



UNIVERSITY OF
SASKATCHEWAN

College of
Arts and Science



interdisciplinary centre for culture & creativity

annual report

july 2013-june 2014

FRONT COVER IMAGE: MACKENZIE BROWNING

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The **ICCC**, established in 2009, fosters, personifies, and celebrates **culture&creativity** as broadly defined through **interdisciplinary** programming and scholarship anchored within and reaching **beyond** the humanities and fine arts disciplines. It supports both **curiosity**-driven and **socially** engaged **academic** enquiry.

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FROM THE DIRECTORS

Dear Friends and Colleagues,

It is our pleasure to share our 2013-2014 annual report with you. The Interdisciplinary Centre for Culture and Creativity (ICCC) was designed to support the academic, research and artistic work of our faculty. Our success as a Centre is a reflection of those we support. The work highlighted in this report showcases the excellence and hard work of our colleagues, the talent of our students, and the commitment of our community partners.

The ICCC is unique in that it supports academic pursuits as well as research, scholarly and creative work. You will see throughout the report examples of new academic programs, innovative courses, and engaged learning. You will see how the ICCC supports grant development, grant success, publications and new artistic work. Through our visiting fellowships, we bring inspiring people to our campus that inspire us. Through our Catalyst grants, we create equal opportunities for student and faculty growth. Through our academic programs and courses, we engage with our students in new ways that respond to their interests, reflect our faculty's expertise and address community needs.

The ICCC has evolved since 2009 in response to new ideas, changes and trends. We will continue to support strong funding initiatives and successful academic programs. We will also continue to change. In 2014-2015, we look forward to the introduction of new classes, innovative methods of course delivery, new funding programs that build on areas of strength and promise, and new collaborations and partnerships.

It is an honour to support a centre devoted to the promotion of creativity and culturally important conversations. It is a privilege to work along side the faculty, staff, students and community organizations associated with our Centre. It is a delight to share our work with you.

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David Parkinson
Acting Director



Sabrina Kehoe
Associate Director

PROGRAM COORDINATORS

Coordinators



Allison Muri
*Digital Culture &
New Media Minor*



Jeanette Lynes
MFA in Writing



Marie Lovrod
*Women & Gender
Studies*

OUR GOALS

The ICCC invites and sustains innovative, timely research projects. It supports the development of inspiring courses and programs. It welcomes visiting scholars and artists who share a commitment to transformative connections. Among its objectives, the ICCC:

- **increases the potential for research collaboration and funding success**
- **encourages graduate and undergraduate programming across departmental boundaries**
- **improves the University's capacity to connect with external partners**
- **attracts and sustains students, visiting scholars and artists, and faculty.**

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MFA IN WRITING

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In October of this year, the Centre graduated its first cohort of students from the MFA in Writing program, and looks forward to the 2014 convocation of six more graduates. Upcoming thesis projects include the program's first poetry thesis in Cree and English.

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Also this fall, the Class of 2015 joined the program, some of whom launched the River Volta Reading Series night at local café, D'Lish.

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The MFA students have been actively involved with a variety of community partners, and have received a number of distinctions. To name a very few, Alumna Andréa Ledding was shortlisted for the Lieutenant-Governor's 2013 Emerging Artist Award, Dee Hobsbawn-Smith was awarded an Innovation and Research Scholarship towards research for her thesis, *The Dryland Diaries*, and her poetry collection, *Wildness Rushing In*, has just been released by Hagios Press. Additionally, students Leanne Bellamy and Elise Godfrey received SSHRC MA grants.

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Other student achievements and involvements include Elise Godfrey being shortlisted for The Malahat Review's Far Horizons Poetry Award, several MFA students read their work at the Literary Eclectic conference last fall at U of S, Dee Hobsbawn-Smith and Andrea Ledding read at the 2013 Word on the Street.

Students in the program also connect with community members through the mentorship component of the program. Mentorship affords students the opportunity to work with published authors from the Saskatchewan writing community, who assist with the composition of a draft of the student's MFA thesis. Recent mentors include Sean Virgo, David Carpenter, Dave Margoshes, William Robertson, and Sandra Birdsell.



