands-on, discipline-specific training and exposure to professional best practices.

“Being a curator is a real balancing act,” says Ming Tiampo, ICSLAC director and Art History professor. “It requires a tremendous range of skills and experience. Our new program will help students become fully developed intellectuals with the applied skills and expertise they need to work at large and small institutions.”

Filling a Need for a Dedicated Program

The need for an interdisciplinary Curatorial Studies program was first discussed at Carleton about a decade ago, says Tiampo, in part because the university has such a high concentration of faculty with curatorial expertise and experience.

(In 2013, she co-curated an exhibition called Gutai: Splendid Playground at the Guggenheim Museum in New York City).

The long journey from those initial conversations to this year’s launch allowed for a sophisticated approach to developing the curriculum.

The program will offer two types of diplomas to domestic and international students. One diploma is for students seeking to acquire practical skills in addition to a disciplinary Master’s degree or Ph.D. at Carleton, while the other standalone diploma is for students who would like to supplement their completed academic degrees with practical training, or for practitioners who want to upgrade their knowledge and skills.

Spanning the arts, social sciences, and sciences, Carleton’s interdisciplinary Curatorial Studies program, offered in collaboration with major museums and galleries, is unique in Canada. Only the University of Michigan has something similar.

“It is a real privilege for us to work with national institutions,” says
Tiampo. She noted that a letter of agreement with the NGC solidifies the ongoing partnership between Carleton and the gallery and facilitates practicum placements for students at the gallery.

Carleton and the gallery have jointly developed a course that will allow students to spend time in a variety of NGC departments and audit meetings on issues such as acquisitions, loans, and programming. “Students will get a really good sense,” says Tiampo, “of how major decisions are made.”

“The National Gallery of Canada is enthusiastic to partner with Carleton University with the aim of contributing to the quality of its Curatorial Studies program,” said NGC Director and CEO, Marc Mayer, “as well as providing mentoring opportunities for the next generation of scholars and curators.”

Carleton’s proposal to the provincial government to create the program was supported by a number of other prominent institutions, including the Canadian War Museum, the Canadian Museum of History, the Canadian Museum of Nature, Library and Archives Canada, the National Arts Centre, the Canada Science and Technology Museum, and Ottawa Chamberfest.

Depending upon their disciplinary interests, students could end up doing practica at any of these venues, as well as music and film festivals, and at smaller, regional arts institutions. In addition to the institutions listed above, during the past year, Curatorial Studies students also did practica at The Ottawa Art Gallery, the Canada Council Art Bank, Carleton University Art Gallery, and Royal Ontario Museum. This will help them learn how exhibitions and events are planned, how decisions are made and how practical considerations must be weighed alongside aesthetic concerns.

Making a Contribution to Curatorial Expertise in Canada

Both diplomas are open to international students, and Tiampo sees the new program making a significant contribution to curatorial expertise in Canada.

Graduates could end up working not only at public art galleries and museums, but also at auction houses and commercial galleries, or with government agencies and heritage conservation organizations.

“By the time they’re finished here, they’ll be ready to step right into the professional world,” says Adjunct Research Professor Stephen Inglis, the former director general of research and collections at the Canadian Museum of Civilization, who will be teaching in the new program, as well as developing partnerships and helming placements for students. “We are excited about the range of knowledge and experience of students who are considering the program. We have recently signed agreements with Mexico and Italy to facilitate exchange and are discussing curatorial collaborations with England, Germany, and India.”

Students will learn in the classroom from professors such as Tiampo, and Inglis, and also Professor Monica Patterson who will serve as Carleton’s assistant director of Curatorial Studies.

“It’s not very useful to have hands-on skills without knowing what to say,” says Tiampo.

“This program will allow students to develop expertise in their chosen discipline and to find their voices intellectually—to go into this practice with a variety of critical tools.”

That said, she adds, “This is very much about providing a career path for students. The skills they’ll be learning are definitely transferable. They’ll be able to pursue their academic passions while thinking very realistically about career options.”

Shifting Demands and Expectations

The demands and expectations placed upon curators have shifted over the past few decades, according to Patterson, who joined the faculty at Carleton in 2014 and is an investigator on the Social Sciences and Humanities Research Council of Canada funded project Thinking through the Museum: Difficult Knowledge in Public, which brings together researchers, curators, artists, and community members seeking new terms of engagement for learning from histories of violence and conflict.

“Working beyond traditional art galleries and museums, curators are now called upon to think beyond specialized collections and themes to consider a range of related issues,” says Patterson.

“Questions about the ethics of representation and collection, especially in regard to legacies of colonialism and the push to diversify and democratize historically elitist spaces such as museums are reshaping the priorities within the burgeoning field of critical curatorial studies.

“Within a competitive economy of potential visitors’ time, money and interest, contemporary museums have found themselves forced to democratize their institutions and enliven exclusive and stuffy atmospheres as a means of appealing to broader publics.

“Traditional museums and galleries have moved away from their historical
status as elite temples built upon the authority of select experts to establishing more inclusive and inviting forums for learning, dialogue, and exchange. It is an exciting time to be a curator!”

In the new program’s two-semester core course, students will learn about a range of contemporary and historical issues related to curatorial theory and practice. Through rigorous analysis of major critical texts, theories, and debates, students will explore topics including philosophies of collecting; the history of the museum; questions of aesthetics, value and authenticity; memorialization; the colonial legacies of curatorial practices; and the challenges and possibilities of decolonization.

Through their critique and their practice, Patterson argues, curators have the potential to not only represent, but also inform, social attitudes, public opinion, and political debates.

Curatorial Studies Students Benefit from Scholarships

Students in the new program—an intimate cohort of 20 or so in the inaugural year—will be supported by a pair of scholarships: the Reesa Greenberg Exhibition Studies Award and Twin Bridge Bursary.

Valued at $6,760 and endowed by Reesa Greenberg—a renowned Canadian art historian, writer and professor best known for her research on museums and exhibitions—the award is launching this year and will be given annually to one or more outstanding students.

It is intended to encourage students to broaden their academic experience with exposure to various visual arts exhibiting institutions and cultures through advanced research, study, and travel abroad.

The Twin Bridge Bursary, valued at $2,500, is awarded annually to deserving graduate students pursuing studies in art history and/or curatorial studies.

The fund assists with the costs of travel and accommodation outside of Canada to visit exhibitions, attend conferences or to do research related to their studies in order to acquire relevant professional experience.

In addition to Curatorial Studies, Carleton has launched four other new graduate programs (in the fall): a Ph.D. in Biomedical Engineering, a Ph.D. and Master’s in Health Studies, a Master’s and graduate diplomas in Northern Studies, and a Ph.D. and Master’s specialization in Biochemistry.

Student Christopher Davidson curated the Open House exhibit at the Canada Council Art Bank.
Deconstructing The Tragically Hip

Music and Culture graduate student investigates ‘Canada’s band’ and their critical counternarratives to Canadianness

By Nick Ward
The Tragically Hip front man Gord Downie performing at the Canadian Tire Centre in Ottawa on Thursday August 18, 2016. Photo by Chris Roussakis.
On the evening of August 20th, 2016, Canadians across the country gathered around their television sets, computers, and smartphones to watch The Tragically Hip’s final show.

The event was unique as it served as both a countrywide celebration and an instance of national mourning. As fans sang along to hits like Bobcaygeon and Courage, they knew it would likely be the last time they’d see lead singer Gord Downie perform.

Downie had been diagnosed with terminal brain cancer and he, in part, intended for the concert at the K-Rock Centre in his hometown of Kingston, Ontario to be a thank you and a wave goodbye to his many passionate fans. But more than that, Downie, aware of his stature and influence as a national icon, wanted to leave Canadians with a more important message.

During the intrepid thirty-song set by The Hip, Downie called out to Prime Minister Justin Trudeau who was in the audience:

“(Trudeau) cares about the people way up North, that we were trained our entire lives to ignore, trained our entire lives to hear not a word of what’s going on up there.

“And what’s going on up there ain’t good,” he exclaimed. “It’s maybe worse than it’s ever been ... (but) we’re going to get it fixed, and we got the guy to do it, to start, to help.

“You know, Prime Minister Trudeau’s got me. His work with First Nations. He’s got everybody. He’s going to take us where we need to go.”

The power of Downie’s activism lies in the fact that The Hip are considered ‘Canada’s band.’ Although they are a deeply principled group, they are most often associated with the uncritical nationalism found on cottage decks and in the change-rooms of beer league hockey games from coast to coast. However, for those who have listened closely, these rosier portraits of Canada have never really been the portrait the band sought to paint.

Knit tightly within The Hip’s music has always been a working class dissection of the broader idea of Canada. While cottages and hockey are undoubtedly a part of the band’s purposeful prosaic approach to articulating the nation, their mention is usually a tactic to criticize Canadian convention. In other words, it has been The Hip’s artistic mission to subtly lift the veil on the whimsical presuppositions of Canadian society.

As revealed in his call to Trudeau, Downie dedicated his last days trying to raise Canada’s darkest curtain. A façade which has too effectively concealed the nation’s greatest shame—the colonization and relentless systemic abuse of Indigenous peoples.

Downie’s final artistic release, Secret Path—a solo album chronicling the tragic life and death of twelve-year-old Chanie Wenjack, who died from exposure while trying to flee his residential school to return home to his family in 1966—aims to centre Indigenous issues in our national dialogue.

“Chanie haunts me,” Downie posted to his Secret Path website. “His story is Canada’s story. This is about Canada. We are not the country we thought we were. History will be rewritten. We are all accountable, but this begins in the late 1800s and goes to 1996. ‘White’ Canada knew—on somebody’s purpose—nothing about this. We weren’t taught it in school; it was hardly ever mentioned.”
Before his death on October 17th, 2017, Downie was appointed to the Order of Canada for his work on Indigenous issues, and while this might have been a celebration for some, for others, it was contentious.

Undoubtedly, The Hip deserve to be celebrated for their impressive accomplishments and altruistic intentions, but they also leave behind plenty of questions. Given their influential status as socially active, but undeniably privileged national icons, a greater understanding of ‘Canada’s band’ is simply necessary.

As Master’s student in Music and Culture, Michelle MacQueen live-streamed the group’s goodbye performance on that August night two years ago, she made the decision to take on this major task by focusing her thesis on The Tragically Hip.

