



UNIVERSITY OF SASKATCHEWAN

Interdisciplinary Centre for Culture and Creativity

COLLEGE OF ARTS AND SCIENCE

ARTSANDSCIENCE.USASK.CA/ICCC

ANNUAL REPORT

July 2015-June 2016



Contents

Introduction

Message from Director
Program Directors
Goals

Programs and Courses

Women's and Gender Studies
Women's, Gender and Sexualities Studies MA
MFA in Writing
Digital Culture & New Media

Courses

Digital Storytelling and New Media Poetics
Micro-Courses
New Micro-Courses
Human Dimensions of Natural Hazards
Jazz and Related Creative Studies

Outreach and Engagement

Artist in Residence: David Braid
Arts & Science Book Club: Esi Edugyan
Wab Kinew
Broadway Theatre
Dave Bidini

Research, Scholarly and Artistic Work

Success Stories
Postdoctoral Fellow: Elizabeth Scott
Aboriginal Fellowship: Ella Maija Tailfeathers
Linking Fellowship: Noushad Kunju
Aboriginal Fellow in Creativity: Susan Aglukark
Results
Awards, Grants & Fellowships

Financials

Looking Ahead

Contact

Cover image © Rebekah Clissold, *Here We Come* from series
Antipods: Magical Creatures with Backward Feet 2015

Our Vision

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

Introduction

Message from the Director

It is my pleasure to share our 2015-16 Annual Report with you. The Interdisciplinary Centre for Culture and Creativity was founded in 2009 to foster interdisciplinary programming, research and artistic activities, and we are delighted to have contributed to the innovative and creative work that you see featured in these pages.

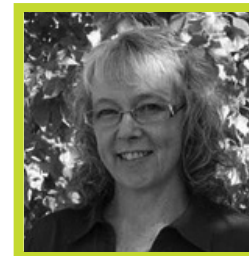
Our programs in Women's and Gender Studies, the MFA in Writing and Digital Culture and New Media have advanced their innovative programming. Especially, we were delighted to celebrate the arrival of the first cohort of students to the new Women's, Gender and Sexualities Studies MA. Another highlight of the year was the many contributions of Juno-winning musician, ICCC Aboriginal Fellow in Creativity Susan Aglukark. During her time on campus, she taught a course called In the Company of Music, designed in part for Indigenous students who hope to pursue a career in music, performed at a number of events, gave a lecture to Arts & Science faculty, students and other members on "Engaging the Aboriginal Professional" and gave an inspiring lecture to the campus community in song and multimedia titled *Nomad*, featuring the resilience of the Canadian Inuit people. Our Aboriginal Fellowships attracted others to our campus, including filmmaker Elle Maija Tailfeathers and poet Marilyn Dumont. Community fellowships enabled faculty Winona Wheeler (Indigenous Studies), Dean McNeill (Music) and Kathleen Solose (Music) to engage and work with partners and audiences beyond the campus.

As always, our community partners enriched our experiences as students, as staff and as faculty, and we are grateful for their support. These are just a few of the exciting projects that we have been so very fortunate to have been a part of this year, and we look forward to forging new collaborations, partnerships and opportunities in 2016-17.

Allison Muri
Interim Director

Program Directors

Kathleen James-Caven
Women's and Gender
Studies



Joan Borsa
MA in Women's, Gender,
and Sexuality Studies



Jeanette Lynes
MFA in Writing



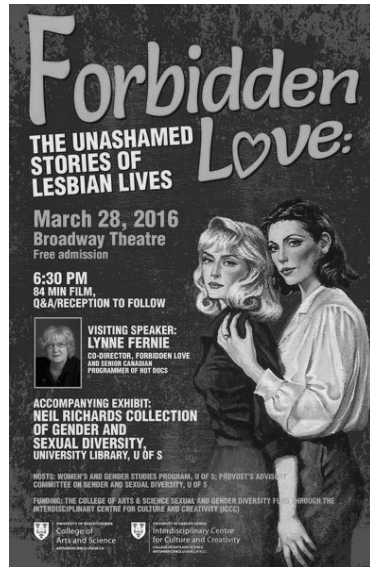
Allison Muri
Digital Culture & New
Media Minor



ICCC 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 transforming connections. Among its objectives, the ICCC:

- Serves as a catalyst for humanities and fine arts faculty engaging in the most creative forms of innovative scholarship
- Encourages graduate and undergraduate programming across departmental boundaries
- Increases the potential for research collaboration and funding success
- Improves the university's capacity to connect with external partners
- Attracts and sustains students, visiting scholars and artists, and faculty



Programs

Women's and Gender Studies

Over the 2015-16 academic year, the Women's and Gender Studies (WGST) program provided three credit units of instruction for 1,248 on campus undergraduate students at all levels, and approximately 800 students off campus. In addition, the program hosted events that drew audience members from students, faculty and community such as Dr. Manuela Valle-Castro's very successful presentation for the Annual New Feminist Research Lecture Series on March 8 that filled the GSA Commons. WGST sponsored the screening of two films: in the first term Prof. Valle-Castro hosted a showing of and conversation with the directors of *Naomi Campbell* at the Broadway Theatre, while in the second term at the same venue Dr. James-Cavan offered a

25th anniversary screening of the NFB film *Forbidden Love: the Unashamed Stories of Lesbian Lives* that included a Q & A session with the co-director, Lynn Fernie. The program also provided financial support to the Women's Centre to show films by Indigenous women in February, the Gender Neutral Washroom Awareness event during Gender and Sexual Diversity Awareness Week on March 30 and the campus visit of feminist Indigenous scholars on March 15, 2016.