The goal of the Masters of Fine Arts in Writing program is the training of a writer in the professional and creative aspects of the craft. The MFA in Writing at the University of Saskatchewan balances the intensive study and practice of writing in several genres with an interdisciplinary flexibility.

"The MFA in Writing exposes me to a breadth of genres that reveals and develops untapped skills. As part of the programming, we are injected into the writing community and given the tools to navigate the often-choppy waters of publishing. The support of the staff and extensive experience of the educators in the program instill confidence that helps me do what I came here to do, write."

-James Pepler (fiction) Class of 2014



Sara-Jane Gloutnez

to find a kaleidoscope in picadilly

heavily pregnant the weight of all your possibilities pressing porcine
into my palm.

I pick you, my petal, from a field of frequents
of vibrating brass

potential weighing this pasture's table legs.

smooth cylindrical sifting beads into skirting somethings, vermillions
and verisimilitudes,

glass shards making hardly a whisper of anything resembling

sunlight

the man in the caravan carves my name in your stomach;

you crawl up and over the canyon of my iris; press

your sharp feet against my eyes.



WOMEN & GENDER STUDIES

Women's and Gender Studies is an interdisciplinary program that explores gender and sexual diversity, masculinities and queer studies, practices of representation and cultural production, popular culture, and critical transnational feminisms.

The BA program in Women's and Gender studies completed its fourth year of operation within the centre. Women's and Gender Studies has undergone a revision of its curriculum in order to strengthen and update course offerings, and to reflect emergent shifts in the fields of gender and feminist studies, critical race theory, cultural studies, queer studies and transnational politics. WGST now also offers an MA program in Women's, Gender and Sexualities Studies, which has included the addition of four graduate level seminar courses. Launch of the graduate program was supported

by a matching grant from the President's Advisory Council on the Status of Women.

Our travel study program, "Representation, Embodiment and the City," provides students with a unique opportunity to study urban environments, at home and abroad, in order to learn more about how individuals and communities engage with social processes and influence the ways cities evolve. The two courses students take through the program are scheduled over the months of May and June. Final projects in each or both courses offer training in individual and collaborative intersectional feminist urban research.

"When we were coming up with the idea and filming and shooting, I was like: 'I want this to go viral,' but it was totally in fun. Then all of a sudden within about a week we went from 10,000 views to almost half a million. We were all stunned... it was completely unexpected for a school project."

-Sarah Zelinski

A "viral" video

Sarah Zelinski, Kayla Hatzel, and Dylan Lambi-Raine were looking for a good grade in their Women and Gender Studies class at the University of Saskatchewan and in turn have received some internet fame with over 3,422,465 views.

The video was a response to a culture jam assignment where the students decided to portray gender roles and gender stereotypes in advertising.

Watch the "viral video" at:
<https://www.youtube.com/watch?v=HaB2b1w52yE>





Image: Topophilia, by Logan McManus.

DIGITAL CULTURE & NEW MEDIA

Digitally-mediated communications are vital to a variety of professions that undergraduates will eventually pursue — whether business, the arts, journalism, education, the government, or academia. This minor provides an interdisciplinary education to prepare students to participate in, use, critically engage with and assess, and perhaps most importantly, contribute creatively to the new global information networks, resources, and communications of the digital age.

The minor in Digital Culture and New Media completed its third year of operation within the Centre. Under the leadership of the program coordinator, Allison Muri, the minor educates students in the history, theory and practice of new media with courses in English, Sociology, Art and Art History, and Computer Science.

Digitally-mediated communications are vital to a variety of professions that undergraduates will eventually pursue — whether business, the arts, journalism, education, the government, or academia. This minor provides an interdisciplinary education to prepare students to critically engage with, assess, participate in, and contribute creatively to digital communications.

New collaborations with the Sage Hill Writing Experience resulted in the creation of new summer course, INCC 311.3, Digital Story Telling and New Media Poetics. As an immersive production environment, students developed their projects alongside creative practitioners. Projects employed gaming, interactivity, kinetic typography, cinematic and non-linear narrative, and video. At the end of this intensive ten-day course, PAVED Arts & New Media hosted the “Digital Storytelling Showcase” featuring the students’ completed works. Students worked and collaborated in the Digital Research Centre.