MacQueen had never been a diehard Hip fan before the Kingston show, but in that collective moment, she recognized the significance of The Hip as a vehicle to better understand art and music in Canada and, well, Canada itself. “I found the amount of support and excitement around this final concert really fascinating, and I thought it was incredible that so many people—truly from across the country—were so enthusiastic about the band’s career and seeing them in concert. It seemed like a national phenomenon,” she said.

With that, MacQueen chose to dedicate the next years of her life to the interrogation of Downie and the group’s iconic artistic position within Canada.

Notwithstanding the fact that she was totally compelled by the impact of the band, MacQueen doesn’t believe The Hip’s surface artistic output should be understood as anything particularly unique. “In many ways, they’re kind of a generic rock or alternative rock band that formed in the mid-1980s. Musically, they do appear to blend a lot of different musical influences, but overall, they have a sameness to their sound: you can easily identify The Hip’s music,” she explained.

Recognizing that the band can be read as rather ordinary, MacQueen looked to interpret their extraordinary national resonance. Her research was able to attribute their status as Canadian icons to seven primary factors:

**Touring:** Since the band started in the 1980s, The Hip have defined themselves as a live act and have toured incessantly across the nation. As they became more successful, they graduated to larger venues and ultimately performed cross-Canada arena tours, playing the largest venues across the nation.

**Lyrical references:** One of The Hip’s fans, Stephen Dame, extensively catalogued the band’s lyrics and noted 291 references to Canada/Canadian place names, people, and events within their lyrics. This number of Canadian references in their songs strengthens the connection between the band and Canada.

**National celebrations:** Since their breakout success, the band has often headlined many national celebrations, such as Canada Day. Perhaps most noteworthy is the Great Canadian Party in 1992, where they played multiple live shows (that were televised) in celebration of Canada’s 125th anniversary of Confederation.

**Success in Canada:** The Hip have achieved a high level of popular, commercial, and critical accomplishments at home in the Canadian music industry and wider pop culture. In addition to this, the band has also received accolades outside of the...
A section of the street by the K-Rock Centre in Kingston is named “The Tragically Hip Way.”
music industry, for example in the 1990s, they were given the key to the city of Kingston by the mayor, and more recently, the band was awarded the Order of Canada.

**Lack of success elsewhere:** The Hip never really broke into international scenes or markets. They had some mild success in the U.S. and Europe and maintained a sense of critical appeal through invitations to tour with Robert Plant/Jimmy Page, and The Rolling Stones. However, they never gained the level of success they have in Canada.

**Fans:** MacQueen believes this is perhaps most important to consider. It seems that The Hip’s nickname of ‘Canada’s band’ stems from a grassroots initiative by the fans. Canadian iconography is very common at Hip shows—wearing maple leaves, bringing and waving Canadian flags, singing *O Canada* before the band takes the stage—all these things frequently occur at The Hip’s shows and strengthen the association of The Hip as ‘Canada’s band’ and as a cultural entity in Canada.

**Time and Place:** Yet it is important to contextualize The Tragically Hip in relation to this success as ‘Canada’s band.’ In many ways, their rise to being representatives of the nation was a result of many different factors coming together. The band’s location in Kingston in the late 1980s and early 1990s allowed them easy access to the centralized locations of the Canadian music industry. Further, The Hip’s musical style is quite representative of the dominant commercial rock music styles of the 1990s in North America. As a result, their path to mainstream success could be considered relatively straightforward. They were within close proximity to major industry resources, and their music would have been easily marketable as their sound aligned with what was already widely popular. Perhaps the most significant factor to consider is the Canadian content regulations. As The Hip were establishing their career, there was already a relatively concrete framework in place to foster, cultivate, and support Canadian musicians in their endeavours to achieve a successful career at home in Canada. In many ways, the nascence of The Tragically Hip’s career coincided with the refinement process that created the immensely successful outcomes of these regulatory efforts. Therefore, this resulted in The Hip greatly benefitting from the Canadian content regulations as well as from newly formed cultural institutions, like MuchMusic. Without the help of these efforts to prioritize Canadian music, MacQueen argues that it is dubious whether The Tragically Hip would have achieved the levels of success they have or if they would ever reach the status of ‘Canada’s band.’

To arrive at these conclusions, MacQueen consumed and analyzed a staggering amount of Hip content. Not only did she examine the band’s career through their media interviews, music, and their critical reception, but she also dedicated a great deal of attention towards existing scholarship on constructions of Canadian national identity. In doing this, she considered official policies like multiculturalism and performed critical analyses from a myriad of disciplines from politics to philosophy. Ultimately, she evaluated how these notions of national identity and construction of federal narratives play out in the realm of music and inform The Hip’s artistic output.

MacQueen discovered that most often in The Hip’s music, these narratives are presented with a bleak cadence. The intricate stories told by the band typically do not reflect the idea of Canada as a tolerant,
benevolent nation. “The Hip are painting a picture that highlights some of the flaws in Canada through their lyrics, and I found that the band’s choice of musical language takes on a supportive role to the critical tone of the lyrics,” she explained. As MacQueen affirms, this deeply contrasts the uncritical, patriotic fashion in which The Hip are frequently enjoyed.

“If we look at how The Tragically Hip have been received, it’s quite nationalistic; fans bringing Canadian flags to their shows, audiences singing O Canada before the band takes the stage,” said MacQueen.

“And if we look at the final show in Kingston, it was officially a national event with all the governmental affiliations: Prime Minister Justin Trudeau was in attendance wearing a Tragically Hip t-shirt and did an interview beforehand. The CBC even stopped airing the Olympics to broadcast the show nationally on practically every medium.”

For MacQueen, the paradoxical essence of the band’s existence has been one of the most stimulating aspects to research, and she is quick to cite a few definitive examples of The Hip’s critique of Canadianness. The band’s popular song Wheat Kings is about the failures of the Canadian justice system in the David Milgaard case as he was wrongfully imprisoned for more than 20 years for a murder he did not commit, explained MacQueen. Bobcaygeon references anti-Semitism, riots, and discrimination in various Canadian cities and Goodnight Attawapiskat confronts issues in an Indigenous community and the abject failure of the Canadian government to Indigenous peoples.

“All of these stories are providing a more critically aware and socially conscious construction of what Canada is. So, they have this iconic national platform as ‘Canada’s band’, but the stories they tell about the nation are not blindly celebratory and nationalistic—they recognize and discuss critical issues in Canadian society,” she said.

Before his death, Downie realized his voice would never be louder, so, as mentioned, he used the moment to encourage his fellow Canadians to emulate his critical disposition of Canada, making his own tragedy a very complex national moment. “I don’t think I could speak for all Canadians, but I think Downie’s illness, death, and the end of the band did have a significant national impact,” observed MacQueen.

According to MacQueen, one need only to look at the impressive amount of media coverage and reaction dedicated to Downie’s illness and death to prove her hypothesis. Upon the announcement of Downie’s passing, the Prime Minister even chimed in with a teary goodbye press conference in front of the National Press Gallery. “We lost one of the very best of us,” Trudeau sobbed. “Gord was everyone’s friend. He’s who we were, and he loved it with everything he had. He loved every hidden corner and aspect of this country. He wanted to make it better … that’s why his last years were dedicated to reconciliation. I’ve drawn inspiration from this, and we are less a country without Gord Downie in it.”

It has been a fascinating case study for MacQueen to witness and decode the PM’s engagement in the band’s goodbye. “I think it’s important to remember that Justin Trudeau is, in many ways, first and foremost, a fan. He has spoken about seeing The Hip live on campus when he was in high school and university and celebrating them as his local band,” remarked MacQueen. “Also, being a politician and the Prime Minister of the country, he does have a position to take on Canadian culture and issues in Canada. I think he definitely recognizes the iconic position of The Hip in Canada and therefore his position on the band’s farewell could be viewed as appropriate—national icons need a nationally recognizable goodbye.

Further, I think the connection could be made between some of Trudeau’s agenda items and some of what Downie discusses in his lyrics. In this sense, perhaps this alignment between political issues and a band singing about the same issues was a good match—a kind of consensus that Canada is a work in progress.”

Although MacQueen acknowledges Downie and the Hip’s compassionate mandate, she is mindful of celebrating them as Indigenous champions and is acutely aware of the critiques surrounding their activism.

“I think it’s important to remember that Downie is not the first to make this kind of call to action. There is a long legacy of activists, particularly Indigenous activists, who have been consistently fighting for these issues for such a long time,” she asserts.

“These criticisms are important for discussions of what makes a good ally—working closely with communities and letting them speak to the issues, but providing them a platform to do so. Allies are important for making voices heard on a large platform for regular citizens and also for the political sphere to listen and create change. But allies should recognize when it is necessary to pass the mic and get out of the way.”

While she is cautious to extol Downie, MacQueen does feel it is important to recognize his role and position as an ally to Indigenous communities in Canada given that he has been heralded as a staunch ally by many Indigenous peoples. “I think it is very admirable that Downie used his
platform—especially during this crucial time given the status of his health—to speak to such important issues in Canadian society and to a vast audience. Given his platform, his power and influence, there was a very high level of media attention surrounding this final message, and hopefully, with this discourse in the public consciousness, some changes can occur.”

To their concluding act of supporting Indigeneity by criticizing the country that embraced them so tightly, Downie and The Hip’s space in Canada was ornate to the very end. Thankfully, for those curious about the Canadian legacy of The Tragically Hip, MacQueen has demonstrated immense passion and skill as a young researcher on this key topic and her project will be available for public consumption shortly. As MacQueen enters the home stretch of her Master’s degree in the Music and Culture program and has decided on her next move as a researcher, she has taken some time to reflect on her time at Carleton studying music and culture.

“This program has been really fantastic. It’s quite a small program, and all the graduate students are very supportive of one another, and it’s a really engaging environment. The faculty here are so knowledgeable, and all are very inspiring, engaging, and supportive. Whether in the classroom or just in hallway conversations, you can really tell that they want us to have the best learning experience.”

In particular, her thesis supervisor, Professor William Echard, has been an excellent source of encouragement for MacQueen and has helped her to continually broaden her knowledge and produce the highest quality of work possible.

“Learning from and working with Professor Echard has been such a positive experience and I feel like I’ve grown so much. Also, Anna Hoefnagels was the Graduate Supervisor when I started the program, and her leadership and guidance has been extremely constructive and really admirable.”

