

2026 Arts and Social Sciences

Research Review

Critical Thinking in a Digital World



Dr. Amanda Montague and Dr. Shawn Graham of StudioDH are exploring how digital tools are transforming research and knowledge in the humanities.



Carleton
University

Faculty of Arts
and Social Sciences

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The Faculty of Arts and Social Sciences (FASS) at Carleton University in Ottawa, Canada offers 38 areas of study at the undergraduate and graduate level. Home to outstanding multidisciplinary faculty and research, the Faculty fosters a collaborative and experiential learning environment that advances creative inquiry, critical thinking, and communication in a rapidly changing world.

Supporting Research in FASS

Kristin Bourassa
Carol Payne
Heather Steel

Editorial Team

Ainslie Coghill
Emily Putnam
Alyssa Tremblay
Nick Ward

Graphic Design

Amanda Coome

Special Thanks

Heather Anderson
Laura Barrow
Anne Bowker
Janne Cleveland
Alysha A. Cunningham
Emma Davis
Pascal Gin

Rafik Goubran

Tyler King
Paul Keen
Ahmed Minhas
Cheryl Murphy
Augustine Park
Pauline Rankin
Wisdom Tettey
Tracy White



DEAN'S INTRODUCTION

Research in the Faculty of Arts and Social Sciences is grounded in curiosity, care, and a deep commitment to the world beyond the university. It reflects a belief that thoughtful questions, close listening, and sustained engagement with complexity are essential to understanding our shared present and shaping what comes next.

This second edition of the FASS Research Review offers a window into that work. The research featured here spans disciplines, methods, and scales, from projects rooted in local communities to work that speaks to global challenges. At a moment when technological systems, data, and automation are becoming ever more central to how societies function, research in the arts, social sciences, and humanities plays a vital role in helping us interpret change, understand its consequences, and keep human experience and perspective at the centre of decision-making.

What stands out to me is not only the strength of individual research programs, but the culture that supports them. Faculty and student researchers in arts and social sciences work in conversation with one another, across departments and research centres, and in partnership with communities, organizations, and public institutions. This work is sustained by dedicated research support professionals and by a shared understanding that strong research requires time, trust, and collective effort.

I am especially grateful to Dr. Carol Payne, Associate Dean (Research and International), and to the research facilitation team whose care, expertise, and advocacy help researchers navigate opportunities and bring their work to broader audiences. I also want to thank Nick Ward and the Arts and Social Sciences communications team for shaping this publication with such thoughtfulness and attention, and for their ongoing work in telling the stories of our faculty with clarity and care.

The 2026 FASS Research Review itself reflects the values that animate our research community. It is grounded in dialogue with faculty and in a broad understanding of research excellence in the arts and social sciences. I hope this issue offers readers a sense of the questions driving our work and the generosity with which that work is undertaken. I am deeply proud of this community and grateful for the many ways our researchers contribute insight, creativity, and leadership in a complex and changing world.

Dr. Anne Bowker (Department of Psychology)
Dean of the Faculty of Arts and Social Sciences



WELCOME TO THE FASS RESEARCH REVIEW

This second edition of the Faculty of Arts and Social Sciences Research Review celebrates research achievement in the Faculty of Arts and Social Sciences. The pages that follow highlight a wide range of scholarly inquiry across and between the many disciplines represented in our Faculty. Readers will encounter research in Forensic Psychology, Indigenous Studies, Cognitive Science, Public History, Linguistics, Music, Gender Studies, and more. Just as importantly, this work extends beyond the university, engaging communities locally and globally and responding to pressing social, cultural, and political challenges, from climate change and global migration to sexual violence and human rights.

Research in the arts and social sciences plays a critical role in helping societies understand change and its consequences. Faculty of Arts and Social Sciences researchers bring careful analysis, creativity, and critical inquiry to questions that shape public life, offering insight into how power operates, how communities respond, and how knowledge can inform more just and inclusive futures.

The research featured here reflects years of sustained work by faculty members, often carried out in collaboration with students, colleagues, and community partners. It is also supported by strong institutional advocacy and expertise. Faculty of Arts and Social Sciences researchers benefit from the dedicated work of our research facilitation professionals, including Dr. Kristin Bourassa, Manager of Research Services and Initiatives, and Heather Steel, Faculty Research Facilitator, who work closely with faculty to identify funding opportunities and support the development, promotion, and mobilization of research, often in collaboration with the Carleton Office for Research Initiatives and Services. As Associate Dean (Research and International) since 2020, it has been a privilege to work alongside this team and to witness the central role they play in the Faculty's research success.

This Research Review, like the 2023 edition, is itself grounded in research practice. To reflect the values of scholarly inquiry that guide our Faculty, we engaged in extensive conversations with faculty members about research achievements and priorities. We also drew on a comprehensive database of research outputs developed by Kristin Bourassa. Rather than measuring research value solely in financial terms, the database tracks knowledge mobilization and the many ways research reaches its audiences. This includes scholarly publications, media contributions, musical compositions and exhibitions, community reports, and other forms of public engagement. The work featured in this issue reflects that breadth. Selected statistics drawn from the database appear later in the publication.

The scope and vitality of research in Arts and Social Sciences continues to grow. As a result, the 2026 Research Review introduces a new range of researchers and research programs, organized under thematic rubrics that reflect shared concerns across disciplines: Cultural Memory, State and Society, and Societal Futures. These sections offer distinct entry points into the questions animating research in the Faculty today.

I hope you enjoy learning about the work presented here and the many ways Faculty of Arts and Social Sciences researchers contribute to knowledge, public understanding, and community life.

Dr. Carol Payne (School for Studies in Art and Culture: Art and Architectural History)
Associate Dean (Research and International)

HOW TO READ THIS EDITION

This Research Review brings together research from across the Faculty of Arts and Social Sciences that spans disciplines, methods, and forms of public engagement. The chapters that follow are organized thematically, reflecting shared questions and concerns rather than departmental boundaries. Readers may move through the issue sequentially or enter at any point, following connections between projects that speak to memory, power, and the futures we are collectively shaping.

The work featured here reflects a broad understanding of research value. Alongside scholarly publications, it includes creative practice, community-engaged work, policy-relevant research, and public scholarship. Together, these contributions offer a view of research as something that circulates beyond the university, shaping conversations, informing action, and responding to the challenges of our time.

BY THE NUMBERS

(2023-2024)

RESEARCH OUTPUTS

The statistics below provide a snapshot of the most recent available data (2023–24), illustrating the many ways FASS research reaches its audiences.

720 | **JOURNAL ARTICLES**
(including conference proceedings)

170 | **BOOK CHAPTERS**
(including conference proceedings)

78 | **BOOKS AND SPECIAL ISSUES OF JOURNALS**
(authored and edited)

15 | **ENCYCLOPEDIA ENTRIES**

10 | **DICTIONARY OR LANGUAGE RESOURCES**

4 | **SCHOLARLY EDITIONS AND TRANSLATIONS**

204 | **MEDIA CONTRIBUTIONS**
(e.g. op-eds, newspaper articles, magazine articles, blogs, blog posts, media interviews, podcasts)

162 | **CREATIVE OUTPUTS**
(e.g. exhibitions, catalogues, fiction, film, creative non-fiction, poetry, plays, film series, screenings, musical compositions, recordings, performances, liner notes)

44 | **REVIEWS**
(e.g. book reviews, game reviews, software reviews)

57 | **STAKEHOLDER OUTREACH**
(e.g. reports, multimedia, datasets, software, code, short videos for specific audiences, open letters, web pages)

TOTAL WORKS AUTHORED, EDITED, CREATED

1,463

FACULTY MEMBERS



298

NEW EXTERNALLY FUNDED RESEARCH PROJECTS



84

TOTAL NUMBER OF READS OF ARTICLES PUBLISHED IN THE CONVERSATION



492,554

STUDIODH AND THE FUTURE OF INTERDISCIPLINARY RESEARCH



Dr. Shawn Graham and Dr. Amanda Montague, whose work at StudioDH uses digital tools to examine how knowledge and memory are produced, shared, and understood.

By any conventional measure, StudioDH is a research lab. It has projects, partnerships, funding, objectives, and outcomes. But the people behind it will be the first to say that what they are building at Carleton is something different.

StudioDH is as much about how research happens as what it produces. It's a space where process matters as much as output, and where ideas are developed collaboratively through relationships, experimentation, and shared authorship. The work moves beyond the lab, into communities and public life.

"This is a creative collaboratory grounded in the values of digital humanities and community engagement," explains Dr. Amanda Montague, the postdoctoral fellow leading the newly launched StudioDH and one of its main architects. The emphasis is less on novelty and more on responsibility, reflection, and long-term impact.

At its core, digital humanities brings humanistic questions about culture, history, identity, and power into conversation with the digital systems that increasingly shape everyday life. That work can take many forms, from digital archives that

preserve marginalized histories to interactive maps that reveal hidden relationships, or critical analyses of how algorithmic systems reproduce bias. But for StudioDH, the point is not the technology itself.

"Digital humanities isn't just humanities plus technology," says Dr. Shawn Graham, Professor of History, digital archaeologist, and a long-time leader in the field whose early vision helped shape StudioDH. "It's about interrogating how digital tools shape the way we think, learn, and relate to one another. That makes it one of the most important research areas of our time."

That critical orientation comes into focus in StudioDH's first major project, developed in collaboration with Senior Watch Old Ottawa South. Using participatory methods such as body mapping and digital storytelling, the project explores social isolation among seniors. The work demonstrates how digital tools can support advocacy, public dialogue, and inclusive design, while remaining grounded in lived experience and community priorities.

Housed within the Faculty of Arts and Social Sciences and supported by a \$2.2 million philanthropic donation, StudioDH is the public-facing, community-based arm of Carleton's interdisciplinary Master's in Digital Humanities. Its launch builds on years of groundwork by Montague, Graham, and Dr. Laura Banducci, Associate Professor in the College of the Humanities and coordinator of its MA program.

"Some of the most urgent questions about equity, memory, labour, and misinformation can't be answered from a single disciplinary perspective," Banducci says. "Digital humanities gives us a shared language for working across boundaries. StudioDH creates the conditions where that collaboration can happen."

As generative AI and digital systems increasingly shape education, creative practice, and public decision-making, StudioDH's approach is deliberately careful. The emphasis is less on novelty than on responsibility, reflection, and long-term impact. Community partnerships follow a trust-based model that begins with community-identified needs and unfolds through dialogue, shared design, and sustained relationships.

And while the tools may include VR, GIS, 3D photogrammetry, and natural language processing, the underlying commitment remains human. "Innovation isn't just doing something new," Montague says. "It's doing it differently, with ethical intention, with attention to whose voices are included, and with a clear awareness of who might otherwise be left out."

For Montague, Graham, and Banducci, StudioDH's success is inseparable from its setting. Carleton's long-standing culture of interdisciplinarity and community-engaged scholarship makes it a natural home for this work. The MA in Digital Humanities already brings together fourteen disciplines across campus, and Ottawa's mix of policymakers, artists, civil society organizations, and memory institutions provides an unusually rich environment for collaboration.

With the support of a transformational endowment, StudioDH now has the infrastructure to grow. "This gift is a real vote of confidence," Graham says. "It allows us to expand digital humanities in ways that simply weren't possible before. And we're only just getting started. Just wait until you see what comes next."



Researchers, students, and collaborators of StudioDH, Carleton's community-engaged digital humanities research hub.