We achieved two curricular innovations during this year: the approvals of the WGST Double Honours program and WGST 398.3 "Queer Film Festivals." In collaboration with the departments of English and Sociology, we submitted detailed, if unsuccessful, requests for joint appointments to the college's annual complement plan competition. On Sunday, May 29 at the conference of Women's and Gender Studies et Recherches Féministes (WGSRF) at the Congress of the Humanities and Social Sciences held in Calgary, AB, Marie Lovrod, Jebunnessa Chapola, and Manuela Valle-Castro presented a panel entitled "Building Transnational Feminist Alliances: Interdisciplinary Research and Knowledge Production in the Face of Neoliberalism."

Programs

Women's, Gender and Sexualities Studies MA

In 2016, Women's, Gender and Sexualities Studies MA celebrated its first anniversary.

In July 2010, Women's and Gender Studies was the first program of the Interdisciplinary Centre for Culture and Creativity (ICCC) to offer undergraduate classes. It now offers core graduate-level classes that address feminist theory, representations of gender and culture, Indigenous, transnational and international gender justice, and queer theory.

The program attracts people who have both a deep commitment to a substantive research project and a strong desire for constructive social change.

"The program's first cohort of graduate students is a diverse group who find commonality and solidarity among their differences," Program Director, Joan Borsa observes. "We are attracting students with interesting projects and they find each other fascinating."

As well they might. The first seven-student cohort includes a student from Ghana researching street women with disabilities in Canada; a First Nations student investigating the local health care system's treatment of Indigenous women; a Nigerian Catholic priest focusing on girl-child education in northern Nigeria; and an Iranian scholar examining the misrepresentation of Iranian women in literary novels and visual art available for English-language audiences.

The program also collaborates with professors in related departments such as English, History, Indigenous Studies, Law and Sociology who serve on thesis committees and provide collaborative instruction. Interdisciplinary as well as civic and community collaborations offer students the opportunity to learn in new methods and innovative approaches to problem solving.

Story by dee Hobsbawn-Smith

Programs MFA in Writing

The MFA in Writing turned five this year, graduating its 17th student, along with welcoming the new class of 2017. Eight avid writers joined the program in Fall 2016; they hail from as far away as Korea and Germany. Congratulations go out to MFA students Katherine Lawrence and Shannon McConnell for receiving University Graduate Scholarships, and to Lindsay Kiesman, Robin Taylor-Wright and Daniel Yetman for being awarded Dean's Scholarships. MFA student Katherine Lawrence's new poetry book *Never Mind* has just been released by Turnstone Press. Katherine also won the John V. Hicks Poetry Award in Fall 2015. The popular student-run River

Volta Reading Series is robust and now in the capable hands of Shannon McConnell and Lindsay Kiesman. Nicole Haldoupis is a founding editor at *untethered* magazine.

Danielle Altrogge won the Poets' Choice Award at the Canadian Festival of Spoken Word. Patrick O'Reilly's work was longlisted for inclusion in *Best Canadian Poetry 2015*.

Our alumni continue to thrive: James Pepler manages the office at The Sage Hill Writing Experience and dee Hobsbawn-Smith was named Writer in Residence at Saskatoon Public Library for 2015-16.

The MFA in Writing is all about advocacy, mentorship and support. We continue to be aligned with talented and generous community mentors. Congratulations to three-time mentor David Carpenter for winning the prestigious Cheryl and Henry Kloppenburg Award for Literary Excellence!

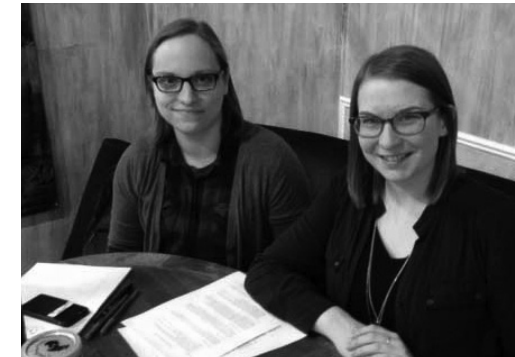
The MFA in Writing held its first 'Po-Vember' with featured readings by Steven Ross Smith, Carolyn Smart and Jennifer Londry, and a talk on the current state of publishing

by Humber College's Cynthia Good. We were also delighted to be part of Writing North in partnership with the Department of English. The U of S Office of Community Engagement and Outreach generously provided support for a community lecturer, enabling Governor-General's Award-winning author Allan Casey to lead the non-fiction workshop.

More MFA in Writing student accomplishments can be found on the program website: artsandscience.usask.ca/iccc/graduate/mfa/

Program director Jeanette Lynes released her seventh book of poetry, *Bedlam Cowslip: The John Clare Poems*, which won the Poetry Award at the Saskatchewan Book Awards. Lynes received a Saskatchewan Arts Board Access Copyright Research Grant and presented readings of her poetry in London and Manchester, UK.