As a quickly rising academic star, MacQueen will continue to enlighten us for the foreseeable future. She will begin a Ph.D. in Cultural Studies at Queen’s University in September 2018, and while she does not have any immediate plans to continue explicitly researching The Tragically Hip, she will continue to explore the broader themes that have come out of her work on the band. This will include the connections between Canadian music and politics, music’s role in social justice, music’s ability to spark discussion on politics, identity, and alliances in Canada.

“These are all areas that I found to be not only interesting, but also very important. I think that these areas of research in arts, humanities, and social sciences can change how we interact with one another and how we enact a sense of belonging,” said MacQueen. “That’s why I want to pursue these areas further throughout my Ph.D.”

Specifically, she plans to continue to research how music can foster social change and shape what we think of our nation and communities.

“Groups like The Tragically Hip have celebrity status and access to a range of media platforms, but I’m interested in seeing how people without celebrity status can inspire discussion, conversation, and change within their communities through music.”

Gord Downie once proclaimed, “I have no illusions of the future. Or maybe it’s all illusion. I don’t know. I’ve always been ready for it.” It certainly sounds like MacQueen is prepared to tackle her next pursuit.

If we look at how The Tragically Hip have been received, it’s quite nationalistic: fans bringing Canadian flags to their shows, audiences singing O Canada before the band takes the stage.
Researching Modern Day Slavery

History Professor receives Rockefeller Fellowship

By Nick Ward

Professor in the Department of History Audra Diptee has won a Rockefeller Foundation Bellagio Centre Residency Fellowship for 2018. She will embark on a month-long writing residency at the Bellagio Centre in Italy.

“I was delighted when I heard the news—primarily because the objectives of the fellowship program align almost perfectly with my own research agenda,” said Professor Diptee.

“The Rockefeller Foundation has a strong interest in projects that have a direct impact on the lives of poor and vulnerable populations around the world.”

Central to her project New Strategies for the Battle Against Modern Day Slavery is an exploration of the ways in which historians can better contribute to the challenges facing the humanitarian sector in general and anti-slavery initiatives in particular.

“I feel quite fortunate that I will be able to write in a multidisciplinary environment with academics, activists, and artists who are trying to develop non-conventional approaches to real-world problems,” said Diptee.

New Strategies for the Battle Against Modern Day Slavery develops the ideas that have been laid out in her article The Problem of Modern Day Slavery: Is Critical Applied History the Answer? which is to be published in a forthcoming issue of the journal Slavery & Abolition. In short, through its analysis of anti-slavery discourses and initiatives, this project will contemplate the ways in which power dynamics legitimate certain ways of knowing, interrogate the ahistorical tendencies of institutionally produced discourses, and problematize how various notions of the past come into conflict. This is a continuation of her ongoing research.

“My work on modern slavery is actually part of a larger project called History as Weapon: Writing Radical Caribbean Histories in which I argue that the methodology of Critical Applied History is a necessary tool for reorienting Western discourses about the region—and the Global South more generally—that are pervasive in politics, policy, as well as development and humanitarian discourses,” explained Professor Diptee.

The Rockefeller Foundation awards these residencies to individuals who are on “a strong upward trajectory,” and whose research aligns with the Foundation’s efforts.

When asked to reflect on achieving this prestigious recognition, Diptee was quick to thank her students.
“I’ve always been inclined to pursue these kinds of research questions, but interacting with undergraduate students has played an important role in shaping my thinking.”

Diptee teaches a fourth-year course in African Studies, a second-year course in Caribbean history, and a first-year course in World History. In any given year in her World History course, approximately 50 percent of her students are pursuing degrees in Public Affairs and Policy Management.

“They are full of youthful optimism, and all want to change the world. When I teach my courses, it is important to me that those students understand that if you want to write good policy, for example, you need to know how history ‘works.’ I don’t mean they need to know the history of this place or that place.”

Diptee aspires to help students understand how history gets embedded into policy in a way that is not readily apparent.

“They need to comprehend how poor policy often comes from a poor application of history. I want students who take my courses on the Caribbean and Africa to stop asking questions like ‘How can we (in the West) fix Africa and the Caribbean?’”

Instead, Diptee wants them to learn that the West helped create the challenges these regions now face through imperialist institutions that continue to thrive today—even if they are not perceived as pursuing an imperialist agenda.

“My students have reminded me about the ways in which power is well hidden in historical production and in the application of history,” said Diptee.
The Fog of Our New Political Reality

Historian Jennifer Evans leads innovative educational initiatives to contextualize right-wing fascism past and present

By Nick Ward
Moments after the final polls closed in the 2016 American election, there was a pervading sense that politics, as we understood them, had changed. The election of a man like Donald Trump as a state leader in a professed developed democracy was a jolting truth for many.

It has been well over a year since Trump sat down in the Oval Office and the fervency of the cultural zeitgeist increases in temperature with every dog-whistle tweet, blasé presidential press conference, or scandalous press leak. People shout at one another on social media about alleged fake news, and columnists, depending on the news outlet, beg their audiences to open or close their eyes to the unprecedented nature of this administration and what it portends for democracy.

Despite the exhaustive coverage, there exists a collective fog as citizens try to wrap their heads around our newfangled and truly confusing political reality.

With her crowdsourced project, The New Fascism Syllabus: Exploring the New Right Through Scholarship and Civic Engagement, Professor Jennifer Evans implements history as a tool to help understand past and current models of right-wing fascism. This project was adapted into a fourth-year course titled Populism in History which she taught this past winter at Carleton. Evans developed The New Fascism Syllabus project alongside her colleague Lisa Heineman at the University of Iowa and with the help of graduate students Meghan Lundrigan (Carleton University) and Brian Griffith (University of California, Santa Barbara). The group accrues and curates books, academic journal articles, and news features on authoritarian turns and insurgencies in 20th- and 21st-century history.

“We began pulling it together in the immediate days after the American election. What we found was an overwhelming plea in social media and the regular press for facts and historical context.

“How could this have happened, what does it mean, and what lessons might history provide for how such a presidency might unfold?” asks Evans.

“These questions guided us in assembling the best of new writing on what we might call the authoritarian turn in global politics these last years, as well as the historiography on past fascist and populist regimes.”

Given their roles as public thinkers, Evans and Heineman felt an obligation to provide a resource to assist in the critical consideration of authoritarian regimes. “Universities are the best place to have these discussions because at their heart they are places of inspection, analysis, and learning,” explains Evans, but they also understand the prudency to relay their knowledge into the hands of the wider public and journalists who are shaping the debate.

Their objective with the project is to offer important information to those everyday people seeking more than what is offered by traditional media. “Our syllabus, we felt, would be a bridge between the worlds of academia and the public sphere,” says Evans.

A Crowdsourced Syllabus

The New Fascism Syllabus is the open and accessible product of conversations held online, on Twitter and Facebook, among scholars the world over, and interested people outside the realm of the academy.
Evans and Heineman developed a structure to guide the readings which offer weekly themes focused mostly on regions around the world. Once an area of inquiry is established, they asked contributors for their top three source suggestions based on the quality and accessibility of the arguments. These contributors were reminded that these references might serve as introductions to the history of a region for a journalist working on a particular story or theme.

“This resulted in lists of sources old and new, classics as well as newly penned. The Facebook group of discussants was especially vocal; experts debated the merits of certain texts. The outcome was an array of first-person accounts, films, and analytical works on the history of populism and fascism worldwide,” says Evans.

When asked if the recent global rise in right and alt-right movements around the world—the election of Trump, Brexit, the recently defeated populism of Le Pen in France, and the popularity of Rebel Media in Canada—are something we could have seen coming, Professor Evans retorts, “Historians don’t like to predict! We leave that to political scientists and their models.

“But seriously, where history does come to bear is in thinking about past practices, how the civil service, or the judiciary, or even the military functioned under parallel circumstances. And historians might also weigh in on what we now refer to as ‘toxic masculinity,’ as well as migration, the economic downturn, neo-liberal policies, and networked society as having some role in shaping the current state of play,” she explains.

This, of course, begs the question, which past circumstances do historians suspect might possess a semblance to the current socio-political climate?

“Historians see long and short term indicators at work explaining today’s events. Depending on one’s expertise, one might see long-term indicators as the rise of the neo-liberal state and policies of austerity for draining people’s confidence in traditional authority,” remarks Evans.

“The European elections and shift to the centre-right have shown people tend to vote for more ultra-conservative parties not always out of fear or xenophobia, but for economic concerns, fears around pensions, and the medical system. Short-term causes—to a historian—might also include the post-Cold War playing field, the migration crisis, the lack of historical reckoning in some states with the full scale of Nazi crimes, and a nation’s own complicity in supporting aspects of this regime,” she says.

From a Western perspective, the notion of fascism, populism, and authoritarianism, until recently, seemed like expired, unassuming threats. These were weighty markers that were scarcely written by reporters unless referring to some solemn historical event. Today, they are pervasive in the news cycle.

“History teaches us to be careful of how terms are used,” cautions Evans. “It is one reason we labelled our syllabus this way: to spur discussion about the differences between populist, fascist, and authoritarian regimes and how they work.

“History also shows us how authority and power manifest, how dissent is quashed or limited, and the forms opposition might take. We know from the German Jewish language scholar Victor Klemperer that language is a source of legitimacy for authoritarian rulers.

History also shows us how authority and power manifest, how dissent is quashed or limited, and the forms opposition might take. We know from the German Jewish language scholar Victor Klemperer that language is a source of legitimacy for authoritarian rulers.
“The history of sexuality, as a field, looks at the gendered ways in which power is shaped.

“This is a vital lens for understanding the appeal of the far right, whether it is the role of young, disaffected college students seeking the homosocial bonds of alt-right groups intent on unmaking multiculturalism. Or you see it in the spread of moral panics in Europe. You also see the appeal transpire in unfounded claims of increased sexual crime to garner mass opposition to the presence of migrants in places like Germany.

Her work as a German historian explores how law codes formulated during the Nazi period remained relevant in the postwar arena, suggesting that liberalization was a process hard fought and won through the work of tireless jurists, academics, doctors, and citizens who organized in different ways at different moments in the past to confront this challenge.

For perspective, Evans reminds us that, “Germany only issued a formal apology to the Nazi persecution of gay men in the early 2000s, and only, last year, offered compensation to queer victims. This is a story that needs telling because it teaches us to never take victories for granted.”