IMAGE: THE BIG FAT WALMART ADVENTURE, BY KARI DUERKSEN

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The Centre is committed to developing and supporting graduate courses of creative and interdisciplinary value.

THE BOOK AS OBJECT

Based on the success of a special topics course, INCC 898.3, “The Book as Object,” was offered again and will be developed as a permanent course through the ICCC.

In “The Book as Object” we discuss “books” that force the reader to confront the technologies of transmission, books where the medium and the message refuse to be divorced. We study the theory of textual objects and gain further insight by becoming, ourselves, makers of textual objects.

The final project included submitting the textual object to JackPine Press, a Saskatoon-based collective publishing collaborative handmade chapbooks.

The student C. Isa Lausas realized a chapbook trilogy in collaboration with Tyson Atkings, a former student in the Book as Object course: their book “I/Exist - Exit/I” was published in the Fall 2014.



Book by

C. Isa Lausas
and
Tyson Atkings



Book by
MacKenzie Browning

READING FRENCH

ICCC continues to offer INCC 801.3, Reading French.

To conduct research, graduate students in the Humanities and Fine Arts need to have the skills to find, read, and translate sources not available in English. Reading French enables students to fulfill their language requirement in an efficient and meaningful way, strengthening research capabilities while acquiring French reading skills in a classroom environment.



CREATING FOR THE 21ST CENTURY SCREEN

Creating for the 21st Century Screen (INCC 398.3), a new course being offered through the ICCC, takes a unique approach to study how and why media production has evolved to its current state. This course represents an innovative initiative to develop a course that integrates the skills of a wide variety departments and programs.

At the issue of the course, eleven university students without formal media production training prior to the class, wrote and produced entirely an ambitious 98-minute film, “The Paper Airplanes”. This feature-length drama, exploring the struggle to survive and thrive in the strange and unpredictable world of the U of S, had its public premiere at the Broadway Theatre on the 1st of April 2014.

“The dedication and commitment the students have demonstrated is commendable.”
-Sandhya Padmanabh,
co-instructor



“We are rolling out all the stops for this one. The production of this film was both grueling and exhilarating, and we want this to be a premiere Saskatoon will remember.”
-Christina Sitowski,
student



DIGITAL STORYTELLING & NEW MEDIA POETICS

New collaborations with the Sage Hill Writing Experience resulted in the creation of a new summer course, INCC 311.3, Digital Story Telling and New Media Poetics. Leading the course was the media artist Ellen Moffat, whose work explores space, voice and composition using spoken word and field recordings and includes visualization of sound and the sonification of data. Short workshops were led by Gemini award-winning documentary filmmaker Tasha Hubbard, and author and Coordinator of the MFA in Writing program, Jeanette Lynes. As the result of this course, the participants showcased their work at Paved Arts on June 11, 2014.

Digital Storytelling: Words Beyond the Page

by Sarah Taggart

On one side of the table sat Allison Muri, associate professor in the Department of English. On the other, Philip Adams, executive director of Sage Hill Writing Experience.

“[Adams] was interested in attracting interest in Sage Hill from a younger demographic,” says Muri. “I was interested in developing a course that emphasized the new forms of creativity and expression that digital media offer.” INCC 311: Digital Storytelling and New Media Poetics was born. The product of a unique collaboration between Sage Hill and the College of Arts & Science, it was offered through the Interdisciplinary Centre for Culture and Creativity (ICCC): the natural home for a course that defies disciplinary boundaries.

“It’s actually quite hard to fit new practices into traditional curricula,” says Muri. “Digital artists incorporate text, image, audio, video, animations, interactivity, and programming into their work. Digital artists often don’t really fit into traditional disciplines, even while they draw on them extensively.”

Students in the proposed course would be invited to become digital storytellers: to draw on all forms of digital media in order to tell stories that go far beyond the printed word.

Almost two years after Adams and Muri’s “aha!” moment, students hovered over computers long after their instructors had gone home, powering through the ticking of the clock to finish their projects.