Nicole Haldoupis Poems



Lava Rug River, Wine Mountain

We crawl along a wooden plank, red-orange rug of molten lava bubbles inches beneath our palms. We grip engraved pillars to keep ourselves steady, thumbing grooves. Rug-burnt knees slip, hands fall to grip socked feet, uncles grumble. They play cards above us with cartoon knights and horses. Not regular playing cards: Italian cards, with Italian men holding secret Italian meanings in their sheaths. Nonno scratches lottery tickets while Nonna sings shaky songs in the kitchen.

We hop on cardboard box lids, clinging to each other. Search for a lava-proof paddle. Climbing carboys in the closet, we scale wicker-wrapped terrain in the dark with no harness. Wine-thief snake threatens to strike, red drops visible straight into its belly. Hearing our names called, we peer through shutters and make our way for dinner.

(Published in Sewer Lid, issue 1, March 2016)



Red Velvet Songs

"Hello and welcome to Menchie's, have you been here before?" She spat the beginning of her long and involuntary spiel. Sometimes she stole free samples of yogurt while she worked. It was all she could do to distract herself, sometimes. The man too young to own anything watched them always. On his phone at the gym, the security system spy. She tried to care but she couldn't — let him see. She took shortcuts stirring yogurt, didn't rinse the chocolate spoon. Sang songs in the back while washing containers and cutlery. So often he left her there alone — let him see.

(Published in (parenthetical), issue 6, March 2015)



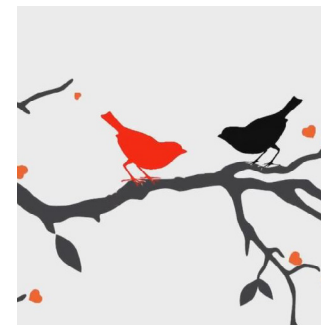
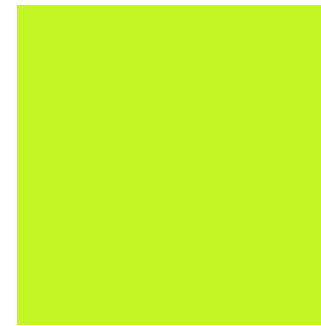


Programs

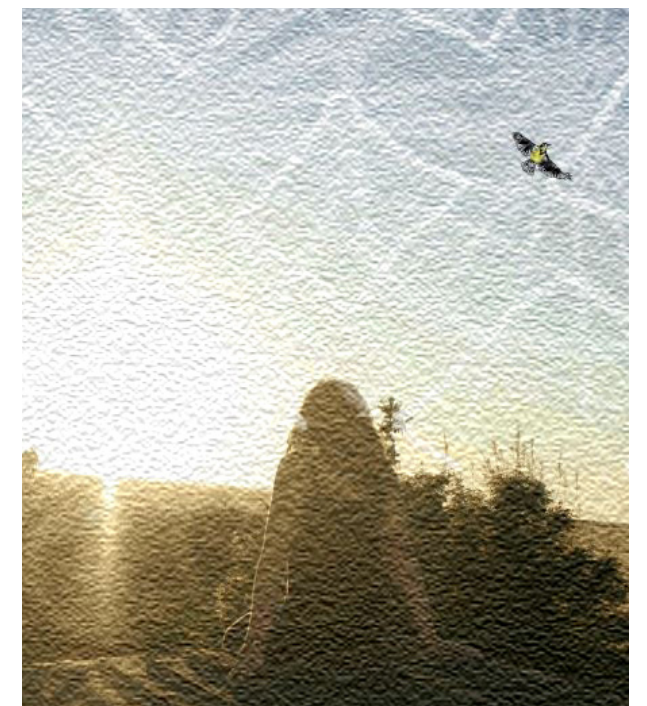
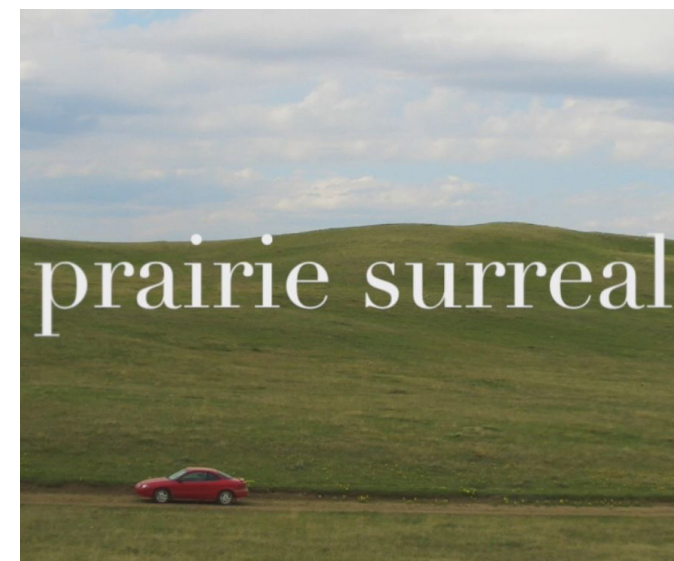
Digital Culture & New Media