Much of Evans’ research focuses on the history of sexuality and sexual revolutions, and she does see an existing correlation between the study of fascism and sexuality.

“A focus on sexuality—on what a particular group claims are normal, desired, traditional, or dangerous—allows us to see how these groups create insider and outsider groups to mobilize support among their base,” says Evans.

In Evans’ career as a researcher, her projects have always focused on what people can and are doing to counter the spread of hateful ideas. In recent years, much of her time has spent analyzing the role of social media as a series of platforms where people might raise consciousness, hone organizational skills, acquire and spread knowledge, and come together in virtual, and later in real communities, to voice outrage and opposition to these groups. She maintains that “the symbols people choose to help make their point, the rhetoric, the appeal to history—all these cultural iconographies are important pieces of the puzzle, and they need to be interrogated critically.”

The winter 2018 course based on The New Fascism Syllabus aspired to equip students to become thought leaders in this arena by providing a global, comparative perspective on the 20th and early 21st century.

“I hope to arm students with the best scholarship to help navigate past and present challenges to democracy and the diverse ways in which people tried to push back,” Evans says.

Meghan Newman, a student of the course, confirmed that Professor Evans achieved her aspirations.

“This course is so important because it makes history relevant,” says Newman. “It provides much needed context to explain why these fascist historical events took place, but also what that means for our complicated present.”

Fourth-year student of history and law, Anita Lodi, also reflects on her experience in the course:

“I was lucky enough to take Professor Evan’s course. It was one of the most fascinating classes I have taken in my undergraduate studies. The class itself was incredibly interesting as it contextualized what is happening in today’s news by looking at that country’s history. This gave me a new appreciation for history, which I strongly believe is critical in understanding politics today.
“This class taught me to really read the news. It taught me how important journalism is today, and how even more important it is to stay informed about what is going on around you,” Lodi says.

“Populism in many ways can be attributed to misinformation, bias and ‘fake news’. I learned to read articles from hundreds of sources and then take into account how history affects these issues. I was provided different opportunities and was even able to get two of my articles written for this class published in our school’s newspaper. From Brexit to Germany to Zimbabwe to the U.S. and the rise of Trump, I am thankful to have learned about these issues in this class and to have been taught by such an incredible instructor.”

The syllabus is an affirmation of the power of scholarship and collaboration to tackle difficult subjects.

As Evans explains, “The New Fascism Syllabus is a statement on the importance of informed conversation in understanding a confusing historical moment.”

Read more on the syllabus: http://www.thehistoryinquestion.com/

Above: Historian Jennifer Evans is using her expertise on fascism to help students, scholars, and concerned citizens understand and contextualize the current resurgence of extreme right-wing politics.
Interrogating the Popular Culture Frontier

History Professor talks zombies, pop culture, media representation, and the unrelenting myth of the North American frontier

By Nick Ward
This summer, Professor Mark Cronlund Anderson will be making his Carleton University debut as a new hire in the Department of History.

As a historian, Anderson’s area of research is rather unique—he concentrates on representations of peoples and cultures through media with a specific focus on the grander theme of historical popular culture in North America.

Born in Minneapolis and raised in Kenora, Ontario, Anderson received a Ph.D. in Latin American History from the University of California.

Anderson has written four books which all centre around notions of representation through popular culture, but interestingly, they each concern disparate North American zeitgeists. His first book, Pancho Villa’s Revolution by Headlines (2001), explores propaganda during the Mexican Revolution. His second, award-winning book Cowboy Imperialism and Hollywood Film (2007), interrogates the classic American frontier myth in films, while his third book, the celebrated Seeing Red, A History of Natives in Canadian Newspapers (2011; co-authored with Carmen Robertson), examines the Canadian press’ portrayal of Indigenous peoples since 1867. Most recently, he published Holy War: Cowboys, Indians, and 9/11s which takes a deep dive to provide an in-depth explanation of America’s frontier wars spanning from the Alamo to 9/11, and how Canadian and American magazines have represented Indigenous people since the end of the Civil War.

If the aforementioned scope of Anderson’s previous work does not seem extensive enough, in recent years, his curiosity and expertise surrounding the frontier has taken him down a few more unforeseen paths.

These days, Anderson finds himself thinking a lot about (and subsequently, teaching and writing on) the apocalyptic zombie trope which is so prevalent in present-day popular culture.

His other current research priority is even more dystopian than zombies. Like many people around the world, Anderson has been trying to sort out what exactly occurred in the 2017 American election campaign. To do so, he has been analyzing the phenomenon using frontier themes.

In an attempt to square Professor Anderson’s captivating research on popular culture and the frontier themes which are so poignant for our current cultural moment, FASSinate sat down with the newest member of Carleton’s Department of History to chat about Canada, culture, conflict, media, politics, and, of course … zombies.

Hi Professor Anderson, thanks for doing this. First things first—could you provide a brief rundown on the broader concentration and common threads of your academic career to date?

I have seldom paused to consider my career in the mirror. It’s only when looking at it that way that I recognize any kind of direction.

I think that I have just followed where curiosity has led me. That said, an active career requires blending the pursuit of interests, whatever they may be, always with an eye toward publication. That’s the nature of the business. Of course, it invariably leads you down dead ends. So, in those cases, you take what you can get and move on.

Much of your work seems to look at representations of people, practices, and culture, and how these narratives fail or are mythologized. Why do you find these storytelling schisms and chasms so interesting?

You’re right. That’s how things have turned out. But I never saw it coming.

Somehow, I have become a historian apparently fixated with representation, with a particular focus on historical popular culture in North America. My first book explored propaganda operations during the fiercest hours of the Mexican Revolution, 1910 through 1915. One of the chapters examined how Mexicans were portrayed in the American press. And I guess from that modest beginning the rest, as the saying goes, is history.

I think the study of popular culture is crucial, especially now because we are awash in it today like never before, and particularly so in the era of so-called fake news.

The media quite clearly dominates and lends shape to our worldviews. Some are deeply alarmed by the influence of social media. You hear this from Noam Chomsky to George Soros to Jordan Peterson. Yet pop culture still is sometimes dismissed as trivial or, at best, a bit of dog’s breakfast that does not lend itself readily to critical analysis. But neither of these propositions is accurate.

Your book with Carmen Robertson Seeing Red concluded that a colonial disposition continues to dictate the portrayal of Indigenous peoples. Since the book was released in 2011, have you seen any broader changes in media theme or tone when representing Indigeneity? What responsibilities do the Canadian press have in covering this systemic oppression?

Things have changed because things always change, but with respect to the depiction of Indigenous peoples in Canada’s newspapers, little to nothing has improved.
It depends a little bit on where one shops. A close examination of media discourse since the book was published demonstrates quite clearly that improvement remains elusive. But it’s a great question because, and this speaks to a basic Canadian myth, there’s a sense, and it’s promoted widely in the press and by politicians, that things are always improving and, in particular, have somehow improved sharply just because we elected a touchy feely Liberal prime minister. To give you a specific example, the book will be reissued on its tenth anniversary in 2021 with new material exploring the very topics you mention, such as coverage of Idle No More or reportage about the Missing and Murdered Women and Girls initiative or the Colten Boushie story that has rocked the country.

I’ve already published a chapter on Idle No More in a book edited by David McNab at York. It’s pretty depressing. But that’s the power of settler nation-building myth, contained in the stories we tell ourselves about ourselves that give meaning to our collective existence. This has surfaced with raw intensity in recent days because of the Boushie verdict. How and what a nation forgets may be as telling and revealing as how and what it chooses to remember.

In the case of how the printed press overwhelmingly stands in for settler, or colonial Canada myths elevate and energize and champion as they simultaneously elude and degrade and dehumanize. For instance, if you want to stop a conversation in its tracks, just randomly ask somebody how they feel about the fact that every piece of this country was taken away from Indigenous people. Or ask why the federal government has consistently failed to live up to its treaty obligations, despite the largely empty rhetoric about reconciliation. I mean, that’s the historical reality but, sad thing is, empirical history typically pales in the face of myth. You know, we can do better.

What is it about dystopian zombie fiction that resonates with so many people?

At their core, zombie tales are about two things. First, keeping the barbarians outside the gates—but, oh no, they have broken through! So, what happens now?

That’s roughly the basic starting point to every zombie film.

Of great interest to me, is the fact that zombie stories share common mythical ground with Westerns. Westerns, too, are grounded in keeping imagined savages at bay, a role conveniently filled by Indigenous people since the arrival of the Puritans—but Black people have also been cast in this role. Muslims have too, especially since 9/11.
And, by the way, if you compile a list of basic zombie characteristics, which I require my students to do in my History of Zombies course, you know, do it on the back of a napkin, and then list the common stereotypes of Indigenous people, or Black people or Muslims. You will invariably find, if one allows a bit of history to creep in, that they are essentially the same. An imagined savage is an imagined savage.

The second similarity is that both genres—and remember, there’s an awful lot of room to maneuver within a genre—is that they effectively derive their semiotic power from their role as narratives of rebirth. Deeply Christian, right? In the western, you’ve got the west as a veritable Eden, and its dramatic heroes invariably take the shape of some sort of Adam or Christ-like figure. You also see this artfully expressed in the hit zombie series *The Walking Dead*, which imaginatively blends the two genres. The difference between them, of course, is that the Western harkened nostalgically to the past and the certainty of white victory—that is, imagined savages are readily contained—as the stories were set against the backdrop of “winning” the west.

The zombie genre began in the 1930s by focusing on white terror of imagined Blackness. For example, the first Hollywood zombie flick, *White Zombie* (1932), is basically an old-fashioned captivity narrative, which traditionally highlighted the imagined savagery of Indigenous men directed at idealized white females.

Zombie tales today, and we owe a debt here to *Night of the Living Dead* (1968), pit small groups led by white males fighting savage zombies and rebuilding the world. So, you may then well imagine why the number of zombie shows and movies really exploded after 9/11.

The comforting certainties of the Western will no longer sustain us, despite *Dances With Wolves* and *Avatar* and other films. And horror, after all, operates by throwing our deepest fears back at us. In this way, zombies are widely understood as representative of the things many people commonly, if not necessarily consciously, fear. Today this includes refugees, or Muslims, the horror of late-stage capitalist conformity run amok, consumerism munching away at our brains, or fear of medical contagion or imagined racial contaminations such as AIDS, SARS and, again, immigrants, those sorts of things.