The ten-days-straight, full-time course ran June 2 to 12, 2014 with working media artist and educator Ellen Moffat at the helm.

Moffat, who has built a career on combining sound, text and image into living art performances and installations, was the obvious choice to lead the class. Guest lecturers—writers, technical experts and filmmakers—expanded the packed syllabus.

Muri says she has rarely seen students work so hard or be so engaged.

One MFA student wrote in a course testimonial, “After a steep learning curve over ten days, I feel like a reboot button was hit and for the first time ever I feel inspired to embrace modern technology and not run away. I know how



to use it now to help create and promote my work.”

The interdisciplinary course created “an environment where the professors are no longer the only ones that students learn from, but each student becomes an ambassador for their own field of studies,” wrote a psychology student who took the course.

Less than two weeks after attending their first class, INCC 311 students presented final projects at PAVED Arts on 20th Street West in Saskatoon.

The event was “roaringly” successful, says Adams. “About 140 people showed up. ... The work was strong, evocative, inspired, radical in its approach to writing [and] compelling in the variety of formats within which a story could be told.”

The organizers of the course are eager to offer it again. Sabrina Kehoe, Associate Director of the ICCC, says, “This type of course is the reason a Centre like the ICCC exists.”

CULTURAL HERITAGE MAPPING

In the Cultural Heritage Mapping course, INCC 310.3, students were invited to explore an experiential project-based course including supervised community-based research through seminar, lab and field-work. Working in close collaboration with community representatives, small interdisciplinary groups researched a community-defined cultural heritage spatial project.

The Centre offered Cultural Heritage Mapping for its second year, in partnership with the Learning Centre and the City of Saskatoon. This course led to summer employment opportunities for three students with the City of Saskatoon.

It is not just an ICCC and City of Saskatoon collaborative course, but also incorporates University Learning Centre and Information and Communications Technology —making this a remarkable interdisciplinary phenomenon.

DYNAMICS OF COMMUNITY INVOLVMENT

In coordination with the University Learning Centre, the course INCC 201.3, Dynamics of Community Involvement has been added to the undergraduate course compliment within the Centre.

This course explores how individuals experience and work to effect change within local and global communities, and it gives students an opportunity to get involved. A particular focus is on Saskatoon’s inner city and its most pressing concerns, which include poverty, health, homelessness, racism, historical legacies such as the residential school system, and the impact of these legacies on crime, gang involvement, and addiction.

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BUFFY STE MARIE

Buffy Sainte-Marie offered a free public lecture and a signed a Memorandum of Understanding for the Saskatchewan Cradleboard Initiative – a result of a partnership between the ICCC and the Broadway Theatre.

The lecture, “A Multi-Media Life,” took place on Tuesday, March 11, 2014 at the Broadway Theatre. It was followed by the signing of a memorandum of understanding between University of Saskatchewan president Ilene Busch-Vishniac and Sainte-Marie’s Nihewan Foundation.

Buffy’s lecture discussed her career highs, the creation the Cradleboard Teaching project, as well as the lows of struggling with music dyslexia and dealing with the backlash that comes along with fame.

ICCC FILM SERIES @ BROADWAY

In partnership with the Broadway Theatre, ICCC projected a film series through the year.

The projected films were the following:

- Exit Through The Gift Shop (September 2013)
- The Shape of Rex (October 2013)
- Lone Star (November 2013)
- Helvetica: A Documentary Film by Gary Hustwit (January 2014)
- Brokeback Mountain (February 2014)
- Buffalo Calling (March 2014)

Due to it’s success, the Films Series partnership will continue in 2014-2015.

The ICCC sponsored and supported numerous events this year.



ROSS KING: LEONARDO & THE LAST SUPPER

Ross King's (English) novel, Leonardo and The Last Supper was the focus of the 2013-2014 College of Arts & Science Book Club and preceded his reception of Honorary Doctorate of Letters by the U of S at Spring Convocation 2014.

Since 2012, the Arts & Science Book Club has brought together the entire College of Arts & Science in the study of a chosen book, culminating in a visit by the author.