CULTURAL MEMORY

Cultural memory refers to the shared ways communities remember, interpret, and transmit experience across time. It is not only about what is remembered, but how memory is shaped, carried, and contested. Through stories, images, artworks, rituals, archives, and public spaces, cultural memory influences how people understand identity, belonging, and responsibility. It informs how the past is understood in the present and how futures are imagined.

In the Faculty of Arts and Social Sciences, research on cultural memory takes many forms. Scholars featured in this section examine how histories are preserved, erased,

or reactivated, often in contexts shaped by colonialism, displacement, and power. Their work considers the role of film, digital tools, public history, and creative practice in shaping collective understanding and public debate.

Across these projects, memory emerges not as a fixed record, but as an active and ever-shifting process. The research presented here shows how cultural memory shapes questions of justice, community, and accountability, and why it remains central to understanding both the past and its continuing presence in contemporary life.

ABOUBAKAR SANOGO ON AFRICAN CINEMA, MEMORY, AND THE WORK OF PRESERVATION

For Dr. Aboubakar Sanogo, cinema is an archive of humanity that shapes how people, cultures, and nations understand themselves.

His research interests include African and Afro-diasporic cinemas, documentary film theory, history and form, transnational and world cinemas, film preservation and restoration, colonial cinema, early and silent cinema, and film festival studies.

Much of African cinema's history remains unknown or undocumented, and the films most often studied today are those screened at festivals, distributed internationally, or circulated beyond their countries of origin.

"There's an immense ocean of films that never circulated and never left their own country, that were never seen beyond maybe one or two screenings. Some were never screened at all."

"That must be accounted for properly in order to be able to really have a grasp of the further longevity of African film history, the complexity of African history, and the interrelationship between different national contexts," says Sanogo.

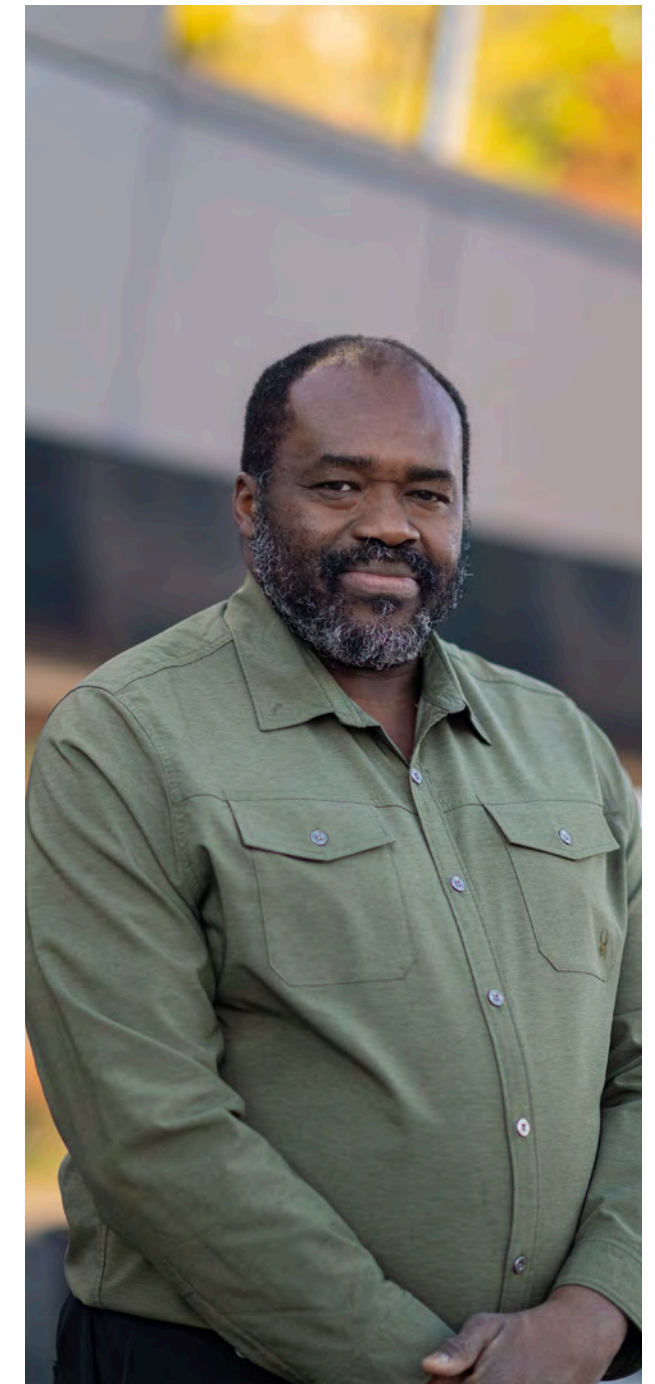
Recovering and preserving this unseen history has become the driving force of Sanogo's work over the past decade. That commitment led to the African Film Heritage Project (AFHP), the initiative for which he is now internationally known.

He says the AFHP was created in large part for African filmmakers and the larger African film community.

Sanogo says many legacy creators in African cinema are insufficiently known in Africa itself. His hope is that African filmmakers can be inspired by creative projects in their own neighbourhood.

"In other words," Sanogo describes, "we have not yet succeeded in vanquishing the coloniality of film distribution and exhibition."

Across Africa, the preservation of cinematic heritage is undermined by a convergence of structural, financial, and political obstacles. Many countries lack dedicated film archives, stable funding for cinema, and adequate restoration facilities, placing existing collections at constant risk.



Dr. Aboubakar Sanogo, Associate Professor of Film Studies at Carleton and a leading voice in the preservation of African cinematic heritage.

“Our projection is thus one of repatriating the African cinematic heritage in view of its reappropriation toward the creation of other African new waves, new movements, and bold cinematic and audiovisual experiments,” says Sanogo.

The AFHP also strives to expand the domain of cinema to include newsreels, documentaries, experimental and avant-garde works, short films, and even raw footage, so long as the material in question embodies important historical, cultural, and artistic elements.

Sanogo says the AFHP grew out of his role as North American Regional Secretary of the Pan-African Federation of Filmmakers (FEPACI), Africa’s leading filmmakers’ organization that was founded in 1970.

Through this, he launched the FEPACI Archival Project, an initiative devoted to the memory, preservation, and historiography of African cinema from each of the six regions of Africa: West Africa, North Africa, Central Africa, East Africa, Southern Africa, and the African diaspora.

That work laid the foundation for a historic partnership between FEPACI, Martin Scorsese’s The Film Foundation, and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

“It was important that within UNESCO the conversations were spearheaded by a branch devoted to the General History of Africa, a project which started in 1962 at the behest of African historians, who, in the wake of independence, sought to write a decolonized history of the continent,” Sanogo explains.

The General History of Africa (GHA) project emerged as a landmark counter-history initiative, bringing together founding figures of decolonial African historiography. Today, the project has reached its ninth volume, each spanning roughly a thousand pages.

Through this work, specifically the African Film Heritage Project, Sanogo was invited to contribute the cinema entry to Volume 9, marking the first time the arts were formally included in the GHA.

This led to a formal partnership among three major institutions.

Meeting in Bologna, Italy, at Il Cinema Ritrovato, the world’s leading festival dedicated to restored and archival films, the group recognized a shared goal.

“We said, instead of you choosing what films count because you like them, we, as an African institution, should choose.”

He says this partnership made way for an autonomy not previously held.

“This film preservation and restoration project is in part a historiographic project for us to acquaint ourselves with that history, and in the process to let Africans know about and be aware of that history, and beyond them, the entire planet.”

The collaboration was first launched at the 2017 edition of the Pan-African Film and Television Festival of Ouagadougou in Burkina Faso, and later in New York City, where the



Dr. Aboubakar Sanogo with Martin Scorsese (The Film Foundation) and Irina Bokova (UNESCO) at the signing of the African Film Heritage Project partnership agreement in 2017.



Dr. Aboubakar Sanogo in his office at Carleton University.

partnership agreement was officially signed at the Directors Guild of America in the presence of Scorsese and Irina Bokova, the Director General of UNESCO at the time.

Beyond UNESCO, Sanogo says cinema enshrines African cultural, political, social, and economic histories in film.

“It is an indispensable part of life as lived by Africans since they got involved with moving image technology, over 130 years of African cultural history and memory.”

Since launching in 2017, the AFHP has set out to restore and preserve set out to restore and preserve 50 African films of historical, cultural, and artistic significance from 1889 to 1989.

To date, they have restored 19 films from West, North, Central, and Southern Africa, and are working their way toward East Africa.

Sanogo describes the project as “a big alchemy and an important balancing act” with a particular focus on issues of fragility in both human and technological aspects.

“We want to celebrate some of the pioneers that are still with us—some are in their 90s now, for example. Other times it is the fragility of the film itself that requires more immediate intervention.”

“Likewise, many significant films never received enough recognition when they were released, or some completely went below the radar. We see it as our duty to bring attention,” says Sanogo.

He says this work continues to shape change and open space for forgotten histories.

“We are still locked in a kind of colonial epistemology, and this is part of what we are doing as well, to push backward colonial ways of misremembering world history,” Sanogo explains.

“Film is one of the best messengers of peace in the world, of dialogue between cultures, regardless of political dispensations and power differential. It is an indispensable cement of conviviality in the world, of shared emotions and memories; it should be, in fact, one of the most important instruments to unite humans as opposed to dividing them. That to me is the ultimate horizon.”

The AFHP recently restored a film by Haitian director Raoul Peck, and is currently working on restoring one of Afro-Brazilian director Zozimo Bulbul’s works.

“The very existence of an African film preservation project is a decolonizing act, in the sense that it refuses to cede the terrain of discourse projection, film historiography, theorizations, and aesthetics to a hegemonic regime still largely informed by a colonial episteme,” says Sanogo.

KAHENTE HORN-MILLER IS RESHAPING RESEARCH, ONE STORY AT A TIME

Dr. Kahente Horn-Miller approaches research as something lived, not separate from practice. As an Indigenous woman, mother, grandmother, educator, and longhouse knowledge keeper, her work is grounded in community, relationship, and lived responsibility.

“It’s my form of activism,” she says. “Through education, through research, through storytelling.”

As Carleton’s Associate Vice-President of Indigenous Teaching, Learning and Research, and a professor in the Institute of Interdisciplinary Studies, Horn-Miller is steadily redefining what research can be. Her work centres Indigenous storytelling not only as a mode of knowledge, but as a rigorous, embodied methodology, one that opens new forms of scholarly inquiry while insisting on care, interdependence, and self-authorship.

Her current book project and long-term research trajectory trace back to her 2009 PhD dissertation, “Sky Woman’s Great Granddaughters: A Narrative Inquiry into Kanien’kehá:ka Women’s Identity.” Grounded in the stories of eight women from the Kahnawake Mohawk community, the dissertation examined how colonial systems, the Indian Act, liberal state frameworks, and even certain strands of socialism and feminism shape and constrain Indigenous identity. Through

critical reflection, the women in her study reclaimed self-authorship, grounding their identities in community, kinship, and Kanien’kehá:ka ways of knowing.

At the heart of that work was Horn-Miller’s reimagining of the Sky Woman creation story, an origin narrative from Haudenosaunee oral tradition in which a woman falls from the Sky World and helps bring the earth into being. Horn-Miller voiced the story in the first person, embodying Sky Woman as both an ancestral figure and a methodological intervention that challenged dominant academic conventions around voice, authority, and distance.