The Minor in Digital Culture and New Media welcomes a new program director starting in 2016-17, Jon Bath, who is also Director of the Digital Research Centre and assistant professor in the Department of Art & Art History. As more courses in digital media and culture have been developed throughout the college, the minor has grown with the addition of courses in art history (“Art of the Internet”), history (“Digital History”), computer science (“Introduction to Creative Computing,”

“Introduction to Computer Science,” and “Principles of Computer Science”). We also look forward to a new course in philosophy that will expand our offerings, “Philosophy in the Digital World: Identities Realities Communities.” The images shown here are screen captures from works created by students in digital storytelling, our collaboration with Sage Hill Writing Experience to offer an immersive 10-day course in creative expression using digital methods.



INCC 311.3 Digital Storytelling and New Media Poetics



■ Courses

Dynamics of Community Involvement

INCC 201.3: Dynamics of Community Involvement explores how individuals experience and work to effect change within local and global communities, and gives students an opportunity to get involved. This community service-learning course has a particular focus on Saskatoon's inner city and its most pressing concerns, which include poverty, health, homelessness, racism and food insecurity, as well as community-based responses to these concerns through grassroots and non-profit programs, educational initiatives and local actions. Students work with community-based organizations such as the Saskatoon Food Bank and the Saskatoon Indian and Metis Friendship Centre. Their efforts culminate in a final course project that addresses the needs of their community-based organization.

Cultural Heritage Mapping

In INCC 310.3: Cultural Heritage Mapping, students are invited to explore an experiential project-based course including supervised community-based research through seminar, lab and fieldwork. Working in close collaboration with community representatives, small interdisciplinary groups research a community-defined cultural heritage spatial project. INCC 310.3 is an ICC and City of Saskatoon collaborative course, but also incorporates the University Learning Centre as well as Information and Communications Technology.

Digital Storytelling & New Media Poetics

Offered in cooperation with Sage Hill Writing Experience, INCC 311.3: Digital Storytelling and New Media Poetics will provide an opportunity for digital media practitioners and U of S students to experience together all that Sage Hill has to offer. Leading the course will be 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.

Making the Future

Taught by Ken Dryden (politician, lawyer, businessman, author and former NHL goaltender) INCC 398.3: Making the Future, a unique interdisciplinary course offered simultaneously at a number of universities, will challenge students to imagine and build a future for them and for Canada. Through presentations by experts in their fields, students will explore subjects like health and health care, the workplace and entrepreneurship, religion, philosophy, diversity, public engagement and politics. Students will address questions like how would you do things differently in Canada, given what you know of Canada, the world and your specific area of study?

■ Micro-courses

Micro-courses offer you an opportunity to experience many disciplines without making a huge time commitment. You can explore a variety of perspectives, learn a new skill, develop a talent, and have your experience reflected on your resume and transcript.

Designing for Print and Screen

Designing a document, whether for print or for display on a screen, means more than just making it "look good." INCC 110.1: Designing for Print and Screen, discusses how graphic design principles can be used to improve visual communications, and we will learn to use industry-standard software for graphic design.

Spoken Word and Other Forms

INCC 120.1: Spoken Word and Other Forms, explores spoken word poetry as a form of both creative expression and social activism. While showcasing a diversity of voices both global and local, as well as contemporary and historical, this course will introduce students to the basics of a writing workshop with an emphasis on finding one's own voice.

Emerging Creative Minds

INCC 121.1: Emerging Creative Minds facilitates, through various media (such as writing, music, visual art, etc.), students' awareness of their own creative processes, creative agency and ability to make something new. The course introduces students to some of the key tenets of creativity: inspiration, imagination, curiosity, risk, surprise and problem solving.

Material Culture and Museums

In collaboration with the Museum of Antiquities, INCC 150.1: Material Culture and Museums will help students understand how museums are used to communicate cultural information, how to research a cultural object, and how to create and design a small exhibit. The final class project will be displayed in the museum.

■ New Micro-courses

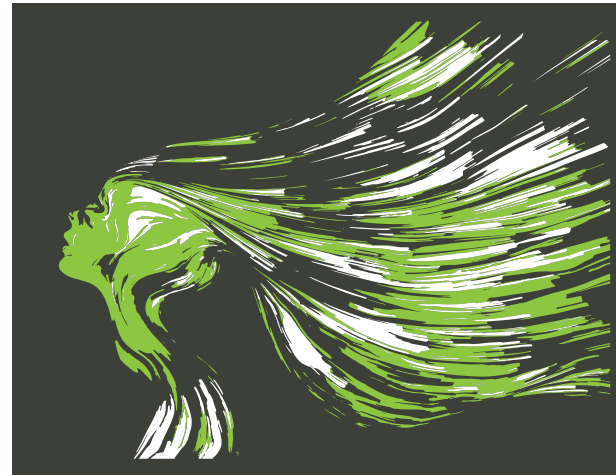
Fiction in a Flash

Flash fiction offers the punch of a novel in a fraction of the time. INCC 123.1: Fiction in a Flash teaches students the rudimentary elements of writing as they craft their own pieces of flash fiction and micro-fiction. Through class discussion, writing exercises, and workshopping, students will explore key aspects of the writing process: reading and finding inspiration; crafting, critique, and revision; and publication.