The Arts & Science Book Club held two public events to honour this year's author and book, Ross King's Leonardo and the Last Supper, where the Award winning author explores how Leonardo created the masterpiece that would forever define him.

A lecture, coffee and book-signing were held on the 4th of November 2013 and My Writing Life lecture series on the 5th of November, 2013.

HIGHLIGHTS

Highlights from many presentations by our visiting fellows included (but were not limited to):

- Celebrating Louis Riel: An Unveiling of "The Metis: A Visual History" and reading by Gregory Scofield – In Partnership with the Gabriel Dumont Institute of Native Studies and Applied Research (November 2013).
- Don't Call Me Inspirational: A Disabled Feminist Talks Back - Harilyn Russo visited the University of Saskatchewan to discuss and read from her book (March 2014).
- Public lecture and screening by award-winning Canadian filmmaker, Danis Goulet. Three films were screened: Wapawekka (2010, short drama, 16 min); Barefoot (2012, short drama, 10 min); and Wakening (2013, short drama, 9 min) (March 2014).
- New Feminist Research Lecture Series: The WGST and MFA in Writing programs in partnership with the department of English presented the first lecture in this series by award-winning novelist, Melanie Schnell (March 2014).
- A cultural heritage mapping discussion was hosted by the ICCC providing an opportunity for students and the community to discuss issues of local heritage and the evolution of Varsity View, and Saskatoon's history of urban forestry (April 2014).
- Book Launch: MFA in Writing student dee Hobsbawn-Smith launched her first collection of poetry, Wildness Rushing In, as part of the Hagios Press Spring 2014 Titles event at McNally Robinson (May 2014).

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RESEARCH, SCHOLARLY

The Digital 18th Century

Allison Muri (English) and her student, Cathy Nygren, examined narrative and cultural representation of space at the Canadian Society for Eighteenth Century Studies conference with presentations “The Digital 18th Century: Teaching, Mentoring, and Research”, and “The Cultural Spaces of Footnotes in Pope’s *Dunciad Variorum*”.

The Buffalo Calling

ICCC Visiting Fellows, Narcisse Blood and Wes Olson, joined Tasha Hubbard (English) to screen her new film “Buffalo Calling” at the Broadway Theatre on March 19th, 2014. Buffalo Calling is an experimental documentary about one of the last herds of buffalo to survive the 19th century buffalo slaughter. Written and directed by Hubbard, the film uses animation, HD video and a custom-design soundscape to bring history to life.

Working Groups

The ICCC supported two new interdisciplinary working groups in the 2013-14 year.

- “Connecting With India”
- “All People’s University”

A black and white photograph showing several students gathered around a large table outdoors, engaged in an art project. They are using various tools and materials, including what appears to be soil or natural pigments. The scene is set in a bright, open environment, possibly a courtyard or a large tent. The text "& ARTISTIC WORK" is overlaid on the image in a white, outlined font.

& ARTISTIC WORK

Creating Painting from Soil

Allyson Glenn (Art and Art History), Ken Van Rees (Soil Science), and ICCC visiting fellow, Symeon Lane, offered a field course linking soil science with visual arts. Students from both disciplines gathered at Christopher Lake, SK to experiment with natural materials, developing a unique palette used to create original landscape paintings and drawings. This course work led to an exhibition at the Gordon Snelgrove Gallery called *Borrowing the Boreal*.

Read More: <http://symeonlane.com/uofs-creating-paint-from-soil/>

Supporting Publications

- Robert Englebert's (History) collaboration with his ICCC Visiting Fellow, James Trepanier led to the article "The 'Bilingual Incubator': Student Attitudes Towards Bilingualism at Glendon College, 1966-1971" appearing in the Spring 2014 issue of *Historical Studies in Education*.

- With the support of a Catalyst Grant, Matthew Neufeld (History) worked with Blaine Wickham to publish "Parliament and Some Roots of Whistle Blowing During the Nine Years War" in *The Historical Journal*.

This report highlights only a few of the numerous Success Stories of ICCC in 2013-2014.

All ICCC funding initiatives support faculty and student research goals and activity.