What began as a narrative method in her doctoral research has since evolved into a powerful solo performance piece that Horn-Miller presents in academic and community spaces. “It’s not just about telling our stories,” she says. “It’s about telling them our way, on our own terms.”

The performance deconstructs the boundaries between theory, story, and self, demonstrating how Indigenous storytelling can function simultaneously as research, pedagogy, and an assertion of intellectual sovereignty. Speaking from within the story, rather than about it, laid the foundation for Horn-Miller’s broader research, which asks how Indigenous narratives can reawaken relationships to the



Dr. Kahente Horn-Miller, whose research centres Indigenous storytelling as a form of knowledge, research, and community responsibility.



Immersive storytelling technologies used in Horn-Miller’s research invite participants into Indigenous stories in multi-sensory ways.

natural world and shape a different kind of academic practice, one rooted in responsibility, reciprocity, and resonance.

“Resonance,” she explains, anchors much of her current thinking. Drawing on the work of German sociologist Hartmut Rosa, Horn-Miller explores how people in modern societies have become disconnected from land, memory, and one another, and how certain stories, ceremonies, and experiences can help reattune those relationships.

“When people experience our stories, they feel it. I’ve had people cry after Sky Woman performances. Something gets remembered. A connection to the land, to their grandparents, to being in the backyard.”

Horn-Miller is now extending that work through immersive technologies designed with the same ethic of care. Recent pilot projects, including *Wa’otšigwa:tó*, a 360-degree longhouse experience, and *Tsi tewateriweiastákwa*, a virtual reality Indigenous learning space, invite participants into stories in multisensory ways. “Faculty who’ve experienced them say things like, ‘I felt it,’” she says. “And just like with the Sky Woman story, that’s the point. When done with care, and in a safe, intentional way, VR can enable that same resonance.

It can help us remember what we already know.”

This commitment to care, especially for future generations, runs through everything Horn-Miller does. Her work is guided by the Haudenosaunee principle of the Coming Faces, often expressed in Algonquin communities as the seven generations. The philosophy urges long-term, forward-looking decisions rooted in intergenerational accountability. “Whether it’s pedagogy, research, policy, or technology,” she says, “I’m always thinking: how will this benefit our children’s children’s children?”

That principle also shapes her institutional leadership. From her role in developing Carleton’s Collaborative Indigenous Learning Bundles to her contributions to the university’s 41 Calls to Action, Horn-Miller works across disciplines and structures to bring Indigenous knowledge into the academy on its own terms.

She is also clear-eyed about the tensions that mark contemporary academic and public conversations around Indigenous identity and appropriation. At recent conferences, she has observed the pain, mistrust, and call-out culture that can dominate these spaces. Her response has been to create room for dialogue and applied thinking. In fall 2025, her office hosted the Ojigijowewin Legal Symposium, a gathering focused on applying Indigenous legal traditions in contemporary contexts. “I want to bring people together to talk about Indigenous law not just conceptually, but practically,” she says. “How do our traditions guide us through conflict, belonging, and adoption? What does it mean to move with compassion and diplomacy?”

That same approach informs her next community-based project, a new mapping initiative at Kitigan Zibi modeled after the Mohawk Atlas. Through a series of workshops, Algonquin youth will be supported in gathering place names, stories, and ecological knowledge, often in their own language. “These tools aren’t just maps,” she says. “They’re invitations for young people to ask their parents and grandparents, ‘Can you tell me about this place? What do you remember?’ They’re also a way to preserve the language that describes those spaces, and to make sure that knowledge isn’t lost.”

For Horn-Miller, the work is not only about recovering what was disrupted, but about forward-facing remembering. Her research weaves contemporary tools such as VR, cartography, and curriculum design with ancestral knowledge to create continuity across generations. In doing so, it challenges linear models of innovation, showing that some of the most future-ready forms of research are rooted in the oldest relationships, between people, land, language, and story.

With each project, she asks how we might carry what matters most into futures we cannot yet see, but that we are nevertheless responsible for shaping.

SARAH BROUILLETTE ON THE CONTENT MACHINES AND HIDDEN LABOUR TRANSFORMING PUBLISHING



Dr. Sarah Brouillette, whose research examines contemporary literature, publishing, and the cultural dynamics shaping how books are produced and circulated.

English professor Dr. Sarah Brouillette studies the contemporary publishing industry as a space where cultural, economic, and technological transformations are unfolding in real time.

Her research spans contemporary literature and culture, cultural theory, the sociology of culture, creative industries, and Marxist analysis, and she's long been interested in how capitalist pressures shape literary production.

In recent years, social media and online writing platforms have opened a new frontier.

Brouillette's newest project, a forthcoming book from Duke University Press titled *Content Machines: Reading and Writing in the Platform Era*, was prompted by conversations with her students about what they were reading.

"I realized something had shifted when my students stopped talking about books and started talking about Wattpad."

Curiosity led to research, and Brouillette says what she found was fascinating.

She explains that Wattpad, a social storytelling platform that users can read, write, and share original stories on, once promoted the idea of automating storytelling through massive datasets—a precursor to today's AI buzz.

"One of the first things that people said about it was that they had this plan to automate the production of narrative by gathering so much data that they could produce the ideal text with a computer rather than with human writers."

But the reality of the platform was the opposite.

"The vast majority of the content on Wattpad is offered by amateurs who are completely unpaid," Brouillette says.

"I couldn't really see why they would have any incentive to automate human writers out of existence, because they basically do all of this for free, out of fun and love and passion."

That realization opened up a much larger set of questions about creativity, labour, and the digital economy.

Brouillette began examining what sociologists call immaterial or affective compensation—emotional rewards like community, feedback, or recognition—which often stand in for real pay.

On Wattpad, writers develop their skills, share work, and build audiences, while the platform mines this activity to scout for talent, publish successful authors, and option stories to film and TV.

"They're ultimately a corporate enterprise," she says. "And the more I looked into it, the more I saw this as a really fundamental transformation."

Her research shows that this shift extends far beyond a single platform. Across the publishing chain, gig-based, freelance, and platform-mediated work is becoming the norm.

"All aspects of book production have become very gig based," she says. "People are working freelance and taking short-term jobs for very little pay."

On platforms like Wattpad and Amazon's Kindle Direct Publishing (KDP), writers are encouraged to churn out rapid content to stay visible in algorithm-driven marketplaces. At the same time, on gig-work sites like Reedsy and Fiverr, editors, book designers, and marketers are selling their services on a project-by-project basis.

Brouillette says even audiobook production is being reshaped by the demands of platform listening.



Brouillette's research explores how digital platforms such as Wattpad are reshaping writing, publishing, and creative labour.

"You have to use certain narrative arcs to keep people's attention and refer back to character names and aspects of the story that you might forget about, because there's a real understanding that people listen to audiobooks when they're doing other things at the same time," Brouillette explains.

"It's become a background sound which is a very different way of consuming content than sitting with a book and focusing on every word."

Another strand of her work explores online communities like BookTok and the rising tradwife phenomenon on TikTok.

Despite their differences, she sees structural similarities: both are dominated by young women, both involve creating content that is typically poorly compensated, and both rely on performances of authenticity—even when the content is strategically crafted.

"There's a shared interest for me," she says, in how these creators navigate a system where "a lot of people are vying for attention and most of them are getting very, very little pay for it."

At the same time, many of these platforms market themselves through the language of inclusivity and representation.

Wattpad, for example, positions itself in contrast to "traditional publishing," which Brouillette notes is often accurately criticized as white, middle-class, and homogeneous. The platform promises to democratize creativity.

While she acknowledges that this is partly a business strategy—eliciting free contributions from users—it is also genuinely appealing to readers seeking community and representation.

"I think the narratives they highlight tend to have thematics that match Wattpad's own embrace of difference and diversity," she says. "It was very notable to me how much that came up—this effort to make people feel represented, seen, and included."

Across all these cases, Brouillette sees a consistent thread: the hidden labour behind the appearance of free or cheap cultural consumption.

Whether it's fanfiction, TikTok videos, Kindle serials, or audiobooks, someone is producing that content—often quickly, with little compensation, and under platform-driven constraints.

"Honestly, the primary thing is that all of this content involves work," she says. "Even if you're doing it for free and you think it's amateur, it's work in the sense that you're creating content that is profitable to someone."

Brouillette says one message she hopes readers take from her forthcoming book is that the shift toward platform-based cultural consumption brings profound consequences for how creative labour is valued.

"Cheap and free content has a cost," she says. "There's a whole world of creative production behind the scenes that we don't think about that is being cheapened and, in some cases, de-skilled or automated, in order to provide us with that experience."

Her research, in many ways, asks us to look differently at the stories we consume—and at the unseen labour that brings them into being.

RESEARCH AT A GLANCE: CULTURAL MEMORY



TONYA DAVIDSON

Associate Professor, Department of Sociology and Anthropology (Sociology)

Research Expertise

- Public History
- Introductory Sociology
- Nostalgia
- Ottawa
- Monuments
- Urban Sociology

Selected Publications

Davidson, Tonya. *Ottawology*. Fernwood Publishing, 2025.

Davidson, Tonya, and Ondine Park, eds. *Seasonal Sociology, Second Edition*. University of Toronto Press, 2025.

Davidson, Tonya. *Tours Inside the Snow Globe: Ottawa Monuments and National Belonging*. Wilfrid Laurier University Press, 2024.



KESTER DYER

Associate Professor, School for Studies in Art and Culture (Film Studies)

Research Expertise

- Contemporary Québec Cinema
- Global Indigenous Cinemas
- Anticolonial, Postcolonial, and Decolonial Theories and Film Ecocinema
- Research-Creation Approaches to Media-Making
- Film Genres

Selected Publications

Dyer, Kester. "Nationhood, Otherness, and Decoloniality: Time and Space in Québec's *Renouveau*." *JCMS: Journal of Cinema and Media Studies* 64, no. 5 (2025): 252–76.

Dyer, Kester. "Angry Inuk, Listening to Science, and the Perpetuation of the Climate Crisis in Film." *Canadian Journal of Film Studies* 32, no. 2 (2023): 7–34.

Dyer, Kester. "Science Fiction, National Rebirth, and Messianism in *Un 32 août sur terre*." In *ReFocus: The Films of Denis Villeneuve*, edited by Jeri English and Marie Pascal. Edinburgh University Press, 2022.



MITCHELL FRANK

Professor, School for Studies in Art and Culture (Art and Architectural History)

Research Expertise

- Art Education and Museum Studies
- Art Historiography
- 19th- and Early 20th-Century Art
- German Art
- German-Jewish Relations in Modernism

Selected Publications

Frank, Mitchell B. *The Met and the Masses in Postwar America: A Study of the Museum and Popular Art Education*. Bloomsbury Visual Arts, 2023.

Frank, Mitchell B., and Nicholas Chare, eds. *History and Art History: Looking Past Disciplines*. Routledge, 2021.

Frank, Mitchell B. "Max Liebermann: Assimilation and Belonging." *Revue d'art Canadienne / Canadian Art Review (RACAR)* 45, no. 2 (2021): 97–110.