The How of Poetry

INCC 122.1: The How of Poetry encourages aspiring writers of all skill levels and academic backgrounds to find their own answers to the question, "What is poetry?". The course introduces the rudimentary elements of poetic craft through class discussion, writing exercises, and workshopping. Students will explore key aspects of the writing process: reading and finding inspiration; crafting, critique, and revision; and publication.



Jazz and Related Creative Studies

INCC 220.1: Jazz and Related Creative Studies serves as the summative experience for students enrolled in the 15 CU Certificate of Proficiency in Jazz and Related Creative Studies. The final project for this course will be a 30 minute to one-hour public performance of the student's original work via an art performance piece which has jazz music as one of the central themes and/or components.

■ New Courses

Human Dimensions of Natural Hazards

INCC 280.3: Human Dimensions of Natural Hazards introduces students to the different types of natural hazards—beneath and at the Earth's surface and within the atmosphere—that pose risk to human populations and infrastructure while impacting the natural environment. Although intended to introduce students to this topic in a global context, this course has a primary focus on events relevant to Canadian environments. The course will explore (1) naturally-occurring and anthropogenic processes responsible for different types of natural hazards such as earthquakes, volcanic eruptions, landslides, coastal erosion and/

or flooding; (2) how and why human populations and infrastructure are becoming increasingly vulnerable to the effects of natural disasters, and (3) strategies for minimizing the impact of natural disasters through preparedness, community resiliency, and mitigation. The interdisciplinary nature of the course will be emphasized through learning activities that integrate scientific analysis with social, economic, and/or political issues affecting natural disasters.

Interview with David Braid Artist in Residence

was trying based solely on intuition. My high school music teacher was a jazz guitarist; he said, "Check out jazz. You improvise—that's like composing spontaneously."

Q: Your canon includes music inspired by paintings discovered in the Chauvet Cave in Southern France and some interesting Collaborations. What other forms of creativity attract you?

DB: Ten years ago, I was fine with being called a jazz pianist. But five or six years ago, I asked myself a bigger question: "Why am I doing this? So I can work? Spend the rest of my life just learning to be more competent?" I wanted to find my own voice. I started to work with duos. Matt Brubeck, who plays jazz cello. Clarinettist, composer, bandleader Phil Nimmons. That improv wasn't typical of free jazz: it had structured melody, spontaneous composition with melody, rhythm, harmony and form, improvising textural elements onto something composed.

I stopped playing with anyone. I spent a lot of time studying solo piano, taking things I liked, avoided what I didn't like. I made significant steps towards my own music, but began collaborating with mostly European classical string quartets that were open to partly composed, partly improv. (In Europe, young string players are taught improv.) It was eye-opening, thinking about every note and phrase. It helped me to demand that level of detail in my compositions to communicate with these musicians.

Q: What advice can you offer emerging musicians about mastering their craft?

DB: Do not feel that only special people become really great musicians. Doing something great is

Canadian composer and Juno-winning pianist David Braid has been named an artist-in-residence at the College of Arts & Science. He will be on campus Sept. 30 through Oct. 14 to teach a one-credit course about creativity, deliver a public lecture and perform at several shows.

Q: How do you teach creativity?

DB: My goal is to get students to understand there are two different intelligences – the Theoretician, who is left-brain, analyzing, breaking things apart, and the Artist Child, who is spontaneous, who gets excited to play music, who chose to go to music school. These intelligences have different roles in the learning and performing processes. Great musicians seem to be strong in both. Stravinsky is the perfect example. His structure and craft as an orchestral composer is unparalleled. He could talk about every detail and why it was there: craft and analysis, plus an intuitive process. His "Rite of Spring" seems to have come out of nowhere, this incredible new type of creativity, the feeling that music feels entirely spontaneous.

Q: What draws you to jazz?

DB: At seventeen, I heard a symphony by Mozart, and became interested in the architecture of music: how does one build that? I listened and imitated at the piano. I bought some big score paper, trying to write a symphony. It's ridiculous to think about—I had no theoretical education,

available to everyone, as long as you become an excellent problem solver and know what to work towards.

Time and dedication is required, and the tools and understanding of what to work towards, but all that knowledge won't produce results except over time. A long time.

The reality is what an irrational amount of time it takes to develop as an artist. The amount of energy in kilojoules and the probability and competitiveness and financial return for the time put in seem irrational on a practical scale. We still do it.

Q: What musicians would you like to collaborate with?

DB: I wouldn't say I want to collaborate with a group by the merits of their name, but with musicians by merit of their creative spirit, who are absolutely dedicated to creating uncompromising music. However, they all recognize that the audience is a fundamental part of the musical experience and

should not be ignored. Music can be highly interesting on a theoretical level but the audience can be totally disengaged from what's going on. I want to collaborate and make music so the audience is touched and engaged in the performance. I choose musicians who don't compromise their art form and don't ignore the audience.

Q: What attracts you to Saskatoon?