**More of our success stories:
<http://artsandscience.usask.ca/iccc/success/>**

A W A R D S

GRANTS

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F E L L O W S H I P S

2013

Young Scholars/Artists Development Grants

- Greg Marion (Drama), Young Scholars/Artists Development Grant for Summer Drama Camp Leaders
- Susan Shantz (Art and Art History), Young Scholars/Artists Development Grant for Aralia Maxwell
- Tracene Harvey (Museum of Antiquities), Young Scholars/Artists Development Grant for a Museum Assistant Curator
- Yin Liu (English), Young Scholars/Artists Development Grant for the Medieval Codes Project

Working Groups

- Katie Labelle (History), Working Group, “Daughters of Aataentsic”
- Gary Zellar (History), Working Group, “Oral History”

Linking Fellowships

- Dean McNeill (Music), Linking Fellowship for David Braid and Mike Rud
- Ann Martin (English), Linking Fellowship for Kathryn Holland
- Marie Lovrod (English), Linking Fellowship for Darryl Leroux
- Kathryn Labelle (History), Linking Fellowship for Thomas Peace
- Marie Lovrod (English), Linking Fellowship for Dr. Niu and Dr. Zhou
- Keith Carlson (History), Linking Fellowship for John Lutz
- Graduate Student Recruitment Research Stipends
- Jeanette Lynes (English), Graduate Student Recruitment Research Stipend for Sara-Jane Gloutnez
- Peter Hynes (English), Graduate Student Recruitment Research Stipend for Tenille Campbell

Graduate Catalyst Awards

- Erika Dyck (History), Graduate Catalyst Award for Christian Elcock
- Lindsey Banco (English), Graduate Catalyst Award for Corie Wiebe
- Kristina Bidwell (English), Graduate Catalyst Award for Jessica Ratcliffe
- Len Findlay (English), Graduate Catalyst Award for Frederika Giannelli
- Veronika Makarova (Religion and Culture), Graduate Catalyst Award for Natalia Terekhova

Fellowships for Community-Based Intellectuals/Activists/Artists

- Julia Jamison (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Michelle Todd
- Allyson Glenn (Art and Art History) and Kent Archer (University Art Collection), Fellowship for Community-Based Intellectuals/Activists/Artists for “Dreaming Painting”
- Jeanette Lynes (English), Fellowship for Community-Based Intellectuals/Activists/Artists for Barry Schwabsky
- Marie Lovrod (English), Fellowship for Community-Based Intellectuals/Activists/Artists for Carolyn Gammon
- Susan Shantz (Art and Art History), Fellowship for Community-Based Intellectuals/Activists/Artists for Polly Apfelbaum
- David Parkinson (English), Fellowship for Community-Based Intellectuals/Activists/Artists for Ross King, “My Writing Life” and “A&S Book Club”
- Dean McNeill (Music), Fellowship for Community-Based Intellectuals/Activists/Artists for David Braid
- Jeanette Lynes (English), Fellowship for Community-Based Intellectuals/Activists/Artists for Layne Coleman, “The Shape of Rex”
- Julia Jamison (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Stephen McNeff
- Michael Cichon (STM), Fellowship for Community-Based Intellectuals/Activists/Artists for Chadwick Ginther, “Thunder Road”

Fellowships for Aboriginal Intellectuals/Activists/Artists

- Dwayne Brenna (Drama), Fellowship for Aboriginal Intellectuals/Activists/Artists for Rodolfo Pino
- Greg Marion (Drama), Fellowship for Aboriginal Intellectuals/Activists/Artists for Kenneth T. Williams, “Aboriginal Playwright in Residence”
- Katie Labelle (History), Fellowship for Aboriginal Intellectuals/Activists/Artists for Chief Janith English
- Moira Day (Drama), Fellowship for Aboriginal Intellectuals/Activists/Artists for Dione Joseph
- Veronika Makarova (Religion and Culture), Fellowship for Aboriginal Intellectuals/Activists/Artists for Darryl Chamakeese
- Katie Labelle (History), Fellowship for Aboriginal Intellectuals/Activists/Artists for Chief English, “Daughters of Aataentsic”
- David Parkinson (English) and Winona Wheeler (Native Studies), Fellowship for Aboriginal Intellectuals/Activists/Artists, “Commemorating Louis Riel”