RESEARCH AT A GLANCE: CULTURAL MEMORY



MICHAEL WINDOVER

Professor, School for Studies in Art and Culture (Art and Architectural History)

Research Expertise

- Canadian Architecture and Design History of the 20th Century
- Art Deco
- Visual and Material Culture of Radio
- Interiors History
- Digital Humanities

Selected Publications

Windover, Michael, and Jan Hadlaw. "DX Marks the Spot: Linking and Interpreting Artefacts of the Former Design Exchange Collection." *Scientia Canadensis* 45, no. 2 (2025): 69–82.

Reeve, Matthew M., and Michael Windover, eds. *Casa Loma: Millionaires, Medievalism, and Modernity in Toronto's Gilded Age*. McGill-Queen's/Beaverbrook Canadian Foundation Studies in Art History 42. McGill-Queen's University Press, 2023.

Windover, Michael, and James Deaville. "Site-Reading: Placing the Piano in Middle-Class Homes, 1890-1930." In *The Senses and Interior Design: Sensorial Expressions and Experiences*, edited by John Potvin, Marie-Ève Marchard, and Benoit Beaulieu. Manchester University Press, 2023.



JOHANNES WOLFART

Professor, College of the Humanities (Religion)

Research Expertise

- German Reformation
- Religious Conflict and Formative "Protestant" Cultures
- Early Modern Historical Writing and Archives
- Handwriting and Calligraphy in the Age of Print
- Methodology and Religious Studies

Selected Publications

Wolfart, Johannes. "The Occupation of Ottawa: Canadian Rupture, American Rapture or Reformation Tradition?" *Studies in Religion/Sciences Religieuses* 54, no. 1 (2025): 68–87.

Wolfart, Johannes. "Time under Siege: The Chronicle Sources of the Swedish Siege of Lindau (1647)." In *War and Peace in the Religious Conflicts of the Long Sixteenth Century*, edited by Gianmarco Braghi and Davide Dainese. Vandenhoeck & Ruprecht, 2023.

Wolfart, Johannes. "Religious Literacy: Some Considerations and Reservations." *Method & Theory in the Study of Religion* 34, no. 5 (2022): 407–34.

STATE AND SOCIETY

Research grouped under State and Society examines the shifting relationships between people, power, and public institutions. It asks how the state operates in everyday life, how policy is experienced by citizens and non-citizens, and how inequality is produced, challenged, and sustained. Rather than treating the state as an abstract structure, this work foregrounds lived experience and the consequences of governance.

Scholars featured in this section investigate migration, sanctuary, citizenship, youth homelessness, policing, and state violence across historical and contemporary contexts. Drawing on history, sociology, psychology, geography, and political anthropology, their research examines how systems of authority are negotiated and resisted. Attention is given not only to law and policy, but to affect, memory, and the everyday costs of exclusion and precarity.

Taken together, this work reveals the state as a constant presence in people's lives. It encourages critical reflection on whose voices shape policy, whose lives are protected or marginalized by it, and how collective life might be reimagined in more just and accountable ways.

BEATRIZ JUÁREZ-RODRÍGUEZ ON BLACK FEMINIST PRAXIS AND ENGAGED ANTHROPOLOGY

"My work is the result of this ancestral legacy of love and struggle."

This is Dr. Beatriz Juárez-Rodríguez's origin story and the grounding principle of her scholarship. A political anthropologist in the Department of Sociology and Anthropology, her work grows from the relationships, histories, and embodied knowledge of the communities she is part of. It traces her commitment to Black and Afro-Latin feminisms, analyses of the racial state, historical memory, and collaborative methodologies to the people whose experiences and political creativity have shaped her understanding of justice.

When she reflects on what first guided her toward this field, she returns to the women who made that foundation possible.

"I would say that both I and my research are the result of the influence of Black women in my life," she explains. "My aunts, grandmothers, teachers, activists and friends opened paths for me and believed that Black women have something to say that not only matters, but can bring about justice."

That inheritance continues to guide her research, linking her early formation to the political struggles she studies across Latin America and beyond.

Juárez-Rodríguez's work has long centred on Black women's movements and the political demands they make in the face of state violence.

"Since my PhD, my research has centered on Black women's organizations," she says, although her academic engagement with social movements began earlier. During her master's research in Venezuela, she worked with Afro-Indigenous communities resisting displacement caused by a dam construction project. In that context, state classifications as *campesinos* (rural agricultural workers) erased their identities as Black or Indigenous, sharpening her awareness of how racialized state policies shape everyday life for racially marginalized communities.

Her connection to these questions is also deeply personal. Her family is from the Barlovento region in Venezuela, an area shaped by its history of slavery and the *hacienda* system (large plantation-style estates established during the colonial period), and known for its strong Afro-descendant population and long traditions of resistance.

"I grew up surrounded by strong Black women who fought for their rights in everyday life, often outside of formal organizations."



Dr. Beatriz Juárez-Rodríguez reviewing community-created comic panels as part of her collaborative research on memory, resistance, and historical storytelling.



Dr. Beatriz Juárez-Rodríguez examines how community-created visual narratives can carry historical memory across generations.

That early education in political struggle informed the ethnographic work she later conducted with Black women's organizations in northern Ecuador, where women continue to challenge exclusionary state practices. Her research examines how they theorize their past, confront their present, and imagine their futures through anti-racist and feminist pedagogies.

For Juárez-Rodríguez, relationships are at the core of how she practices anthropology.

"For me, collaboration is not about balancing scholarly work with community needs, but about centering my teaching, research, and service on the voices and priorities of the communities I work with."

Her scholarship moves in step with the questions and concerns of her collaborators, whether she is teaching, writing, or working across borders.

What this looks like in practice varies widely.

"It can mean mapping ideas together for a local political meeting, listening carefully to everyday experiences, or engaging in long-distance conversations about co-authoring a paper."

These conversations often include the harsh realities of how the racial state continues to harm Black and Indigenous people, or the pain of losing friends and family members to state violence or treatable medical conditions. Collaboration can also mean responding to urgent needs, such as working with partners to design research and seek funding for projects related to sickle cell anemia, a condition that disproportionately affects Afro-descendant populations in Ecuador and reveals structural racism within the public health system.

The relationships Juárez-Rodríguez cultivates continue through the co-presentation and co-dissemination of knowledge, ensuring that her academic work supports, rather than extracts from, collective struggles. In her teaching, she asks students to scrutinize ethnocentric and technocratic notions of community engagement that reduce participation to a checklist. The question she poses is both simple and difficult: how can scholars support communities in their struggles, and when can they not?

Central to this approach is the notion of *soberanía epistémica*, or epistemic sovereignty. The concept affirms the legitimacy of knowledge rooted in lived experience, ancestral memory, and collective ways of understanding the world. It recognizes that communities hold intellectual traditions that do not rely on academic validation, shaping how Juárez-Rodríguez collaborates and how she understands the production of knowledge itself. It also provides the foundation for her work on memory, which she approaches not only as an object of study, but as a political practice.

Memory threads through her work as both subject and strategy. Juárez-Rodríguez is a co-researcher on *Surviving Memory in Postwar El Salvador*, a SSHRC-funded partnership committed to documenting the Salvadoran Civil War through survivor perspectives. In collaboration with the community of Las Vueltas in Chalatenango, the project is producing a historical memory book that aims to revitalize, mobilize, and amplify local narratives, cultural practices, and collective actions silenced by official histories.

Her exhibition project, *Voices in Ink*, similarly explores how community-created comics carry memory across generations. Developed in partnership with Salvadoran collaborators, social leaders, and a Salvadoran-Canadian illustrator, the exhibition traces the creative process behind a community-created comic depicting Padre Bernardo's role in the resettlement movement during the civil war in Las Vueltas.

"My hope is that students, broader audiences, and the Salvadoran diaspora can see themselves reflected in these stories," she says, "and ask how art allows us to rethink the past, problematize the present, and imagine new futures."

She is candid about her concerns with how community engagement is often treated as a technocratic requirement, but hopes the exhibition encourages a different conversation.

Across countries and political contexts, Juárez-Rodríguez sees resonant strategies of resistance.

"My answer may sound a bit romantic," she says, "but I think it is important to highlight the beauty and love that are embedded in the madness of the world we live in."

Whether speaking with survivors in El Salvador, Black women in Ecuador, or *campesinos* in Venezuela, she encounters strength, hope, and a radical belief that new futures are possible. Historical memory, she notes, remains a constant strategy in resisting interlocking systems of oppression.

"I also see a politics of joy and solidarity that transcends borders, alongside a radical understanding of the limitations of liberal democratic systems. These resonances remind me that resistance is not only about survival, but also about imagining and enacting alternative futures grounded in dignity, justice, and collective care."

Much of Juárez-Rodríguez's future work builds on her current research in El Salvador. She plans to extend this work to Ecuador and Venezuela, deepening her exploration of the intersections between comics, memory, and resistance. She is also developing new courses in political anthropology focused on Latin America and preparing a book on Black women and the racial state in Ecuador, with particular emphasis on ethno-education.

Whatever direction her work takes, the guiding principle remains constant.

"My work continues to be inspired and guided by what my collaborators want and need," she says. "That will always remain at the centre."



Through collaborative research, Juárez-Rodríguez works with communities across the Americas to document memory, resistance, and everyday political struggle.



Dr. Craig Bennell studies how policing practices and public perceptions shape trust and legitimacy.

CRAIG BENNELL ON POLICE, PUBLIC TRUST, AND EVIDENCE-BASED REFORM

Few areas of public life are as emotionally charged or widely scrutinized as policing. In Canada and beyond, public trust in policing has eroded amid high-profile incidents, media portrayals, and growing awareness of systemic inequities. But how much do people actually understand about why police officers act the way they do? And how might greater clarity, not just criticism, play a role in developing stronger relationships between the police and the communities they serve?

These are the kinds of questions that drive Dr. Craig Bennell's research.

A professor in Carleton's Department of Psychology, with a cross-appointment to the School of Linguistics and Language Studies, Bennell is Director of the Police Research Lab and a widely respected expert in evidence-based policing. Over a 25-year academic career, he has studied everything from the reliability of various investigative techniques used in serial crime investigations to how trainers can best manage the cognitive load of trainees during police training. But over the past decade or so, a different kind of question has captured his attention: what, exactly, does the public think they know about policing?

"Through interactions with members of the public, it has become clear that they often don't understand various aspects of policing," says Bennell. "This has also been confirmed repeatedly in the classes I teach at Carleton."

Often, he says, the questions students ask, or don't ask, reveal core misconceptions.

"Why are cops allowed to do things that may distract them while driving, when we would be given a ticket for doing the same thing? Why are cops parked next to road crews all night, lights flashing, seemingly doing nothing throughout their shift? Why are cops killing people instead of shooting to wound, or why are they shooting people holding replica guns?"

Bennell has come to understand that the problem isn't just lack of knowledge. It's what people assume in the absence of factual information.

"People are developing their own, often incorrect, answers to these sorts of questions, which might give them the impression that officers are perhaps law violators, or lazy, or dangerous, or all of the above. However, in each case, the correct answers to these questions reflect much more positively on policing. For example, police officers may be permitted to do things that we don't understand, or even be

required to do them, and there are good public safety reasons for them to be doing these things."

Working with collaborators, one of his current projects seeks to improve public understanding of policing in Canada, especially when it comes to issues such as police use of force.

The goal isn't to justify every police action, but to create the conditions for better public dialogue, greater accountability, more effective reform, and stronger police-community relations.

"My research in this area sets out to answer three basic questions: to what degree does the public understand policing? If there are misunderstandings, is it possible to educate the public and how best can we do that? And finally, what are the implications of increased understanding?"