DB: I've come to Saskatoon about once a year for the past eleven years, for the Jazz Festival and Jazz Society. I come in as an artist to a small community, small enough that it feels like the interpersonal relationships between people are important and connected, but large enough to have a vibrant arts scene. The audience listens, is attentive, intelligent. That is highly rewarding, image or text.

interview by dee Hobsbawn-Smith



On October 22, 2015, the ICCC welcomed author Esi Edugyan to the University of Saskatchewan to participate in the 2015 College of Arts & Science Book Club and the "My Writing Life" lecture. Edugyan discussed her Giller Prize-winning novel, *Half-Blood Blues*, a tale of two black jazz musicians who escape the racism and oppression of Nazi Germany.

Large crowds, including members of the university and the general public, were drawn to the events, which also featured the U of S Jazz Ensemble and U of S professor and prominent jazz musician Dean McNeill, who played a selection of late 1930s jazz pieces to set the mood for Edugyan's "My Writing Life" lecture.

Esi Edugyan



Outreach & Engagement

Wab Kinew



On Sept. 21, 2015, the ICCC hosted a free public lecture by Wab Kinew, one of Canada's foremost Aboriginal public figures. This presentation, "The Reason You Walk - A Conversation with Wab Kinew," took place in the Neatly-Timlin Theatre and had Kinew discussing life, politics, and his book, *The Reason You Walk*. Kinew is the MLA for FortRouge Manitoba. He is a former associate vice-president for Indigenous Relations at The University of Winnipeg and host of the documentary series *8th Fire*. His hip-hop music and journalism have won numerous awards. Kinew is also an Honorary Witness for the Truth and Reconciliation Commission of Canada.

Dave Bidini

Nationally acclaimed author and musician Dave Bidini delivered two talks at the University of Saskatchewan on Jan. 22, 2016. He was the keynote speaker at the sixth annual Writing North festival, a free two-day writing event that connects aspiring writers from across the province, including students from the ICCC's MFA in Writing program. Bidini is a founding member of the Rheostatics, one of Canada's most influential rock bands and has written twelve books, including *On a Cold Road*, *Tropic of Hockey*, and *Around the World in 57 1/2 Gigs*. During his speech, Bidini discussed his experiences with writing nonfiction and read from his award-winning book *Writing Gordon Lightfoot*.

Broadway Theatre

In partnership with The Broadway Theatre, the ICCC hosts a monthly film series that provides new opportunities for the University of Saskatchewan's faculty, staff and students to connect with the broader community.

2015/2016 Featured Films

September: *Naomi Campbell*

October: *Fractured Land*

November: *Nineteen Eighty-Four*

January: *Ascenseur pour l'échafaud*

February: *A Midsummer Night's Dream*

March: *Unfixed & Infinite: Short Dramas*

by Indigenous Women

NAOMI CAMPBELL
A trans woman from Chile named Yermén tries to formulate a plan to get sex reassignment surgery.

Presented by ICCC & The Broadway Theatre

Tuesday, Sept. 22, 7 PM

Join Manuela Valle-Castro, ICCC Visiting Fellow, and guests for a discussion following the film.

The Broadway Theatre
Admission: \$7.00
Senior & Students: \$5.00
Doors open at 6:30 PM

All Welcome

Department of Music Transcribes and Performs Unpublished Musical Score

Darrin Oehlerking (Music), in collaboration with Amber Grant, and with support from the ICCC's Graduate Catalyst Award, transcribed and edited a recently discovered piece "Concert Overture in F Minor" by Charles O'Neill. It is unknown if the piece of music had been performed since its world premier in 1932, but the University of Saskatchewan Wind Orchestra has brought it to life in performance twice since the transcription has been complete.

Research Scholarly & Artistic Work

Art and Art History Students partner with University of Southern Queensland on Antipods: Magical Creatures with Backward Feet

The ICCC Linking Fellowship enabled Beata Batorowicz from the University of Southern Queensland to visit Canada and work extensively with Professor Susan Shantz (Art and Art History) and her students on Antipods: Magical Creatures with Backward Feet. This international artistic collaboration proved to be fruitful both for students at the University of Saskatchewan and for Batorowicz's students at USQ.



Digital Humanities Emphasizes the Cultures of Reconciliation Project

Federica Giannelli, with support from the ICCC Graduate Catalyst Award, worked closely with Professor Len Findlay (English) on the Cultures of Reconciliation Project. She worked with eMAP to 'indigenize' the Land, Peoples, Justice website through this endeavour to create "a powerful social message about reconciliation by using the medium of digital humanities."

Dione Joseph Returns to U of S as part of the ICCC's 2015 Aboriginal Fellowship Award

Moira Day (Drama) first brought Dione Joseph as an Aboriginal Fellow in Residence to the U of S drama department from New Zealand where she is a practicing artist and scholar in 2014. Joseph returned in September 2015 to continue her work as a guest instructor aiming to bring a transnational perspective to students working in drama. She delivered a public lecture and collaborated with local Metis filmmaker Marjorie Beaucage to produce a conference paper at The Performing Turtle Island Fluid Identities and Community Continuities conference.