Creative Space Fellowships

- Maurice Labelle (History), Creative Space Fellowship, Renewal
- Simon Lasair (English), Creative Space Fellowship, Renewal
- Michael Kirkpatrick (History), Creative Space Fellowship, “Indigeneity and the Limits of Liberal Modernity”

2014

Young Scholars/Artists Development Grants

- Erika Dyck (History), Young Scholars/Artists Development Grant for Matthew Ginther
- Frank Klaassen (History), Young Scholars/Artists Development Grant for the “Textual Communities Lab”
- Dwayne Brenna (Drama), Young Scholars/Artists Development Grant for Gloria Boerma
- Angela Kalinowski (History) and Tracene Harvey (Museum of Antiquities), Young Scholars/Artists Development Grant for an “Assistant Curator - Minden Collection of Ancient Glass”
- Julia Jamison (Drama), Young Scholars/Artists Development Grant for Torien Cafferata

Working Groups

- David Parkinson (English), Working Group, “Connecting with India
- Len Findlay (English) and Tasha Hubbard (English), Working Group, “All People’s University”
- Graduate Student Recruitment Research Stipends
- Jeanette Lynes (English), Graduate Student Recruitment Research Stipend for Nicole Haldoupis
- Martha Smith-Norris (History), Graduate Student Recruitment Research Stipend for Scott Berthelette

Linking Fellowships

- Alison Norlen (Art and Art History), Linking Fellowship for Steve Brown
- Dean McNeill (Music), Linking Fellowship for Jens Lindemann
- Garry Gable (Music), Linking Fellowship for Bonnie Cutsforth
- Jim Handy (History), Linking Fellowship for Luis Fondebrider
- Nancy Van Styvendale (English) and Winona Wheeler (Native Studies), Linking Fellowship for Chris Anderson
- Veronika Makarova (Religion and Culture), Linking Fellowship for Dr. Narang and Dr. Das from Jawaharlal Nehru University
- Keith Carlson (History), Linking Fellowship for Drs. Zhang Haixia and Xing Chihong, “Translations for New Canadians”
- Jim Clifford (History), Linking Fellowship for Andrew Watson, “Trading Consequences”
- Tim Nowlin (Art and Art History) and Marcus Miller (Snelgrove Gallery), Linking Fellowship for Lucy and Jorge Orta, “Food Water Life”
- Darrin Oehlerking (Music), Linking Fellowship for Origins Festival with Al Kay

Fellowships for Community-Based Intellectuals/Activists/Artists

- Allyson Glenn (Art and Art History) and Ken Van Rees (Soil Science), Fellowship for Community-Based Intellectuals/Activists/Artists for Chris van Donkelaar
- Pam Haig-Bartley (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Dorothy Ward, “Our Country’s Good”
- Darrin Oehlerking (Music), Fellowship for Community-Based Intellectuals/Activists/Artists for the TorQ Residency
- Greg Marion (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Steven

- Wade
- Julia Jamison (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Stephen McNeff, Renewal
- Tasha Hubbard (English), Fellowship for Community-Based Intellectuals/Activists/Artists for Wes Olson, “Buffalo Calling”
- Dwayne Brenna (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for James Hawn, “Vernon God Little”
- Marie Lovrod (English) and MJ Barrett (School of Environment and Sustainability), Fellowship for Community-Based Intellectuals/Activists/Artists for Mary Getten, “Transcending the Human-Nature Divide”
- Natasha Martina (Drama), Fellowship for Community-Based Intellectuals/Activists/Artists for Lia Pas, “Coram Boy”