So far, Bennell's findings are striking. In one recent study, he and his colleagues showed that a quick educational intervention can positively influence the public's understanding of why the police do what they do, and this improved understanding led the public to see policing as more legitimate, even in the months following the study.

Consider a scenario that we sometimes hear in the news involving a police shooting of an individual later found to be holding a replica handgun, a situation with low baseline public acceptance according to Bennell's findings. But after being presented with a single clarifying statement about the legal and perceptual realities of such events, people's perceptions shifted.

"Providing the public with the following statement significantly increases their perceived acceptability of the situation, and their perceived legitimacy of the police: 'Police officers are legally justified in using lethal force if they perceive that their life is in danger. While it may be clear after the fact that a gun being pointed at an officer was a toy replica, that might not be clear to the officer who had to make a split-second decision. Research has clearly shown that it is very difficult to distinguish real from replica handguns given how accurate many replica handguns are.'"

Bennell stresses that this kind of education is not a one-way street. It is part of a broader push toward mutual understanding, with the public developing a better understanding of policing, and the police developing a better understanding of what the public thinks about policing and what they need from their police services. "My main goal is to increase opportunities for meaningful dialogue between the police, the public, and researchers who study policing," he explains.

This ethos of partnership is woven through how Bennell's lab designs studies and delivers research findings, working directly with police agencies to both inform research design and implement findings on the ground.

"We require their expertise in understanding the challenges they face, in formulating research projects and research designs, in providing access to data and participants, in assisting us with data interpretation, in getting our research out to the end users we want to impact, and in ultimately implementing any necessary changes. We can't do it without them."

Rich Johnston, Chief of Police in Barrie, Ontario, has partnered with Bennell on various projects. For Johnston, the value of research like this is both practical and philosophical.

"Policing is the public face of the state, and we are usually a person's first contact with the broader justice system. Our community's and our society's interpretation of our presence and actions can have a real impact on public trust in police and perceptions of our legitimacy," says Johnston.

He sees Bennell's work and collaboration as fundamental.

"Dr. Bennell and Carleton University have been very open to helping police improve. For police to understand their interactions with and impact on society requires us to take a critical look at how we currently operate, and where we can make changes that will improve public safety, as well as police legitimacy."

What stands out about working with Bennell, he says, is his clarity of purpose.

"Dr. Bennell has always been transparent about his motivation and his goals. He wants to know what actually works to improve policing."

As both Bennell and Johnston emphasize, real progress depends on collaborative work between researchers, police, and the public; not just to analyze policing, but to help shape its future in ways that reflect community values, practical realities, and the evolving relationship between state and citizen. That includes helping the public better understand why police make certain decisions, especially in high-stakes moments, and encouraging officers to engage more directly with public concerns.

Both Bennell and Johnston underscore that their work is ultimately rooted in the public interest. While their roles are different, they share common goals: to strengthen trust in police, transparency in policing, and safety across communities.

"In any society, the public should have a good understanding of why police officers do what they do to protect the public and the police should understand how the public perceives them and what they can do to enhance perceptions of police legitimacy," says Bennell.

EVELYN NAMAKULA MAYANJA ON RESOURCE EXTRACTION, VIOLENCE, AND THE LIMITS OF PEACEKEEPING

Dr. Evelyn Namakula Mayanja is an interdisciplinary scholar whose research confronts the realities of global peace and security, particularly within African contexts. Her work centres on mineral resource-based wars and their human, environmental, and cultural consequences, as well as the role of peacekeeping in the Democratic Republic of Congo (DRC).

The DRC is a resource-rich nation, particularly in critical minerals and metals such as copper, lithium, and cobalt, which are widely used in electronics and in technologies tied to the green energy transition, including electric vehicle batteries, solar panels, and wind turbines. The country is also rich in gold, diamonds, cassiterite (tin), wolframite (tungsten), and coltan (tantalum).

This abundance of resources has come at an extraordinary cost. The exploitation of Congolese minerals has directly contributed to one of the worst humanitarian crises in Africa, and arguably the world.

Since 1996, Congolese communities have endured sustained violence, environmental destruction, human rights violations, and deep insecurity as their natural resources are siphoned into the global North. Multinational corporations profit not only from the minerals themselves, but also from the weapons used to access them.

Mayanja says witnessing the realities of this violence is what drew her to pursue research in the field.

“I don’t know how people are going to survive [in the DRC] in the next 10 years. The environment on which their livelihood depends has been destroyed beyond recognition, and communities have been displaced. Some are living in cities without employment or homes, while others are languishing in internally displaced camps.”

Mayanja conducts interviews in the DRC and has authored several publications aimed at exposing how violence and extractivism impact everyday life in affected communities. She points to colonialism as a key driver of this violence, rooted in external demand for resources.

When Scottish inventor and veterinary surgeon John Dunlop reinvented the pneumatic tire in the late 1800s, Congolese people were massacred and enslaved to collect rubber.

“Violence has been used to access Congo’s resources,” Mayanja explains. “There are also issues of misgovernance of the state and the resources, but this continues the manipulation of Africa.”

Although peacekeeping missions have been active in the DRC since 1999, Mayanja argues that their presence has often proven problematic.



Dr. Evelyn Namakula Mayanja, whose research examines mineral resource conflicts, peacekeeping, and humanitarian crises in the Democratic Republic of the Congo.

“I always question – how can they be interested in both peace and exploiting resources at the same time? There is an incongruity between them. Even the word is a misnomer, because how do you dare say that they’re keeping peace where it does not exist?”

“Instead of maintaining or trying to bring about peace, they [peacekeepers] are contributing to destabilizing countries,” she says.

For Mayanja, meaningful and sustainable peace must come from within.

“No country can achieve sustainable peace and security from outside. It is the local people who have to devise strategies for peace.”

“As far as Africa is concerned, we need an Afrocentric peacebuilding, peace-making, and resource governance.”

She notes that international actors still have a role to play, particularly in enforcing laws that govern mining companies, both in the DRC and in the countries where those companies are based.

When mining operations destroy ecosystems or displace communities, Mayanja argues, companies must be held accountable not only in Congo, but also in their home jurisdictions.

“There’s a limit on justice. They need first to prosecute all the criminals, all the people who have perpetuated violence in Congo.”

“There’s a lot of dialogue that is needed at the community level to devise homegrown and meaningful interventions.”

Looking ahead, Mayanja hopes future research will more fully embrace decolonial and Afrocentric forms of knowledge interrogation and dissemination.

While universities often rely on traditional academic channels, she argues there is an urgent need to develop new ways of sharing knowledge.

“There are so many different ways of collecting knowledge and transmitting it. New digital platforms like YouTube or podcasts may help, but many of the communities I work with do not have access to podcasts, as they have difficulties accessing the internet. Afrocentric approaches such as music, theatre, and dance are more appropriate for knowledge dissemination.”

Mayanja believes universities could play a more active role in creating spaces where community voices are heard directly.

“It would be so impactful if there was a way for me to bring five women from Congo here to listen to them and write down or record their experiences. Because when I’m there, I don’t have time to write all that they have gone through.”

She also stresses the urgency of preserving Indigenous knowledge beyond the Canadian context.

“We are talking about Indigenous knowledge. Yes, in Canada we are doing a lot. But in Congo, where I do my research, you’ll find that elders who know a lot about communities are gradually dying, and I feel so sorry that we are going to lose all that knowledge because they die with it. So how can we work to preserve and protect this knowledge?”

She reminds us that the human stories at the heart of her research must not be lost.

“It is not all about violence. It is not all about resources. We are humans too. We have stories to tell.”



A mix of copper and cobalt along with other minerals. Often when the minerals are sold, other minerals are not paid for, leading Congo to lose lots of profit. Photo by Evelyn Namakula Mayanja.

JAFFER SHEYHOLISLAMI IS CHANGING HOW WE STUDY KURDISH LINGUISTICS



Working with colleagues and collaborators from around the world, Dr. Jaffer Sheyholislami created *The Oxford Handbook of Kurdish Linguistics*, the first comprehensive resource on the Kurdish language.

A sociolinguist in Carleton's School of Linguistics and Language Studies and co-editor of the forthcoming *Oxford Handbook of Kurdish Linguistics*, Dr. Jaffer Sheyholislami is helping to produce a momentous scholarly volume: one that is expansive in scope, rigorous in structure, and is open for all to access.

Years of collaboration across continents have led to the first comprehensive resource on the Kurdish language. Sheyholislami's handbook brings together contributors with connections to and across Kurdistan and the Kurdish diaspora, representing a fulsome range of linguistic traditions from structural and applied linguistics to literary, cultural, and historical perspectives.

Equally notable is the fact that the book will be published as an open access resource, ensuring that it can be read, cited, and built upon by scholars, students, and communities around the world, regardless of geopolitical or financial barriers.

"This volume is academic, yes," Sheyholislami says. "But for me, it's also deeply personal. It's a love letter to a language that has endured so much, and a promise that it will keep thriving."

The idea for the handbook emerged from what Sheyholislami recognized as a critical gap.

"Since my days as a mature student at Carleton, I noticed the absence of a book that brought together core concepts and branches of linguistics related to Kurdish," says Sheyholislami.

No such comprehensive resource had ever existed in any language. *The Oxford Handbook of Kurdish Linguistics* is the first to do so, and with the English edition now complete, Sheyholislami hopes to see it translated into Kurdish itself.

The need was clear, but there were plenty of challenges. When he and a small group of colleagues first proposed the idea to Oxford University Press, they knew it would require

not just scholarly depth but editorial agility, so they expanded their team to include five editors, four of whom are native Kurdish speakers, based across Canada, the United States, the United Kingdom, France, and Germany.

"We made a deliberate effort to reflect the linguistic and geographic diversity of the Kurdish-speaking world," Sheyholislami explains. That meant including contributors from all four regions of Kurdistan (in Iran, Iraq, Turkey, and Syria) and the diaspora, as well as a strong gender balance and a mix of theoretical orientations.

The editorial process spanned multiple years and three rounds of peer review. Then came the pandemic.

"COVID caused delays across the board," says Sheyholislami. "But we adapted. We didn't give up." With the support of Carleton and two Kurdish institutions, one in Paris and the other in Iraq, he hired research assistants, coordinated international timelines, and kept the project moving forward.

By fall 2024, the complete manuscript had been submitted. At over 27 chapters, it is a project of scholarly ambition and cultural urgency. It is also a triumph of collaboration, the kind of work that defies academic silos and geopolitical boundaries.

As the final chapters came together, a new issue emerged. Several contributors asked whether their work could be made open access; a request complicated by the publisher's all-or-nothing policy. Either the entire volume would be open access, or none of it would.

It wasn't a minor question. In many parts of the Kurdish-speaking world, a \$200 academic book is simply unaffordable. "For a professor in Iran, that might be half a month's salary," Sheyholislami states. "For a student, it's out of reach entirely. And even if they can pay, will their university libraries carry a book that addresses linguistic rights and political marginalization?"

To Sheyholislami, the answer was clear: open access wasn't a bonus, it was the soul of the project. "This isn't just about convenience. It's about justice," he says. "Kurdish scholars, students, and educators deserve to be part of the global conversation. Open access ensures they can be."

What followed was an intensive campaign to raise the funds needed to cover the open access fees. With help from institutional partners and Carleton's own staff, the team navigated international banking hurdles, coordinated multi-

currency transactions, and persisted through months of logistical setbacks. "We're nearly there," he says. "And we're grateful to everyone at Carleton who's helped us get this far."