Website Creates Central Hub for Handwritten Recipes

The ICCC provided funding for a working group to assist The Recipes Project, an online database focused entirely on recipes, their transcription, and international scholarly collaboration. Lisa Smith (History) and her team worked closely with Peter Robinson (English) to employ the Textual Communities platform in order to focus on student training and public access for the material.

For more success stories:
artsandscience.usask.ca/iccc/success/

Postdoctoral Fellow

Elizabeth Scott



Elizabeth Scott is a modern British historian who has been named as the second U of S ICCC postdoctoral fellow. She grew up in a family that was interested in the past.

"My dad came to Canada in 1976 from London and always taught us about the British past," she observed during a recent interview. Her mother, meanwhile, was a voracious reader of 19th-century British fiction.

"I've always felt pulled as the child of an immigrant to explore my Britishness. I never felt quite Canadian or British but something in between. Perhaps not coincidentally then, my doctoral work focused on the history of British-Canadian relations around immigration."

As part of her interest in the historical colonial relationship between Britain and Canada, she investigated the charitable emigration schemes which, in late 19th-century London, were viewed as potential solutions to the urban poverty that plagued the city. Her postdoctoral project expands that work to farther-flung parts of the British Empire: Ceylon; The Straits (Penang, Malacca, Singapore); and Dingding (along the Malaysian corridor).

"I always tell my students there is a history of 'everything' which gives the scholar such creative freedom," Scott explains. "The past explains and accounts for our current condition, be it political, cultural, economic; studying history has given me a deeper grasp of the big ideological forces in our world like patriarchy, capitalism, democracy, colonialism, feminism."

"These forces have had tremendous

impacts on gender constructs, race relations, and human rights. History has really clarified my own vision, values and I how operate in the world as a person concerned with social justice and human rights. I come out of the school of historical thinking that we call the new imperial history, one that is highly critical of empire. We consider the way that imperialism oppressed indigenous species to extract resources and settle new communities."

In the process, she examines how health and environment were impacted, "not to celebrate (the notion of) empire but to consider how empire was problematic."

"We draw on historic and geographic methods, using software that creates maps and spatial data, which gives us a chance to think about the past spatially. This opened me to thinking about how migrants interacted and reacted with the spaces and places they encountered, and about connections between human movement and the physical and ecological environment in this colony," she says.

"Colonialism was tangible (in those situations). Because I study migration and used to work as an immigration officer ... I see so many parallels between the 19th-century migrants I study and the clients I worked with at Citizenship and Immigration Canada. We

obviously live in a very different time but basically these are families looking for a better life or were displaced by conflict and trauma or fell in love with someone from a different country – and all kinds of other unique stories in between. Their stories are often eerily similar, which I find fascinating."

Scott is using the Trading Consequences database (her supervisor, Jim Clifford, was one of the creators of this site, which uses thousands of documents to explore commodity trading in the 19th-century British Empire) to search through correspondence. Her goal is to understand what it was like for those transplanted scientists, writers, journalists and workers to live in a figurative hothouse.

"What emotion can we extract from the letters? What can we learn about environment? What did migrants think? What did they think they wanted to do to it and extract from it for Britain?" she asks. "I am particularly interested in using online research tools traditionally used for genealogical research, like www.ancestry.com, to track migrants and explore their stories."

story by dee Hobsbawn-Smith



Aboriginal Fellowship Elle-Máijá Tailfeathers

In February 2016, the ICCC's Aboriginal fellowship helped bring Blackfoot-Sami filmmaker Elle-Máijá Tailfeathers to campus to participate in a screening of her work, a panel discussion, and as a featured guest in Tasha Hubbard's Honours seminar class Indigenous Women's Media. Tailfeathers is recognized as one of the most exciting emerging Indigenous filmmakers in Canada. Since 2011, she has developed an array of thought-provoking films on topics such as violence against Indigenous women and environmental justice. Her academic, activist and creative work further contributes to the important conversations

taking place at the University of Saskatchewan in light of recent projects such as The Redress Project and Walking with Our Sisters, both of which highlight the issue of missing and murdered Indigenous women. In her film *A Red Girl's Reasoning*, Tailfeathers represents a provocative stance on this issue, imagining an Indigenous woman taking justice into her own hands. In conjunction with PAVED Media Arts and CNYC (Core Neighbourhood Youth Co-op), screenings of Tailfeather's films were followed by a roundtable discussion between local Indigenous writers, artists and filmmakers.



Linking Fellowship Noushad Kunju

The ICCC welcomed Noushad Kunju, an associate professor at India's University of Hyderabad in the Department of Theatre Arts, for a one-week exchange visit to Saskatoon in mid-January to conduct classes at the University of Saskatchewan's Department of Drama. His classes, offered to 30 third- and fourth-year drama students, were in voice, acting and theatre.

Kunju drew on a complex weave of theatre arts drawn from diverse Eastern dramatic disciplines he has studied: kalaripayattu, martial arts originating in Kerala, India that have influenced Indian theatre styles; kathakali, the resulting stylized Indian dance drama; Japanese Noh and Kabuki; wayangwong, Indonesian theatre; Huju, Chinese Shanghai opera; and Bharatanatyan, classical Tamilnadu Indian theatre.