**You’ve written a lot about the concept of frontierism. How might it relate to our present day brand of North American politics and ideology?**

Perhaps Donald Trump’s most basic pitch took the form of a captivity narrative, a wildly popular literary genre in colonial America that continues to thrive to this day.
Think of the *Taken* film series, Nintendo’s *Mario* and the abduction of Princess Peach, or the *Rambo* films.

Typically, such stories feature “savage” coloured males kidnapping and abusing, usually sexually, and otherwise tormenting and effectively ruining white females, who were considered to represent everything good and true and pure to white Christian proto-Americans, even as white women were in reality treated abysmally … but never mind that, we’re in myth country here.

In time, Black people also served a similar community building function for white settlers, perhaps even more so as people of African descent came quickly to outnumber Indigenous people.

Enter Donald Trump who, you may recall, coughed up rhetoric specifically asking Americans to consider the present day by contrasting it to a mythical past where whites ruled. The slogan, “make American great again,” was a kind of racist call to arms and better understood as, “make America white again.”

Trump employed an updated kind of captivity narrative in which America the good and true and innocent had been stolen away by a Black man (Barack Obama) and women who don’t know their place—led by a harpy named Hillary Clinton, two of the oldest tropes in America’s mythical playbook.

And let’s not forget Mexicans, long imagined in American culture by those ugly racist terms “half-breeds” and “greasers.” Trump referred to them as drug dealers and rapists. Central to the captivity narrative, and indeed to the frontier myth that grew from it, is the idea of a line separating “civilization” from savagery. And what typifies this better than the call to build a wall between Mexico and the United States?

**As a pop culture enthusiast, what titles do you most enjoy?**

I am fairly omnivorous, but do not watch much television because I find it fairly dull. That said, I am a big fan of *Curb Your Enthusiasm*, which I find hilarious. I got drawn into *The Walking Dead* and the *Game of Thrones* because of obvious things such as zombies and frontiers. I love the films of Charlie Chaplin because they are funny and filled with biting social commentary, and films by Francis Coppola, Sofia Coppola, Paul Thomas Anderson, Stanley Kubrick (*Full Metal Jacket*, in particular, dismantles the frontier myth in a way that few scholars even come close to). Or take a film like Howard Hawks’ 1948 western *Red River*. It features some of the best things that film can do.

At one level it’s just the story of a guy who carves out a cattle empire in early Texas and then drives his herd to the train station. But it’s also a story of manifest destiny, that is, America’s imagined divine sanction for its imperial project. It’s simply superb. It takes the Mexican War, from which the United States harvested California, Texas, Arizona, New Mexico, and more, and condenses the rationale and the conflict itself in a scene that lasts maybe three minutes. As for contemporary literature, I highly recommend Joyce Carol Oates, Annie Proulx, especially her collections of stories, and the music of Lucinda Williams, Junior Wells, ‘Bos Elvis Costello, Tom Waits, Bettye Lavette, and everything by Cormac McCarthy.

You know, in the late nineteenth century, Canadian cowboys used to engage in memory contests by reading things like the labels on tin cans. That’s what they had at hand. What I take from this is: read everything you can…sorry for the lousy pun.

**What research do you expect to be working on upon your arrival in Carleton’s Department of History?**

In addition to revising *Seeing Red*, Carmen and I are writing a kind of follow up to it that explores some of the core Canadian myths about Indigenous people in Canada.

For example, take the false and wrong headed notion that Indigenous get everything for free. I have literally heard this all my life, from when I was a kid growing up in Kenora to ongoing bellyaching in the comments section to stories in major Canadian daily newspapers. Or chew over the allegation that Indigenous people are disproportionately inclined to alcoholism or to committing violent crime. These assertions are demonstrably untrue, yet widely believed and still promoted in the press—as in the way that newspaper comments sections have reactions to the Boushie verdict story. This is a monster with many tentacles.

The second project is the zombie book.

**And finally, Professor Anderson, what are you looking forward to about coming to Carleton? What do you hope to impart to your students?**

I am delighted and excited by the move. You know, I grew up in Kenora, so I am an Ontario fan generally. But I was also a kid with ADD, couldn’t sit still, was labelled a bad egg because I did not listen properly or, maybe, because I listened in a variety of wrong ways. I found school mostly tedious, unnecessarily repetitious, and often simply unbearable. But at university when I discovered that public school was designed deliberately to be that way, you know, a light went on. And, not to sound cryptic or obscure, I guess I have pursued that light.
Critical, Creative, and Engaged

These three qualities, when put together, make for a tremendous force for social progress. This mobilizing spirit is evident in the personal and research aspirations of Barâa Arar, a fourth-year student in The College of Humanities. Her compassion—expressed through creative storytelling—inspires others to be more critical and compassionate.

By Nick Ward
Photography by Ainslie Coghill
Baraa Arar.
It may seem like the versatile Barâa Arar has the whole world snugly in her pocket, but it was a process of trial and error before she felt comfortable as a university student.

Like many aspiring scholars, she began her undergrad in a very popular, large-class discipline. While this context works terrifically for some, for Arar, the shoe didn’t fit.

“I tolerated about three weeks of 500-student, first-year classes before I knew I couldn’t learn meaningfully in such a setting,” explains Arar. “In high school, university was branded as this large institution, so I thought post-secondary schooling had to be soulless, at least in the classroom. But, once I started, I refused to believe that was the only way to have a university experience.”

Recognizing she needed a change, and fast, Arar transferred to the College of the Humanities, a department renowned for its emphasis on creating connections.

Since then, Arar has become a prominent public figure, co-founding and co-hosting the popular podcast The Watering Hole, which interviews artists and activists from across the globe. She is a regular panelist on CBC’s All in A Day show, where she can be heard championing community activism, the rights of marginalized peoples, regional art, and discussing all levels of politics. If you spend time at Carleton, you have likely seen her name in the rabble-rousing campus publication The Leveller. Arar has also made a name for herself as an imaginative and passionate spoken-word artist who has performed at venues and festivals all across Canada.

At Carleton, Arar is principally focused on her Provost Scholar Award-winning research on post-colonial art and women’s issues; a stream of research which she endeavours to continue in her graduate work, once she receives her degree from The College of Humanities later this year.

The College Community

“The College attracted me because of the content, but more importantly because of the warmth between students and professors,” says Arar.

“Because of the nature of the program, the students spend a lot of time together, studying niche, sometimes obscure, topics and books. Inevitably, the physical proximity breeds emotional closeness. The time we spend together studying becomes time we spend together laughing, eating, and going out.”

This more intimate model works well for Arar, but that doesn’t mean her time in the College has been easy.

“The program is hard; in fact, the academic challenges are undeniable and sometimes, at least for me, felt insurmountable,” says Arar.

“But when you look around you, you find people struggling to understand the same questions. So, we talk it through and help each other understand the material.”

In addition to the devoted student partnerships, the unmatched access to professors has been an equally crucial dynamic in her undergraduate experience.

“We are half a floor away from most of our professors at any given moment during the school day,” she explains.

This combination of passion and proximity creates a dedicated community.

“I think that is obvious to anyone who walks by our lecture halls, our discussion groups, or our music nights,” says Arar.
Living up to its reputation as a program whose scholars are as gifted and zealous about teaching as they are with their research, Arar remarked that their passion is consistently contagious.

“It gets us excited about the content even if we never thought it initially to be interesting.”

Interdisciplinarity and the Historical Art of Storytelling

As Arar came to learn, professors in the College are committed advocates for looking at things expansively. She credits this interdisciplinary bent for her swift success as a blossoming intellectual, as it led her to an unforeseeable academic arena—the storytelling done by historical artwork. Although she has always adored museums and galleries, Arar had never dedicated much thought towards understanding the way art creates meaning.

“The first time I did a slow-looking exercise for an art history class, I had a major realization—pieces of art are encapsulations of stories. The artist, and more broadly, the historical moment are trying to tell us how they see themselves,” she says.

“Art captures a worldview in one moment of time and continues to communicate that to us, across time and space. We bring our own biases and vantage points to any given art piece, and that is also worthy of exploration. If we see pain in the eyes of the subject, I think that says something about us as much as it might say something about the painter or the subject. Art tries to tell us something, for me—it is fascinating to try to figure out what that message may be.”

When asked if there was a certain artist or piece that best reflects her sentiments concerning the power of art, Arar, with only a moment’s hesitation, cites the work of French photographer Marc Garanger and his series Les Femmes Algériennes (Algerian women) of 1960.

In French-occupied Algeria, Garanger, who was serving in the army, took identity photos of Algerian women who were forced to unveil themselves.

“Of course, there is undeniable violence in that dynamic; the camera often represents the unilateral power of the colonial state,” says Arar.

“However, the reason I am intrigued by these photos is that the subjects consistently resisted the colonial dynamic with their gaze, their posture, and their arms.”

Arar understands this as the subjects asserting their tenacity in an otherwise ghastly context.

“The women do all that is in their power to reject the representative of the foreign occupier. For me, this moment of resistance is minute, but powerful. They use the very little power they have over their bodies to assert self-determination. For me, this is an extraordinary example of activism,” she explains.

Diverging a great deal from the artistic essence of Garanger, Arar also notes Alex Colville’s Refrigerator from 1977, which she first saw at the National Gallery of Canada, as formative to her a love of art.

“I think it is the first time I had an emotive, even visceral response, to an artwork,” she says. “It beautifully captures a moment of serenity, a moment of spontaneous and unpolished intimacy, between two people. Colville paints so realistically and forces the viewer to engage with the couple by placing the figures as close to possible. I was amazed how a simple painting can be so dynamic.”

As demonstrated by her diverse tastes in art, Arar has never been one to want to narrow her focus. In fact, she’s always looking for ways to broaden her scope, and the College of the Humanities has stirred up her interests.

“The College allowed me to explore many topics from different angles and multiple methodologies. I always wanted to study everything, and I think working towards my Humanities degree gave me the opportunity to do so. By the end of my fourth year, I was able to pick up almost any given academic article or book and understand the contours of the argument and the thinkers referenced.”

The breadth of the degree means Arar has been able to understand and astutely engage with a wide scope of Western history and thought. Academically, she has found this exceedingly advantageous because this exposure to content and theories across all disciplines has strengthened her ability to learn generally, be more self-reflective, and to think critically.