For Sheyholislami, this project is inseparable from personal history.

He grew up in Kurdistan-Iran, where Kurdish was spoken but not taught, where children could be punished for using their mother tongue at school. He didn't learn to read or write in Kurdish until he was fifteen, when he found a forgotten book of Kurdish poetry in a remote village and taught himself. "That book changed everything," he says.

Decades later, he still carries the memory of handwritten cassette labels and broken typewriters, of preserving poetry in the margins of exile. "When I left Kurdistan, I couldn't bring much with me. But I brought my language," he says. "It's been my companion, my memory keeper, and my quiet form of resistance."

The Oxford Handbook of Kurdish Linguistics is, in many ways, a continuation of that resistance, transformed into a resource for future generations. "I want Kurdish students to see that their language belongs in the academy," he says. "Not just as a subject of study, but as a language of education, identity construction, theory building, critique, and imagination."

Beyond linguistics, Sheyholislami hopes the handbook will shape the broader fields of Kurdish studies, Middle Eastern studies, and even global perspectives on a wide range of aspects of language from structuralist linguistics to language policy and planning. "This is a volume that shows Kurdish not only as a linguistic system, but as a living archive of cultural depth, resilience, and creativity," he says.

"Too often, Kurdish voices have been viewed through external lenses. This book is written by scholars who live the language."

At a time when languages without official status are often pushed to the margins, the handbook brings Kurdish to the centre of the conversation. And it does so with precision, cultural care, and ethical clarity.

LAURA MADOKORO ON INTERNMENT, EMPIRE, AND THE POLITICS OF DISPLACEMENT



Dr. Laura Madokoro, whose research examines migration, displacement, and the legacies of empire in refugee history.

Dr. Laura Madokoro's research asks how states define belonging, exclusion, and refuge, and how those definitions are shaped by empire, race, and power. An Associate Professor in History, her work examines migration, humanitarianism, and settler colonialism, with particular attention to refugee history and human rights.

In 2021, Madokoro received an Ontario Early Researcher Award to begin work on The Disaster Lab, a project exploring the history of disasters, humanitarianism, and migration in Canada, with a focus on what she calls "diasporic disaster citizenship." Her current research builds on that work, returning to longstanding questions about the politics of refuge and displacement through a project that blends personal history, archival research, and global perspectives on forced migration.

"This new project is about histories of internment and displacement in the context of the Second World War," Madokoro explains. "Many of these stories, whether it's the internment of German or Austrian nationals in Europe, or Japanese and Japanese Canadian populations in North America, are often written strictly in national terms. I want to look at them differently."

Her research focuses on a pivotal period in Canadian history, when nation-building shifted from the framework of the British Empire toward a post-imperial order. Madokoro examines the

internment of Japanese Canadians alongside that of German nationals, including thousands of Jewish refugees who were forcibly relocated across the British Empire.

"In the years before the Second World War, German nationals, including Jewish refugees, had made their way to the UK," she says. "When war broke out, the British government declared them enemy aliens, and they were interned. These internees were then dispersed to Canada, Australia, and other parts of the British Empire. I'm interested in how the British government made these decisions, and how the refugees themselves navigated displacement."

A year later, Japan attacked Pearl Harbor, and the United States and Canada declared war in response. In both countries, first- and second-generation citizens were displaced from their homes and interned on the grounds of being security threats. People born in the United States and Canada were treated as disloyal, a dynamic compounded by restrictive citizenship policies and Japanese imperial expansion abroad.

Madokoro emphasizes that empire shaped the politics of internment in this case as well.

"There's an imperial story to be told in the Japanese context too," she says. "Empire doesn't operate the same way in every instance, but it shaped how people were classified, displaced, and treated during the war."

Her interest in this research is also deeply personal. Both her maternal grandfather and paternal grandmother were interned during the Second World War, one a German Jewish refugee, the other a second-generation Japanese Canadian.

"For me, these histories are entangled in a very immediate and intimate way," she says. "My family history helps me think more broadly about the relationship between settler colonialism and empire. It allows me to ask what happens after internment, and how forced displacement shapes claims to belonging as people, and their descendants, navigate settler colonial societies."

Alongside her focus on displacement and empire, Madokoro is interested in the agency of those who were interned. She challenges the idea that internment camps were empty or static spaces.

"So much of the literature treats these camps as places where people are deprived of rights and reduced to objects," she explains. "That is true in some ways. But people remained fully human, interacting with aid organizations, family, and broader society. The camp wasn't necessarily the defining aspect of their lives, and many internees went on to live complex, multi-faceted lives."

"I want people to understand that even in spaces designed to isolate and control, internees exercised agency and maintained their humanity."

Madokoro's project spans multiple geographic regions, including Canada, the United States, Australia, and Britain, tracing both the movement of people and the state responses that shaped their displacement.

"The Canadian government was reluctant to accept Jewish refugees, and yet the British government dispersed them here anyway," she notes. "These movements show how imperial legacies shaped migration, displacement, and resettlement."

She also draws connections between historical and contemporary forms of displacement, observing that governments continue to exercise this power in ways that echo imperial practices.

"What's striking about these historical displacements, whether of Japanese Canadians, Japanese Americans, or German Jewish refugees, is the significant geographic spread," she says. "People were moved across provinces, continents, and even across oceans. The resonance with today is unmistakable."

Madokoro's earlier research examined the exclusion of Asian refugees within the international refugee regime, focusing on how white settler societies maintained barriers to entry as part of their imperial heritage. Her current project extends those questions, tracing the intersections of race, settler colonialism, and imperial power.

By reframing internment not as empty space but as lived experience, Madokoro's research exposes the enduring legacies of empire and settler colonialism, and the ways these histories continue to shape contemporary refugee policy. Remembering these stories is not only an act of historical reckoning, but a way of understanding the stakes of displacement in the present, and the responsibilities that come with it.



Laura Madokoro's grandfather, Yoshio Madokoro, working on a sugar beet farm outside London, Ontario.

RESEARCH AT A GLANCE: STATE AND SOCIETY



JEAN-MICHEL LANDRY

Associate Professor, Department of Sociology and Anthropology (Anthropology)

Research Expertise

- Secularism
- Islamic Knowledge Production
- Law and Ethics
- Political Anthropology
- Post-Colonialism
- Critical Theory
- The Middle East

Selected Publications

Landry, Jean-Michel. "The Cost of Trust. On the Ethical Limits of Ethnography." *Journal of Middle East Studies* 57 (2025).

Landry, Jean Michel. "Community Fashioning: Political Ethics and Shi'i Clerical Training in Lebanon." *American Ethnologist* 50, no. 2 (2023): 170–80.

Landry, Jean-Michel, Bruno Reinhardt, and Judith Butler. "La forme de nos anxiétés. Entretien avec Judith Butler." *Nouveau Projet*, September 2025.



AMRITA HARI

Professor, Feminist Institute of Social Transformation

Research Expertise

- Global Labour Migrations
- Transnational Practices and Identities
- Race, Ethnicity, and Citizenship
- Diasporic Relations and Formations
- Gendered Division of Work

Selected Publications

Hari, Amrita, Luciara Nardon, and Dunja Palic. "Doubly Precarious Immigrant Academics: Professional Identities and Work Integration of a Highly Skilled Precariat in Canadian Higher Education." *Equality, Diversity and Inclusion: An International Journal* 44, no. 3 (2025): 257–71.

Hari, Amrita, and Chen Wang-Dufil. "Opportunities and Cracks in Canada's Two-Step Migration Model During the Pandemic: Lessons from Chinese Migrant Experiences." *Journal of International Migration and Integration* 24, no. S3 (2023): 641–59.

Nardon, Luciara, and Amrita Hari. *Making Sense of Immigrant Work Integration: An Organizing Framework*. International Marketing and Management Research. Springer International Publishing, 2022.



DOMINIQUE MARSHALL

Professor, Department of History

Research Expertise

- Humanitarian Aid and Development
- Social Policies
- Children's Rights
- Disability
- Refugees

Selected Publications

Marshall, Dominique. "Traditions in Canada's Engagement with the Global Refugee Regime: The Work of Captain Leslie G. Chance, Civil Servant (1914–1958)." In *Canada and the Global Refugee Regime*, edited by Nathan Benson, James Milner, and Delphine Nakache. University of Toronto Press, 2026.

Glassford, Sarah, Dominique Marshall, Chris Trainor, Eve Dutil, and David Webster. "Creating Development Archives Ethically from an Over-Developed Country." *Revue internationale des études du développement*, Éditions de la Sorbonne, December 31, 2024, 256.

Jennissen, Therese, Dominique Marshall, Chris Trainor, and Beth Robertson. "Creating, Archiving and Exhibiting Disability History: The Oral Histories of Disability Activists of the Carleton University Disability Research Group." *First Monday* 28, no. 1 (2023).

RESEARCH AT A GLANCE: STATE AND SOCIETY



SHELLEY BROWN

Professor, Department of Psychology

Research Expertise

- Forensic Correctional Psychology
- Gender-Informed Correctional Rehabilitation
- Strength-Based Assessment and Rehabilitation
- Trauma-Responsive Correctional Approaches

Selected Publications

Brown, Shelley L., Ellen M. N. Coady, and Mazhar Hussain Bhutta. "Introducing the Probation Service Assessment Planner-25 (PSAP-25) For Women on Probation in Punjab, Pakistan: Development and Pilot Results." *Advancing Corrections Journal: Journal of the International Corrections and Prisons Association*, no. 18, What Is Working with Women: Correctional Practice in the Post Bangkok Rules Era? (2025): 95–115.

Brown, Shelley L., Ellen M. N. Coady, and Eva G. Huppe. "What Works with Women in Custodial Settings." In *The Wiley Handbook of What Works in Correctional Rehabilitation*, edited by Leam A. Craig, Louise Dixon, and Theresa A. Gannon. John Wiley & Sons Ltd., 2024.

Brown, Shelley L., and M.J.A. Miller. "Correctional Assessment, Mental Health, and Treatment: Towards Successful Reintegration." In *Women and the Criminal Justice System: A Canadian Perspective*, 3rd ed. Emond, 2023.



VIDA PANITCH

Professor, Department of Philosophy

Research Expertise

- Political Philosophy
- Philosophy and Public Affairs
- Philosophy of Economics
- Health Justice

Selected Publications

Bertrand, Elodie, and Vida Panitch, eds. *The Routledge Handbook of Commodification*. Routledge International Handbooks. Routledge, 2023.

Panitch, Vida. "Decommodification as Exploitation: Perspectives from Philosophy, Politics, and Economics." In *Exploitation*, 1st ed., edited by Benjamin Ferguson and Matt Zwolinski. Oxford University Press, 2024.

Panitch, Vida. "Liberalism, Commodification, and Justice." *Politics, Philosophy & Economics* 19, no. 1 (2020): 62–82.

SOCIETAL FUTURES

Societal Futures focuses on how communities anticipate, shape, and respond to the challenges ahead, particularly in the context of climate change, technological transformation, and social inequality. Research in this area is grounded in urgent questions about sustainability, care, and collective responsibility. It asks how societies can adapt in ways that are both meaningful and equitable.