Fellowships for Aboriginal Intellectuals/Activists/Artists

- Carol Greyeyes (Drama), Fellowship for Aboriginal Intellectuals/Activists/Artists for Delvin Kanewiyakiho
- Joan Borsa (Art and Art History), Fellowship for Aboriginal Intellectuals/Activists/Artists for Danis Goulet
- Tasha Hubbard (English), Fellowship for Aboriginal Intellectuals/Activists/Artists for Narcisse Blood, “Buffalo Calling”
- Jeanette Lynes (English), Fellowship for Aboriginal Intellectuals/Activists/Artists for Kenneth Williams, “Inaugural ICCC Aboriginal Fellow in Creativity”
- Tasha Hubbard (English), Fellowship for Aboriginal Intellectuals/Activists/Artists for Geir Tore Holm, “Stronger than Stone”
- Jim Handy (History), Fellowship for Aboriginal Intellectuals/Activists/Artists for Manuel Piña, “Stronger than Stone”
- Kristina Bidwell (English), Fellowship for Aboriginal Intellectuals/Activists/Artists for Laakuluk Williamson Bathory, “Stronger than Stone
- Mary Longman (Art and Art History), Fellowship for Aboriginal Intellectuals/Activists/Artists for Marianne Nicolson, “Stronger than Stone”

The ICCC is committed to building research capacity at the undergraduate level. To enrich the undergraduate research experience, the ICCC offered matching funds for five USRA students within the Division of Humanities and Fine Arts.

- Erika Dyck (History), Young Scholars/Artists Development Grant for Matthew Ginther
- Frank Klaassen (History), Young Scholars/Artists Development Grant for the “Textual Communities Lab”
- Dwayne Brenna (Drama), Young Scholars/Artists Development Grant for Gloria Boerma
- Angela Kalinowski (History) and Tracene Harvey (Museum of Antiquities), Young Scholars/Artists Development Grant for an “Assistant Curator - Minden Collection of Ancient Glass”
- Julia Jamison (Drama), Young Scholars/Artists Development Grant for Torien Cafferata

LOOKING AHEAD

Upcoming projects in 2014 - 2015.

-A new course, INCC 398.3 - “**Making the Future**” led by author, politician and Hockey Hall of Famer Ken Dryden. This is a course about the future. Its focus is a selected set of subject areas that present issues or opportunities for Canada in the next many years.

(Read more: <http://artsandscience.usask.ca/kendryden/>).

-ICCC is launching a new **Master’s program** in Women’s, Gender, and Sexualities Studies.

-Introducing new 1cu micro- courses, including “Character as Fire” workshop taught by Ken Williams, the first Aboriginal Fellow in Creativity at the U of S.

-New research funding opportunities in development.

GIVE

The work of the ICCC is made possible by our generous donors; advocates for the arts who are committed to the enrichment of the student experience.

Our long term goal is to provide 100 per cent funding to every student enrolled in an ICCC program and to provide seed funding to create new initiatives to better support collaboration across disciplines.
You can help us reach our goal.

To learn more about how you can help to shape a culture of creativity, innovation and excellence at the University of Saskatchewan, please contact

Erin Walkey,
Major Gifts Officer
tel: 306.966.3225
e-mail: erin.walkey@usask.ca

CONTACT

University of Saskatchewan

Interdisciplinary Centre for Culture and Creativity

**Division of Humanities and Fine
Arts
Room 509
9 Campus Drive
Saskatoon, Saskatchewan, S7N
5A5**

**Telephone: (306) 966-7893
Fax: (306) 966-4559
Email: i.ccc@usask.ca**

Governance

The Executive Committee ensures the success of the ICCC by overseeing the operations of the Centre, including advising the Director on issues related to research directions and activities, programmatic and student concerns, budgetary decisions, and emerging trends and opportunities.

Members of the Executive Committee:

Allison Muri
Marie Lovrod
Jeanette Lynes
Keith Carlson
Darrin Oehlerking
Jon Bath
Sabrina Kehoe
David Parkinson

ICCC ONLINE

Website:
<http://artsandscience.usask.ca/iccc/>

Social Media:
<https://twitter.com/ICCCusask>

ICCC in Physical Space

In the Arts Tower, office 509 is assigned to the administration of ICCC, specifically the ICCC Associate Director. Seminar and meeting rooms 1007 and 1008 are managed by ICCC as well as a shared office for visiting scholars and students in MacLean Hall.