“Simply, my undergrad showed me how much knowledge humanity has produced and how I will not be able to know it all. Now I am trying to make peace with that reality,” she remarks. “I became a better writer and thinker, and frankly, a better citizen. Being exposed to so many ideas has made me more nuanced in my approach to other people’s opinions.”

Citizenship and Student Activism

The notion of citizenship is paramount to Arar and she insists that universities must function as hubs to cultivate social change through the facilitation of activism.

Arar points to historical and contemporary examples of the central role of universities in

“Universities offer a space for students to think, discuss, and organize around causes that matter to them. Right now, in Canada, we are seeing a big conversation about the role of campuses in facilitating free speech and safe spaces.

“Campuses create democratic processes and quality citizens. I think it is a space that teaches us how to converse and how to disagree. To have fruitful discussions, we need to learn to be uncomfortable. Simultaneously, in my view, there are marginalized communities that need campus spaces to be unapologetically themselves.”

As a student concerned about human rights, Arar sees it as her duty to act.

“I cannot deny there are speakers and, at times, clubs who entice hate towards groups of people. When hate happens, I think students have every right to protest and use any and all democratic mechanisms to voice their concerns. I think students need to decide what their campuses will stand for; these types of decisions need to be student-led—not top-down administrative policies.”

But of course, it isn’t just up to the students. The university administration also has a responsibility to be responsive to its student body.

“I am worried that campuses have become more polarized spaces where students are not talking to each other, befriending each other, and making connections. I do not think everyone needs to be friends, but I am a strong believer in constructive conversation,” she states.

Presently, Arar has devoted herself to combating the increase and normalization of Islamophobic discourse and behaviour. She reminds us that anti-Muslim bias did not spontaneously materialize with the election of Donald Trump.

“From my observations, prominent politicians and pundits in America and Canada, equally, are weaponizing this hate for political gain. Canada and the U.S. saw an increase in anti-Muslim hate crimes in the last few years, which disproportionately threaten visibly Muslim women in hijab or niqab.

“We saw the devastating example of what I call ‘trickle-down Islamophobia’ in the Québec mosque shooting that killed six innocent worshippers. It made widows of women and orphans of children. That event really shook the Canadian Muslim community,” says Arar.

“As a young Muslim woman who wears hijab, I am deeply concerned about my safety and that of my community.”

Arar fiercely outlines the hardships faced by young Muslim women. Pressures from their own communities coupled with threats from the mainstream, both socially and legislatively, leave them in decidedly vulnerable positions.

“I have seen firsthand the mental health issues, the security threats, and the destabilization of entire communities that this context produces. I recognize this is a heavy topic, but I think if I do not speak of it, we cannot start to make a change,” she explains.

“I consider myself lucky to live in a liberal democracy where I can proudly and openly defend civil liberties. I take it as a personal responsibility to never let that right go to waste.”

In her activism, Arar resolves to be passionate and respectful, but she makes sure to caveat that this courtesy is neither passive or undistruptive. For the fourth-year student, education is the key in any clash with inequality.

“Many people do not know why something is an issue let alone why it should be their issue. That education takes patience and mutual respect.

“Let me give you an example. Recently, a woman approached me at a non-Muslim congregation and she told me, ‘I have never had a positive experience with Muslims.’ I was so shocked by her comment, and although I was uncomfortable, I listened to her. We spoke for almost an hour; it was important for me to listen to her grievances, although I felt uneasy about her analysis and her comments. It was a moment of cross-community conversation I wish I could see more of,” says Arar.

Arar explains that another manifestation of her respect is what she refers to as the recognition of her own privilege.

“Although my identity falls into underprivileged intersections, I also hold many undeniable privileges: a post-secondary education, a middle-class background, and I am visibly white passing. I am hyper-aware of what space I am taking up and why. I am passionate about representing my community, but I am aware that I cannot take up another community’s space. This is an important part of my activism.”

**Next Steps for the Student Activist**

While her vehement activism will continue, sadly for the Faculty of Arts and Social Sciences, as a fourth-year student, Arar’s time in the College of the Humanities will soon be coming to an end.
Barâa Arar stands outside the MacOdrum Library.
“Every professor in the College did something incredible: they infected me with a passion for academics. I cannot repay them for that. I am now far more open-minded, inquisitive and, I hope, interesting, because of it. Particularly, I would like to extend a big thank you to the professors who inspired and mentored me: Dr. Pamela Walker, Dr. Kim Stratton, and Dr. Carol Payne. Their commitment to students and their alliance meant so much to me. Many of the opportunities I have gotten came from the relationships I fostered with them. I think for young women, especially of colour, in academia, mentoring relationships are so important.”

But it wasn’t just her professors who helped her navigate the choppy waters inherent in social activism and the achievement of a university degree.

“I chose to live with my family during my undergrad, and I think if I did not do so, I would not have managed to go to school and engage in activism the way I did. I am eternally grateful my parents tolerated me this long.

“And my friends ... every time I had a performance or speech, my friends would listen to my anxieties and help me rehearse. I am sure no one wants to hear a speech three times over before the actual thing, but they listened nonetheless. I made close and meaningful relationships based on supporting one another’s passions. I learned to show up to friends’ big moments. Especially in activist communities, it is essential to take care of one another. There are so many pressures to perform and to resist, but without mental and physical health, we cannot engage in any of those conversations.”

Arar is in the midst of applying to graduate schools both in Canada and in the United Kingdom. She plans to proceed with her research into the Algerian resistance to the French occupation, especially as captured in the visual culture.

“I think this topic is relevant to Turtle Island since we too are experiencing a post-colonial dynamic on unceded and unsurrendered territories. I hope that my research helps me understand these ever present complex issues of neo-colonialism and resistance movements.”

Always self-reflective and introspective, Arar declares that she hopes this helps her to understand “the world around me and how I fit into it.” Notwithstanding the irrefutable promise she has as a potential academic, Arar is more focused on research that reaches beyond the bounds of the university campus.

“I want my work to support community development and education. My ultimate hope is to create diverse and accessible programming at galleries and museums. I also think grassroots activism is so important in making sustainable and meaningful social change.”

Arar is wrapping up a truly exceptional undergraduate career, so I would be doing a disservice to students and prospective university students everywhere if I didn’t ask if she had any advice or words of wisdom for others. She enthusiastically replies, “Ah ... yes ... the big question!” before worrying that her answer might come across as too cliché.

“The most important thing is to be truly passionate about what you do. I began my undergrad with the knowledge I will most likely not get the job I want immediately post-grad. I know it is often naïve and privileged to simply say, ‘Do what you love.’ But I am of the belief that, if you are passionate about your work and creative about how you will do it, you will find a way to make it profitable,” says Arar.
“I recommend not focusing too much on career paths while you are deciding on a program. Focus on the skills you learn from your degree. In my opinion, those transferable skills are far more important than specific details about a third-century temple.”

Arar sternly states, “Do not try to talk yourself out of doing something you love. I tried to do that, and I still ended up transferring programs. Think about what you can do for hours, without being bored, the simplest task: Is it reading? Writing? Drawing? And then find a degree that enables you to do that.”

In other words, it is Arar’s experience that university is mostly what you make of it. When she came to Carleton, she had no specific aspirations to become a prominent student activist or to join any political clubs. She did, however, have a mandate to approach post-secondary education with an open mind.

“I did not know I wanted to study art history, let alone Algerian visual culture. I never knew that I was interested in labour activism, yet here I am. If you are passionate, and present, you will find opportunities. I learned a lot more from my failures and confusion in my undergrad than I did from any successes. I did not get every job I applied for. I did not get every scholarship. This is important to reiterate. Sometimes it feels like everyone is getting valued except for you. I just learned to keep on going on, and the recognition will come.”

Arar maintains that it is also important to relax and enjoy yourself—something, in hindsight, she wishes she had done more.

“University can be a very competitive and rigorous environment. We all want to do well and get the best grades, but I learned throughout my undergrad years, sometimes the best thing to do for your grades is to take a break, see your friends, and eat a burger.”

Arar stresses that she is not encouraging skipping school or sacrificing any learning experiences, but she discovered that during the times she arrived in class upset and stressed, she was far less proficient at retaining the information. “I used to pressure myself into trying to study for hours, even on Friday nights. But when I started planning to study for shorter periods of time, with more fun in between, I was motivated to actually do the work I needed to do.”

“I guess what I am saying is, even if you are ambitious, make room for having fun.”

Arar is a shining example of the kind of person and student that is interested in the arts and social sciences. She is thoughtful, creative, informed, articulate, kind, and intensely concerned. Her courageous journey as a loud member of those fighting the arduous fight towards a more just and beautiful society is already inspiring people and affecting meaningful change. You are sure to hear plenty more about her very soon.
Casablanca Screening

Here's looking at 75 years, kid

By Dan Rubinstein
Carleton University and the Humphrey Bogart-Ingrid Bergman classic Casablanca—widely considered one of the greatest films of all time—have a couple of things in common. Both came into the world in 1942 and their identities are intrinsically linked to the Second World War.

Carleton was created by a group of visionary citizens who wanted to help veterans build their careers after military service overseas. Casablanca is a dramatic love story set in a Moroccan nightclub where Nazis, rebels, and people caught in the geopolitical crossfire collide and clash as conflict rages in other countries.

Beyond the shared birthday, there are other interesting connections between the university and the movie, which Carleton’s Film Studies program screened for the public in Richcraft Hall’s Singhal Family Theatre this past winter as the university’s 75th anniversary celebrations drew to a close.

In 1976, when the first Film Studies courses were offered at Carleton, Hollywood productions such as Casablanca had only recently been recognized as works of art worthy of scholarly study.

“Casablanca is the kind of film that made this argument possible,” says Professor Marc Furstenau, assistant director of Carleton’s Film Studies program, which is part of the university’s School for Studies in Art and Culture (SSAC) and one of the oldest programs of its kind in Canada.

“The tendency now is not to show many of these classics in our classes, but they’re an important part of our evolution as an academic pursuit. Casablanca is a film studies staple, and it gives us a glimpse into the era when Carleton emerged as a university.”

Casablanca’s plot, which revolves around refugees trying to escape war and forge new lives, also has echoes of Carleton’s expertise in migration and diaspora research, and the university’s mission to help address the greatest refugee crisis in the world since the Second World War.