In the Faculty of Arts and Social Sciences, scholars contributing to this section approach the future through culture, policy, education, psychology, and community-engaged research. Their work explores how narratives influence climate action, how institutions respond to systemic injustice, and how young people experience and confront environmental and social uncertainty. Across disciplines, researchers emphasize participation, collaboration, and public engagement.

The research presented here treats the future not as a distant horizon, but as something being shaped in the present. It shows how work in the arts and social sciences helps societies navigate complexity, address risk, and build paths forward grounded in care, equity, and shared responsibility.

JESSE STEWART IS MAKING MUSIC MORE INCLUSIVE

Dr. Jesse Stewart is an award-winning composer, percussionist, visual artist, researcher, and educator. He is also the founder of "We Are All Musicians" (WAAM), an organization launched in 2012 dedicated to providing opportunities for individuals and groups to make music regardless of ability or experience.

Through WAAM, Stewart has collaborated with diverse communities including people with disabilities, seniors with Alzheimer's, and children and adults from low-income backgrounds.

He says the creation of We Are All Musicians sparked from a request made by the National Capital Commission in 2009 to create an interactive sound installation for Canada Day celebrations in Ottawa.

The result was something he called the "Junk Funk Sound Cube," an open eight-foot cube made of aluminum scaffolding that supported various recycled items as makeshift percussion instruments.

"People would come to the cube, pick up mallets, and join in improvised music making. Literally thousands of people of diverse cultural, gender, linguistic, and age backgrounds participated, some for two minutes, some for two hours."

"No one ever told anyone else what to play, and yet the music always felt cohesive and inclusive. Until I realized it wasn't."

He set up the sound cube for the third and final time in 2011. At one point, a group of people in wheelchairs approached.

"It was not until that moment that I realized that by designing the cube to be played by people standing up, I had excluded a whole segment of society. I felt quite bad about that, and it got me thinking about ways of making music more broadly accessible."



Dr. Jesse Stewart plays the "Space Palette Pro," a multi-sensory digital musical instrument developed by Tim Thompson.



A Professor of Music in the School for Studies in Art and Culture at Carleton University, Stewart has published widely on subjects including jazz, improvisation, hip hop, and experimental music.

WAAM uses a variety of adaptive musical instruments that are modified or custom-designed to accommodate different abilities and needs. Some of these are movement-to-music technologies that translate movements—even very slight movements—into sound.

One such technology is the Adaptive Use Musical Instrument or AUMI, a project with which Stewart has been involved for almost two decades.

Using a built-in webcam on an iPad or iPhone to track movement and trigger different sounds, the AUMI has been a useful tool in the WAAM toolbox because it can adapt to any range of motion. It has a zoom function that allows it to track movements ranging in size from eye blinks to a room full of people.

Usually, AUMI triggers digital samples drawn from a wide range of sample libraries. However, in recent years, Stewart has been using it in a new way: instead of triggering digital samples, it detects motion and sends corresponding electronic impulses to mechanical strikers attached to acoustic percussion instruments, often gongs of various sizes.

Stewart uses this system in a variety of contexts, including a complex care hospital and a children's hospice where many of the patients have very limited motor control.

“My sense is that for people with extremely limited mobility (in some cases, just the movement of their eyes), it is exciting to use that movement to play an acoustic instrument and participate in group music making. I think there is a sense of agency and accomplishment that goes along with that.”

Stewart, who has given talks and published writing on the subject of music as a fundamental human right, often cites Articles 19 and 27 of the UN Declaration of Human Rights: “Everyone has the right to freedom of opinion and expression” and “everyone has the right freely to participate in the cultural life of the community. “It’s even more important that we put those ideals into practice, which is what I try to do through the WAAM project,” says Stewart.

Along with a new project involving online group music making for adults with dementia and their caregivers, WAAM has partnered with the Community Music Schools of Toronto to develop a sample pack of recordings of “ludophones,” brightly coloured percussion instruments from France.

The sample pack is slated to be released early in 2026.

KYLA BRUFF ON PHILOSOPHY, ECOLOGY, AND THE URGENCY OF NOW



Dr. Kyla Bruff, Associate Professor of Philosophy at Carleton University, whose research explores how philosophy, ecology, and critical theory help us think through contemporary crises.

Philosophy, at its most powerful, can reshape how we live. For Dr. Kyla Bruff, Associate Professor in Carleton’s Department of Philosophy, this means revitalizing inherited traditions to confront the intertwined social and ecological crises of our time.

Her current work brings together two major figures of European thought, F. W. J. Schelling and Theodor W. Adorno, to reimagine how we relate to nature and how we might change our behaviour in the Anthropocene.

Though often read as canonical thinkers within German Idealism and Critical Theory, Schelling and Adorno emerge in Bruff’s work as urgent resources for ecological and political thought today. Each offers a philosophical grammar for understanding how human and non-human worlds are entangled, and how structures of domination, particularly under capitalism, are embedded in how we conceptualize nature itself.

“What Schelling and Adorno help us do is interrogate some of the root assumptions of modernity,” Bruff explains. “We live in a world where everything, including nature, is framed in terms of control, efficiency, and economic value. Filtered through these thinkers, my work asks: how else might we relate to the world? What would it mean to live differently, without claiming to have all the answers? And who might we become as a result of such a reorientation?”

Bruff is especially drawn to the tension between the traditions represented by Adorno and Schelling. Where Schelling understands nature as animated and self-organizing, with human beings embedded within it, Adorno remains wary, warning against the ways systems of thought can flatten complexity and become instruments of domination.

“There’s something transformative in placing these two figures in conversation,” Bruff says. “It allows us to think beyond the binaries we often inherit, nature versus society, freedom versus necessity.”

By holding these tensions in place, Bruff develops a mode of thinking that is relational rather than exploitative, and critical without becoming paralyzing. Her work asks what happens when we stop treating nature as a passive object to be managed and instead begin thinking with and through it.

Bruff's SSHRC-funded project, *The Future of Nature: Sarapiquí*, brings this philosophical inquiry into practice. Through the non-profit she co-directs, For A New Earth (FANE), she has helped facilitate a community-led initiative in the biodiverse region of Sarapiquí, Costa Rica. Working alongside local partners, the project examines how agriculture, ecotourism, and water access intersect with sustainability, local knowledge, and ecological justice.

The work has included Carleton undergraduate and graduate students, as well as climate researchers from across disciplines. It is not simply about studying philosophy, Bruff emphasizes, but about practicing it in applied, interdisciplinary contexts.

"I've always felt that philosophy has a public role to play. It can help us name the assumptions behind the policies we enact and the futures we imagine."

Her approach also challenges how agency and ethics are understood in moments of breakdown.

"We're all embedded in systems we can't just step outside of, especially capitalist and colonial systems of domination and the ecologically destructive economies they sustain," she says. "It's not about pretending we can live outside of that or be perfect. It's about asking what ethical and life-affirming choices are possible within these constraints." In many ways, Bruff's philosophical lens is shaped by her own beginnings. She grew up in St. John's, Newfoundland, in the aftermath of the cod moratorium and amid ongoing struggles with the oil industry. The experience sharpened her awareness of ecological precarity and collective resilience.

"There's a tradition of public inquiry in Newfoundland," she says. "A willingness to ask hard questions about the future of a place." That spirit, she explains, continues to inform her teaching, writing, and community-engaged work.

After completing her BA, Bruff pursued graduate studies in France and Germany, earning a joint PhD from Memorial University and the University of Freiburg. Her dissertation on Schelling's political philosophy laid the groundwork for what has become a deeply integrated research and teaching practice. She is also an accomplished translator and co-editor of *The Palgrave Schelling Handbook*, contributing to international conversations in post-Kantian philosophy and environmental thought.

At Carleton, Bruff has found a supportive environment for this kind of interdisciplinary work. "It's a place where you can bring your whole self and collaborate," she says. "People aren't siloed into narrow specializations."

Asked what she values most about the Faculty of Arts and Social Sciences, she points to a shared commitment to public scholarship. "Research matters outside the university," she says. "That's understood here, and it's supported."

That support has enabled Bruff to pursue a philosophical practice that is both rigorous and responsive, grounded in long traditions while oriented toward urgent futures.

"At the end of the day," she says, "philosophy is about learning how to live. Not just what to think, but how to be in the world with others. We need to learn how to take responsibility for our actions and our moral character, and philosophy can help us do that."

MARY KELLY ON WHAT ARTIFICIAL INTELLIGENCE CAN TEACH US ABOUT THE HUMAN MIND

Long before artificial intelligence became a fixture of everyday conversation, Dr. Mary Kelly was already asking what machines might reveal about how people think, learn, and reason. Her interest began early, sparked by hours spent playing video games and experimenting with code, and eventually led her to cognitive science as a way of understanding the human mind through computational systems.

Today, Kelly is an Assistant Professor in Carleton's Department of Cognitive Science and the principal investigator of the Adaptive Neuromorphics, Intelligence, Memory, and Unified Systems (ANIMUS) Lab. Her work sits at the intersection of machine learning, cognitive psychology, psycholinguistics, computational linguistics, and philosophy of mind.

Her research has two closely linked goals. One is to advance scientific understanding of the basic cognitive functions that underpin human learning, knowledge, and language acquisition. The other is to develop biologically inspired machine learning systems capable of achieving expert performance on a wide range of tasks through learning.

"I started trying to create a chatbot as a teenager, and in that process, I realized that it was a difficult problem," Kelly says. "I ended up going into cognitive science because I wanted to better understand how the human brain worked, to figure out how to solve the kinds of AI problems I'd been running into."



Dr. Mary Kelly, a cognitive scientist whose research uses artificial intelligence and computational modelling to better understand how the human mind works.



Through the ANIMUS Lab, Kelly studies the gaps between current AI systems and human cognition.

It was this approach that motivated Kelly to bridge research on artificial intelligence with research on the human mind.

“In the process, I realized that it was a two-way street,” she explains. “Not only is it the case that by looking at the human mind we can understand how to build better AI, but also, by building these kinds of artificial systems, it can actually tell us things about how the mind works.”

“Every time you get a computer to do something, that is a candidate hypothesis for how the brain might be doing it.”

The ANIMUS Lab seeks to understand the nature of cognition through computational models and artificial intelligence. Work in the lab focuses on developing new kinds of artificial neural networks, neural models, and cognitive architectures inspired by cutting-edge developments in both cognitive science and AI.

A key interest of the lab is examining where current AI systems fall short of emulating human cognition, and how the gap between artificial systems and natural minds might be bridged. Kelly notes that this gap is often underestimated.

“A lot of tech company CEOs like going around saying we’re just a few months from creating an AI that’s as smart as humans,” she says. “But in my opinion, they’re just trying to hype investors. The reality is that there are a number of important

gaps, and my lab is very interested in exploring them.”

One of those gaps is continuous learning.

“Humans learn every day of their lives,” Kelly explains. “That’s not really true of AI. AI has a period of learning, and once that period is finished, it just stops learning forever. This is because they haven’t figured out how to do continuous learning. It turns out to be a hard problem.”

Another focus of the lab is problem-solving.

“Humans are very good at solving new problems,” she says. “If you show somebody a new game, they’re typically able to pick it up pretty quickly. An AI is usually good at some games that it’s been trained on, but when you introduce it to a brand-new game, it’s just not going to know how to play it, and it’s not going to be able to learn how.”

“This has been a demonstrated problem,” Kelly adds. “They don’t generalize as well as humans do when it comes to new situations and problems.”

The ANIMUS Lab also collaborates with John Anderson’s Cognition and Neuroscience of Aging Lab (CANAL Lab) to study aging through computational modeling. Anderson, Canada Research Chair in Cognition and Wellness and an Assistant Professor in the Department of Cognitive Science, specializes in aging and its effects on the brain.

“We’re exploring building neural network models and then

aging those neural networks to try to make predictions about how aging affects the human brain,” Kelly explains. “This can give us testable predictions about what might protect against aging, and what things we might be able to do to help human brains age more gracefully.”

Kelly’s team has also collaborated with the National Research Council on questions related to AI safety.

“One of these AI safety issues is that engines like ChatGPT and other large language models don’t quite reason,” she says. “We’re trying to build better reasoning processes into systems, and this is an important safety issue, because if a system can’t really reason about the consequences of its actions, it’s not going to behave in a safe way.”

Looking ahead, Kelly hopes more people come to recognize the emerging field at the intersection of cognitive science, psychology, neuroscience, and artificial intelligence.

“I think many people don’t realize this field even exists,” she says. “This idea that we can use AI systems not just as tools, but as theories in themselves. We can design a neural network inspired by a specific region of the brain, then test how it behaves and ask: Does it act the way we’d expect a human system to act? Does it produce the kind of behaviour we see in people? That possibility is incredibly exciting.”

PETER PULSIFER ON MAPPING THE ARCTIC, SHARING KNOWLEDGE, AND BUILDING LONG-TERM TRUST

For nearly two decades, Dr. Peter Pulsifer has worked at the crossroads of geography, technology, and Indigenous knowledge, helping communities use mapping and data on their own terms. What began with an invitation to contribute to a project documenting Inuit sea ice knowledge has since grown into a long-standing research program focused on collaboration, accessibility, and trust.

An Associate Professor in Geography and Environmental Studies, Pulsifer is a specialist in geomatics and cartography whose work addresses how geographic information is created, shared, and used. He currently serves as Technical Co-Lead of the Canadian Consortium for Arctic Data Interoperability and is Director of Carleton's Geomatics and Cartographic Research Centre (GCRC). From 2014 to 2022, he also chaired the international Arctic Data Committee.

"In 2006, a group working on a project mapping the sea ice knowledge of Inuit in the Arctic invited me to participate, and this has been the focus of my work since then," Pulsifer says.

Over time, the broader stakes of that work have become increasingly clear.

"I think that more and more you can see, even just scrolling on your phone, that the Arctic is our early warning system," he says. "Not only for environmental phenomena, but also for other domains like health and geopolitics."

Pulsifer now leads the GCRC at Carleton, carrying forward and expanding the decades of work pioneered by the late Dr. Fraser Taylor, who passed away in early 2025. The Centre uses geographic information tools to examine social and



Pulsifer points out a map feature of interest to research partners Mike Jaypoody (in front of wall screen) and Robert Kautuuk from the Ittaq Heritage and Research Centre in Kangiqtuqaapik (Clyde River), Nunavut. Former GCRC software developer JP Fisnet looks on. Photo by Dwayne Brown.



Dr. Peter Pulsifer, Director of Carleton's Geomatics and Cartographic Research Centre and a specialist in geographic information and Arctic data collaboration.

economic issues at scales ranging from local communities to global systems, presenting research through innovative forms of mapping that integrate narrative, context, and visual design.

At any given time, the GCRC brings together between 10 and 15 researchers, students, and collaborators.

"At a more technical level, we do a lot of what we call co-developed software," Pulsifer explains. "We work with communities to ensure their Indigenous knowledge is accessible within their own networks and, when they choose, beyond them as well. We also make sure they have the data and information they need to pursue their own goals."

Much of Pulsifer's work focuses on supporting Inuit and other Indigenous Peoples of the Arctic, including Gwich'in, Yup'ik, and Saami communities. Central to this approach is a co-production model that prioritizes community-based expertise,

capacity-building, and long-term information infrastructure.

Importantly, the knowledge generated through these collaborations remains available to communities indefinitely and can also be accessed more broadly, where appropriate.

"Wherever possible, we make sure that our publications are open," Pulsifer says. "When we're publishing a book, for example, we've worked with publishers to ensure that we receive hundreds of copies that we can share directly with the communities we work with."

"This matters," he adds, "because lack of access locks communities out of the work that they help to create."

A core concept guiding Pulsifer's research is semantic interoperability: the use of standards and technologies that make it possible to connect different knowledge systems without flattening their meaning.

“Our primary focus is working with communities so that knowledge isn’t locked into technical, research-oriented systems that require an advanced degree to access,” he says. “Semantic interoperability is about making sure we have the context needed to actually understand data. Otherwise, sharing it isn’t particularly valuable.”

As environmental and geopolitical change accelerates, Pulsifer sees this work as increasingly urgent.

“Change is happening fast,” he says. “And it’s not something that only affects the North. These environmental and political connections have impacts worldwide.”

To date, the GCRC has been involved in nearly 50 projects developing what it calls Public Access Atlases. More than traditional maps, these atlases often incorporate storytelling, audio, video, text, and images, creating layered representations of place.

“Indigenous knowledge draws on millennia of observation and synthesis,” Pulsifer says. “It’s passed down through generations. We see that this knowledge can work hand in hand with scientific knowledge to understand the world and to address some of our most difficult challenges.”

“More broadly, as a society, we’re increasingly recognizing that there are many different kinds and sources of knowledge that can benefit us,” he adds.

For Pulsifer, collaboration depends not only on shared goals, but on time, commitment, and continuity, qualities that can run counter to academic pressures.

“The best collaborations have the ability to stay connected,” he says. “In some cases, we’ve worked with the same organizations for 20 years. That allows for deep, meaningful collaboration.”

“The Arctic is our early warning system.”

He notes that research has not always operated this way.

“Historically, there’s been a tendency for research to focus on benefits for the researcher or the funder,” he says. “But I’m seeing really positive movement in the other direction now.”

One of the most important lessons Pulsifer has learned through this work is the value of humility.

“Recognizing what you don’t know isn’t something that’s often taught in Western academia,” he says. “But it’s essential, especially when working alongside Indigenous partners who hold an incredible depth of knowledge rooted in long relationships with the land.”

At its core, Pulsifer’s work is about navigating difference without losing sight of shared responsibility.

“It’s important to recognize and embrace our differences,” he says, “but also to work together to confront the serious challenges that affect us all. Data and knowledge sharing are a critical part of that collective effort. We need to acknowledge difference and put it to good use, together.”

RESEARCH AT A GLANCE: SOCIETAL FUTURES



KOREEN MILLARD

Associate Professor, Department of Geography and Environmental Studies

Research Expertise

- Satellite and Remote Piloted Aircraft System (RPAS) Mapping and Remote Sensing
- Synthetic Aperture Radar LiDAR
- Peatlands, Salt Marshes, Soil Moisture, and Wildfires

Selected Publications

Millard, K., S. Darling, N. Pelletier, and S. Schultz. “Seasonally-Decomposed Sentinel-1 Backscatter Time-Series Are Useful Indicators of Peatland Wildfire Vulnerability.” *Remote Sensing of Environment* 283 (December 2022): 113329.

Pelletier, N., K. Millard, and S. Darling. “Wildfire Likelihood in Canadian Treed Peatlands Based on Remote-Sensing Time-Series of Surface Conditions.” *Remote Sensing of Environment* 296 (October 2023): 113747.

Pontone, Nicholas, Koreen Millard, Dan K. Thompson, Luc Guindon, and André Beaudoin. “A Hierarchical, Multisensor Framework for Peatland Subclass and Vegetation Mapping throughout the Canadian Boreal Forest.” *Remote Sensing in Ecology and Conservation* 10, no. 4 (2024): 500–516.



KELLY BABCHISHIN

Assistant Professor, Department of Psychology

Research Expertise

- Online Child Sexual Exploitation
- Sexually Harmful Behaviours
- Paraphilias
- Technology-Facilitated Sexual Offending

Selected Publications

Babchishin, Kelly M., Emma J. Holmes, Rainer Banse, Lisa Huppertz, and Michael C. Seto. “Characteristics and Risk Factors for Sibling Incest.” *PLOS ONE* 19, no. 12 (2024): e0314550.

Babchishin, K. M., Seto, M. C., and Långström, N. (2025). “Psychiatric and neurological morbidity predicts sexual offending: A nationwide, population-based, case-control study.” *Journal of Criminal Justice*, 96, 102355.

Baskurt, S., Babchishin, K. M., Hilkes, G., & Seto, M. C. (2025). “A meta-analysis of recidivism rates among individuals who commit child sexual exploitation material (CSEM) offending.” *Aggression and Violent Behavior*, 102080.



MANJEET BIRK

Associate Professor, Feminist Institute of Social Transformation

Research Expertise

- Anti-Racist and Decolonizing Pedagogies
- Equity, Diversity, Inclusion, and Accessibility
- Feminist and Critical Organizing to Dismantle White Settler Systems
- Critical Race Storytelling
- Acts of Radical Love

Selected Publications

Birk, Manjeet. “The Enemy is Inside: Feminists of Color Navigate the Non-profit Industrial Complex.” *Gender, Work & Organization*, October 9, 2024, 1095–105.

Birk, Manjeet. “Bet’s Perspective: Using Critical Race Theory’s Composite Counterstory to Interrupt Antiracism Projects in Vancouver, BC.” *Studies in Social Justice* 18, no. 2 (2024): 344–61.

Birk, Manjeet. “Critical Race Composite Counter Storytelling as Appropriate Methodology to ‘Wrestle the White Beast.’” *Journal of Critical Race Inquiry* 10, no. 1 (2023): 27–42.

RESEARCH AT A GLANCE: SOCIETAL FUTURES



MONICA EILEEN PATTERSON

Associate Professor, Institute of Interdisciplinary Studies (Childhood and Youth Studies)

Assistant Director, Curatorial Studies, Institute for the Comparative Study of Literature, Art, and Culture

Research Expertise

- Children/Childhoods
- Colonization, Decolonization, and Racism
- Curating Difficult Knowledge
- Museums, Public History, and Heritage
- Critical Children's Museology
- Apartheid and Contemporary South Africa

Selected Publications

Patterson, Monica Eileen, and Sarah Gensburger. "Discovering Child Curating." *In situ. Au regard des sciences sociales*, no. 3 (December 2022).

Patterson, Monica Eileen. "Toward a Critical Children's Museology: The *Anything Goes* Exhibition at the National Museum in Warsaw." *Museum and Society* 19, no. 3 (2021): 330–51.

Patterson, Monica Eileen, Rana Abughannam, and Émélie Desrochers-Turgeon. *Architectures of Hiding, a Digital Exhibition*. 2021.



BARBARA LECKIE

Professor, Department of English Language and Literature

Research Expertise

- Climate and Environmental Humanities
- Temporality Studies and Spatial Relations
- The Role of Narrative, Rhetoric, and Visual Culture on Social and Political Reform
- The Long Nineteenth Century

Selected Publications

Leckie, Barbara. *Climate Change, Interrupted: Representation and the Remaking of Time., Interrupted*. Stanford University Press, 2022.

Leckie, Barbara. "Climate Period. Punctuation as Infrastructure." *Victorian Literature and Culture* 52, no. 2 (2024): 419–24.

Leckie, Barbara, and Joel Westheimer. *Common Sense Podcast*. Episode 1–6. Reclaiming Common Sense for a Livable Future. 2025.



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