Bridging Old and New

Furstenau, who screened the film to a packed house in Richcraft Hall’s custom-designed theatre, with both 35 millimetre and state of the art digital cinema projection equipment, figures that he has seen Casablanca on at least a dozen occasions, maybe as many as 20 times.

He watched it as a young man in a repertory cinema, and on a VHS cassette in the early days of home video. He has taught it to students and recalls, a few years ago, seeing the film in a theatre full of people in their 20s, many of whom appeared to be watching Casablanca in its entirety for the first time.

They were no doubt familiar with several of its famous scenes and soundbites—lines like “Here’s looking at you, kid,” and “I think this is the beginning of a beautiful friendship,” frequently appear on lists of famous film quotes. But Furstenau was struck by their reaction, which seemed to be: “This is better than I expected.”

Casablanca may not be the greatest film of all time, says Furstenau, but it is a great movie, and perhaps the most popular ever made.

It was successful, winning three Academy Awards, including Best Picture and Best Director, and has aged well because of its pitch-perfect combination of drama, romance, and violence. Casablanca features memorable characters, stellar acting by stars at the top of their game, and high-quality screenwriting.

It was also made at a time when Hollywood—an industry populated by powerful people who often display immoral behaviour—was treating serious subjects such as war in a sober way while still trying to be entertaining.

“It’s a product of that kind of system at its height,” says Furstenau. “It’s a hallmark of peak Hollywood, the golden age of American cinema—with all of its contradictions and complexities.”

Casablanca: Providing a Glimpse into the Era of Carleton’s Creation

Art History Professor Brian Foss, director of the SSAC, says it’s important for the university to organize events—both on and off campus—that are open to residents of the National Capital Region (NCR).

“Carleton has always prided itself on being a university that both grows out of and responds to the diverse communities that make up the NCR,” he says. “Many of our special events wouldn’t take place without the interest and support of those communities.”

Although Hollywood is one of many sources of films taught and researched in the Film Studies program, says Foss, it’s arguably the one that’s best known to the public.

“No Film Studies program can ignore the many other national cinemas of the world, but at the same time, no Film Studies program can overlook the production, the technologies, and the critical and popular reception of Hollywood films,” he says.

“Past and current faculty members have done important teaching
and research on the huge range of Hollywood’s output: early silent films, today’s mega hits, and everything in between. Their work situates Hollywood within an international context.”

Both Casablanca and Carleton have become steadily more influential and respected since their births in 1942, says Foss.

“Casablanca was generally liked when it was first screened, but over the ensuing decades it became an institution,” he says. “I like to think that Carleton, as it has matured into the university we know today, has taken on a similar kind of enduring solidity. As a result, I think the National Capital Region and Carleton share the kind of ‘beautiful friendship’ that Humphrey Bogart predicted would bloom between the characters of Rick and Renault in the last line of the film.

“With each viewing, I become more conscious of the film’s use of stereotypes and of its other shortcomings,” adds Foss. “By this point, the movie is for me like an old friend: someone whose faults I can easily see, but whom I love anyway.”

To set the right mood, the free screening at Carleton was preceded by circa 1942 newsreels and cartoons. And, yes, there was free popcorn.

This event was the initiation of a new FASS based film screening series.

As was on display at the Casablanca evening, each screening will feature a FASS expert introducing an influential film by providing compelling context. An engaging question and answer period will follow the film. All are welcome to these always free screenings.

Check in at www.carleton.ca/fass/events for upcoming FASS screenings.
Preserving African Cinema

Carleton Professor teams with Martin Scorsese

By Eric Kohn [IndieWire]

Aboubakar Sanogo is a scholar of African cinema and works for the Pan African Federation of Filmmakers (FEPACI), but it took him years to see one of the major films from the continent: Med Hondo’s *Soleil O*, a 1969 portrait of a black immigrant in Paris, was long revered, but widely unavailable. Sanogo didn’t see it until a print surfaced in Paris in 2006.

“Even in Burkina, the capital city of African cinema, it wasn’t available,” Sanogo said in New York in early June. “It’s a huge problem.”

Sanogo was addressing a broader challenge facing the preservation of African film history—and one that might be facing a brighter future.

On June 7, FEPACI, The United Nations Educational, Scientific and Cultural Organization (UNESCO), and Martin Scorsese’s Film Foundation World Cinema Project signed a letter of agreement formalizing their partnership on the African Film Heritage Project, a joint initiative to preserve African cinema. But their work has already shown major results, with *Soleil O* screening in the Cannes Classics section last month.

The project “will restore, disseminate … in Africa and around the world, a collection of the films from Africa that are historically, artistically, and culturally significant,” Scorsese said at the event in New York.

Later, he explained how his interest in African cinema grew out of his passion for Souleymane Cissé’s 1987 sorcerer drama *Yeelen*, which he saw on television. Eventually, he formed a relationship with Cissé and visited him in Mali.

He was struck by a comment that Cissé made when they were both in Cannes for a different partnership in 2007.

“He said: ‘If we don’t try and restore African cinema—made by Africans about Africans—then future generations will never know who they are’,” Scorsese said.

“Cinema is a perfect way to open up the mind and curiosity for other cultures.”

Broadening Awareness for African Cinema

For Sanogo, the new initiative opens up an opportunity to broaden awareness for African film history that has been marginalized for decades. With historical context, the older films can enjoy a new life in the classroom and repertory cinemas around the world.

“In many ways, the auteurist tradition in Africa is an experimental cinema,” he said.
“That is part of its problem—experimental cinema and audience appreciation don’t always go hand in hand. So we are trying to bring these images back, not only to filmmakers, but Africans in general.”

He underscored a developing concern for educating film students in Africa about their heritage at a time in which film production has increased. “Filmmakers are making films in Africa every day,” Sanogo said. “The advent of digital has made the medium more accessible.

“I took my students to Burkina in 2012 to study Burkina cinema. They dreamed to one day hold a piece of celluloid film and shoot on it. In film school, they simply didn’t have celluloid to shoot on. But the energy and desire to make films has never been as high in Africa as it is today.”

UNESCO director general Irina Bokova also attended the signing and added a broader context to the discussion.

“Cinema is about history and storytelling,” she said. “African films are a form of cultural expression. It’s also about trying to change the narrative of this history, so it’s not from the point of view of Europe or anywhere else but your own. It’s a discovery of your own identity.

“I think cinema is probably one of the best ways for this search to find your roots … technology has given us an incredible opportunity to preserve it. This project is a testimony to that.”

Left to right: African cinema scholar, Professor Aboubakar Sanogo, celebrated film director Martin Scorsese, and UNESCO Director General Irina Bokova. Photo courtesy of Dave Allocca/ Starpix Courtesy of The Film Foundation.
Maize is the most important crop in Malawi. The kernels are dried and ground into flour, which is used to make a porridge-like dish called nsima that some people eat at every meal, accounting for nearly half of all calories consumed in this landlocked country in southeast Africa.

Climate change is having a huge impact on this staple food. Farmers must contend with floods, drought, pests, and disease, and agricultural scientists are studying the production problem. Yet few people are paying attention to what a changing climate is doing to the maize value chain—the storage, processing, packaging, and transportation systems that bring the crop from fields to the homes of Malawians.

Which is why Alinafe Kamangira, an economics lecturer and Ph.D. student at Malawi’s Mzuzu University, has made climate change and the maize value chain the focus of her research. And now that Kamangira is at Carleton University as the recipient of a Queen Elizabeth Scholarship (QES), she will be able to bring new approaches to the problem back home thanks to the cross-pollination of knowledge that occurs during academic exchanges.

“Everything here has been an eye-opener,” says Kamangira, one of nine QES scholars at Carleton until late June as part of a three-year, $1.5-million project that’s addressing climate change through societal transformation and, at the same time, training the next generation of researchers in Sub-Saharan Africa and Canada.

“I’ve been in contact with Canadian scientists who study value chains—which they call food systems—from a number of different perspectives,” says Kamangira.

“I was a little bit myopic before I left Malawi. Now my thinking has broadened. Sharing information with each other can spark new approaches.”

This exchange is a two-way street. In North America, Kamangira explains, there’s a major focus on the cost of purchasing labour in value chains, while in Malawi and other African countries, farmers frequently take turns co-operatively working in their neighbour’s fields, and there is much more informal non-monetary crop trading.

She has been able to tell Canadians about this system, which will inform their understanding of agricultural practices in Africa. And that fits with another goal of the QES program: to tackle wicked problems such as societal transformation and climate change in a long-term, integrated, international way.
Left to right: QES Project Coordinator Stephanie Pineau, scholar Sophia Bakili, scholar Alinafe Kamangira, Professor Michael Brklacich, and scholar Enoch Dankyi pose by the river on Carleton’s campus.

Rows of maize—the most important crop in Malawi.
Mobilizing a Dynamic Community of Young Global Leaders

The Queen Elizabeth II Diamond Jubilee Scholarships-Advanced Scholars program was established in 2012 by former prime minister Jean Chrétien and then Governor General David Johnston to celebrate the 60th anniversary of Queen Elizabeth II’s accession to the throne.

The program, which to date has worked with 44 Canadian universities and nearly 60 countries, aims to support 3,000 scholars by 2022. By focusing on Ph.D. students or recent Ph.D. graduates, it represents, according to organizers, “a unique opportunity to mobilize a dynamic community of young global leaders across Canada to create lasting impacts both at home and abroad through cross-cultural exchanges encompassing international education, discovery and inquiry, and professional experiences.”

The current round of QES exchanges involving Carleton, which began in March and will be repeated in each of the next two years, involve an unprecedented research training opportunity facilitated by the Office of the Vice-President (Research and International) and all six of the university’s faculties, which have provided both financial support and mentors for the visiting scholars.

The QES program is generously funded by Canada’s International Development Research Centre and the Social Science and Humanities Research Council of Canada, and is managed through a partnership between the Rideau Hall Foundation, Community Foundations of Canada, and Universities Canada.

International academic exchanges typically involve an individual researcher, explains Carleton QES Principal Investigator Mike Brklacich, chancellor’s professor in the Department of Geography and Environmental Studies and associate dean (Graduate Programs and Research) in the Faculty of Arts and Social Sciences.

The QES program is unique in bridging social, environmental, and engineering sciences to tackle societal transformation and climate change issues, which meshes well with Carleton’s interest in sustainability, diversity, and internationalizing academic and research programs.

The program, in fact, dovetails perfectly with the internationalization strategy outlined in the university’s Strategic Mandate Agreement with the Government of Ontario, in which Carleton details its aspiration to participate “in networks of international scholars dedicated to solving major world challenges,” and to foster a campus culture that supports international collaborations and experiential learning at home and globally.

It is also aligned with the university’s Strategic Integrated Plan, which calls for a variety of opportunities that help students become “knowledgeable, active citizens in a global community.”

Moreover, the QES program brings an “applied interdisciplinarity approach,” says Brklacich, “which helps participants understand the culture of science in each other’s countries.”

Queen Elizabeth Scholars: Connecting Canada and Africa

Although there are three different groups of QES scholars, each will help prepare the one that follows, building networks that connect Canada to Africa and crossing the disciplinary boundaries that make global challenges such as climate change so difficult to address.

“The breadth of the program is really amazing—individuals are developing an appreciation for areas of research beyond their discipline,” says Brklacich, who is working with Carleton’s Onita Basu, Paul Mkandawire, and Pius Adesanmi, as well as Deputy Vice-Chancellor Karoli Njau from the Nelson Mandela African Institute of Science and Technology, Environmental Sciences Dean Wales Singini from Mzuzu University in Malawi and Yaa Ntiamoa-Baidu from the University of Ghana. There’s additional support from Sprott Associate Dean Michel Rod, international projects manager Heloise Emdon at the Carleton University Research Office and QES project co-ordinator Stephanie Pineau.

“The applied interdisciplinary approach provides a space for interactions where, for example, scholars from disciplines such as forestry, chemistry, and environmental technology can gain new insights into a common problem,” says Brklacich. “We’re not trying to convert social scientists into chemists, but create a shared understanding of the issues.

“Over the past 30 years, climate change has been looked at predominantly as an environmental issue,” he continues. “Today, we have realized that it’s also a social issue, an economic issue, a technological issue, and a political issue—and one that has both local and global implications.”

Although it won’t “solve” climate change within its lifespan, the QES program can mitigate some of its impacts and help create networks of emerging scholars, says Brklacich.

“We can plant seeds that will continue to grow for decades,” he says. “The seeds of larger, longer-term projects.”
Tapping into Carleton’s Research Expertise

Sophia Bakili and Enoch Dankyi are two of the nine African scholars joining Alinafe Kamangira at Carleton this year.

Dankyi, a chemistry lecturer at the University of Ghana, is doing research on the prevalence of mycotoxins—toxic chemical substances produced by fungus—and their impact on food safety.

Mycotoxins, which can cause illness or even death when consumed in high concentrations by people or animals, are produced by various species of fungi which thrive in warm and humid climates. The prevalence of these toxic chemicals is projected to increase under climate change conditions, says Dankyi.

Working with Carleton’s Maria DeRosa and David Miller, where he is exposed to advanced research and technology, Dankyi is hoping to move closer to developing and applying a simple and inexpensive test kit for detecting mycotoxins in Ghana and elsewhere in Africa. This will not only help stop people from eating contaminated food, but also identify and mitigate conditions that promote mycotoxin growth.

“While climate change presents a huge and complex problem, particularly for the continent of Africa, I believe that simple, low cost, easy-to-use tools and approaches will go a long way to helping address our vulnerabilities to this menace,” says Dankyi.

Bakili, a Ph.D. student at the Nelson Mandela African Institution of Science and Technology in Tanzania, is working on biofuel made from the maize cob left behind when maize is processed, as an alternative to fossil fuels in Tanzania’s transportation sector. Because the biofuel’s raw material is essentially waste, scaling up its use will have both environmental and economic benefits.

“The Queen Elizabeth Scholarship program has helped me get first-hand experience using equipment that could be used in my country to produce biofuel," says Bakili, who is collaborating with Basu while at Carleton.

“It has also strengthened the link between my knowledge and the broader challenge of climate change.

“Climate change is real and it’s everywhere,” she continues. “Impacts produced in Africa are felt everywhere, so we need to integrate our ideas to come up with real solutions.”

Off-Campus Research Placements

In addition to being paired up with faculty mentors at Carleton, the visiting scholars spend about a third of their time doing off-campus research placements at organizations such as Agriculture and Agri-Food Canada, Natural Resources Canada and the Ottawa Biosphere Eco-City Initiative.

Carleton students who go overseas, including Environmental Engineering Ph.D. student Robbie Venis, who is in Tanzania now, follow a similar structure.

Venis is working with local partners to optimize the design of a ceramic water filter for biological contaminants to improve access to safe drinking water in the rural community of Longido. He will be followed by a second Carleton student heading to Sub-Saharan Africa in December.

Next year, it’s expected that a dozen African scholars will come to Carleton and five Carleton students will go overseas, with similar numbers in 2020.

“My research is very connected with my societal interests of reducing the barriers to accessing clean water among economically disadvantaged and marginalized communities,” says Venis.

“I expect the exchange to, above all else, connect me with scholars and intellectuals in my partner country from whom I may learn.

“I believe that close communication and collaboration will allow me to learn a tremendous amount about both the science and state of scientific understanding in Tanzania, as well the textured experience of managing large-scale issues like drinking water in their country. I expect the QES project to advance my career, as it gives me the opportunity to work with and learn from a very diverse group of people, which would not be otherwise possible.”

The Canadian Queen Elizabeth II Diamond Jubilee Scholarships (QES) aim to activate a dynamic community of young global leaders across the Commonwealth to create lasting impacts both at home and abroad through inter-cultural exchanges encompassing international education, discovery and inquiry, and professional experiences.
At the departmental level, there are popular events like English’s annual Munro Beattie Lecture which features prominent thinkers, writers, and critics such as *The New Yorker’s* Adam Gopnik, and Giller Prize winners Lynn Coady and André Alexis. History’s Shannon Lecture Series is a monthly event containing diverse speakers with an annual theme—last year’s motif was *Expo 67 Exposed.* Elsewhere, The Department of Geography and Environmental Studies hosts their Founders Seminar Series bi-weekly throughout the term, which has experts speaking on a myriad of pertinent Geography and Geomatics topics. Some other great departmental events include:

- The Department of Philosophy’s Colloquium Series
- The School of Indigenous and Canadian Studies’ Vickers-Verduyn Annual Lecture
- The Institute of African Studies’ Black History Month events
- The African Film Festival of Ottawa hosted by Film Professor Aboubakar Sanogo
- The College of the Humanities’ Glebe Lecture Series
- The Institute of Cognitive Science’s Colloquia
- Carleton University Art Gallery’s award-winning exhibitions and shows

You’re Invited to FASS Events

Each and every week, there are a variety of captivating FASS events occurring on and off the Carleton campus.
The School for Linguistics and Language Studies’ Speaker Series

The Pauline Jewett Institute of Women’s and Gender Studies’ Feminist Futures Talk/Florence Bird Lecture

The Landon Pearson Resource Centre for the Study of Childhood and Children’s Rights’ National Child Day celebrations

The Institute for Comparative Studies in Literature, Art and Culture Talks series

The Department of French guest lectures

Institute for Interdisciplinary Studies collaborations with the Carleton University Art Gallery

Department of Sociology and Anthropology Colloquium Series, B. Myron Rusk Memorial Lecture, Teaching Symposium, Emerging Scholars Colloquium

Centre for Initiatives in Education’s Enriched Program Support Information Night

The Department of Psychology’s Colloquium Series

At the Faculty level, The Office of the Dean is proud to host its signature lecture series, CU in the City, which occurs multiple times a year at interesting and diverse venues. CU in the City is a popular series of talks which shares stimulating FASS research in communities across Canada. Each CU in the City event includes a Carleton faculty member discussing a thought-provoking and accessible topic.

Each of these lectures are mostly unique, but do share a few essential 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.

Some examples of CU in the City events:

**Built Ottawa: Our Places, Our Stories (Dominion-Chalmers, Ottawa)**

- Andrew Waldron (National Heritage Conservation Manager at Brookfield Global Integrated Solutions)
- Peter Coffman (Professor in History and Theory of Architecture)

**A Bigger Jail for Ottawa or Community Alternatives (Ottawa Public Library, Ottawa)**

- Aaron Doyle (Professor in the Department of Sociology and Anthropology),
- Dr. Erin Dej (Canadian Observatory on Homelessness)
- Dr. Marilou Gagnon (School of Nursing at the University of Ottawa and Overdose Prevention Ottawa)
- Hawa Mohamed (Canadian Somali Mothers Association)
- Dan Parlow (Ojibway man and Carleton Criminology undergraduate who is a former prisoner)

**Sun, Sand, and Sex: A Conversation about Sex Tourism (Venus Envy, Ottawa)**

- Megan Rivers-Moore (Professor in the Institute of Interdisciplinary Studies)
- Marie-Eve Carrier-Moisan (Professor in the Department of Sociology and Anthropology)

This past fall, ODFASS, in conjunction with the School for Studies in Art and Culture, initiated a new film screening series. At these events, a FASS expert introduces an influential film by providing compelling context. An engaging question and answer period follows the film, and yes, popcorn is provided. Checkout p.84 for an article on our first ever FASS Film Screening event.

These are but a few examples of the invigorating and mostly free events occurring in FASS. Keep your eyes on the FASS website for upcoming FASS events. [http://carleton.ca/fass/fass-events/](http://carleton.ca/fass/fass-events/)
Minding the Brain is a podcast about the part of you that’s reading this right now: your brain!

Award-winning Carleton professors Kim Hellemans and Jim Davies interview each other and other experts about a different topic every month. Learn about addiction, how social networks affect you, concussions, and more.

In 2018, Minding the Brain worked in concert with the Canadian Museum of Nature for three episodes related to their speaking series and exhibit Brain: The Inside Story.

You can subscribe to Minding the Brain through iTunes, Stitcher, or any other podcast software, or listen on the web at http://www.MindingTheBrainPodcast.com/

Twitter: @MindingTheBrain

Dr. Jim Davies (http://www.jimdavies.org/) is a professor of Cognitive Science at Carleton University. He is author of Riveted: The Science of Why Jokes Make Us Laugh, Movies Make Us Cry, and Religion Makes Us Feel One with the Universe.

Dr. Kim Hellemans is a senior instructor of Neuroscience at Carleton University. She has received several prestigious teaching awards that recognize her passion and dedication to university teaching, including the Provost’s Fellowship in Teaching Award and the Capital Educator’s Award.