Kunju was hosted by Professor Dwayne Brenna of the drama department, who had been part of a delegation of faculty and staff from the U of S to India in November 2013 to initiate partnerships with Indian universities. Brenna taught a course about masked theatre at the University of Hyderabad, and was pleased to return the favour to Kunju.

"Benefits to the Saskatoon acting students are several," Kunju commented. "They learn energy breathing, classical techniques, and the secrets of acting. By that, I mean the inner discipline an actor explores inside the studio before getting on stage. To be in the moment, as opposed to the Western approach, which is a state of doing, not being."

Kunju observed that physical discipline forms the core in any dramatic study, and cited as examples the importance of the human body in classical Indian texts, and the role of breathing as the primary underpinning to learning physical gestures and facial expressions. "This approach to dramatic techniques could easily be superimposed on productions of Shakespeare and Beckett," he said.

At the week's conclusion, students presented an afternoon performance that included work based on "The Blind Age," a classic Indian text by Dharamvir Bharati, and dialogues based on the Rasas, nine representations that incorporate facial expressions, gestures and internal monologue.

"This teaches drama students to be more agile inside, to be with their imaginations," Kunju explained.

story by dee Hobsbawn-Smith

Aboriginal Fellow in Creativity

Susan Aglukark



Juno-winning musician and northern advocate Susan Aglukark knows a thing or two about touring and the rigours of life on the road.

Named the ICCC's Aboriginal Fellow in Creativity, Aglukark travelled a long way from her home town of Arviat, Nunavut, to the U of S campus. As the Aboriginal Fellow, Aglukark mentored students in the Aboriginal Student Achievement Program,

delivered a Fine Arts Research Lecture Series in Music and conducted a class titled "In the Company of Music" between January and March 2016.

"I see the class as being about the journey of finding your creative self through music, learning how to use art as a tool to keep you focused on goals and dreams," Aglukark said during a phone conversation. "I hope the students learn that one-hit careers do not a wealthy person make."

In the first month of the course, the celebrated musician discussed "how I found myself accidentally in a career, how quickly the choice became using art as a healing tool." The second month addressed her views on how the artist must become a business partner.

"Especially as a solo artist," she said, "the band and crew, manager and agent, everyone gets paid; it becomes necessary part of the equation."

Part three examined technology that has changed the music industry and how to integrate it into a career.

Aglukark has first-hand experience of the music industry's downsides. "Burnout," she said bluntly. "We forget to take care of ourselves as artists. Often we give up the art to take care of a paying gig. Then we wonder, where did the time for myself go?" The other culprit is music's business side. "I would say sixty to seventy percent of musicians are bad at business. We find people who will take care of it for us and are loyal. I had to do it for a time, but that energy has to come from somewhere."

Arviat is located on the northwestern shores of Hudson Bay in Nunavut. Aglukark got her start singing in the choir of her Inuit preacher father's Pentecostal church congregation,

and sang along at home with country, gospel, bluegrass and Christian music. After high school, Aglukark travelled south to Ottawa and took a job as a translator with the former Department of Indian and Northern Affairs.

Her music career's beginnings were "very fast and sudden," she said, springboarding from two independent CDs to a music video which became a Much Music hit; she subsequently signed with a major label. In the ensuing years, collaborations and acclaim, including two Junos, established Aglukark as a major Canadian music star.

But music has not defined Aglukark's life. She has exercised her social conscience in many ways, most of which are addressed at improving northern life, and was made an officer of the Order of Canada in 2004. Seven CDs, thousands of miles, countless performances and 25 years later, Aglukark is as much honoured as a speaker and advocate for the people of Northern Canada as for her music. She's also once again an independent artist, looking for ways to raise money to get into the studio to record her next album.

"The point is to make art: to paint, sew, bead—anything to make art to feed the soul," she said. "Even on the road, I squeeze in time to be creative." Ultimately, she added, "we hit a crossroads. Is it art or is it paying the bills? We forget very easily."

story by dee Hobsbawn-Smith

Awards, Grants & Fellowships

Aboriginal Scholarships

Tasha Hubbard (English) for Elle Maija Tailfeathers. Aboriginal Fellowship (Sept 2015)

Priscilla Settee (Indigenous Studies). Kitocikewin. Aboriginal Fellowship (April 2016)

Tasha Hubbard (English) for Marilyn Dumont. Aboriginal Fellow in Creativity (April 2016)

Alberta-Saskatchewan Research Collaboration

Geoff Cunfer (History). Settling the North American West. AB-SK Collaboration (April 2016)

Community Fellowships

Winona Wheeler (Indigenous Studies) for Alex Williams. Community Fellowship (Sept 2015)

Dean McNeill (Music) for Chad Linsley. Community Fellowship (January 2016)

Kathleen Solose (Music) for Philip Hansen. Community Fellowship (January 2016)

David Edney Fellowship

Carol Greyeyes (Drama) for Darlene Auger. David Edney Fellowship. (April 2016)

Graduate Catalyst Award

Allyson Glenn (Art and Art History). Vorres Museum: Canadian Artist in Residence. Graduate Catalyst Award (January 2016)

Susan Dieleman (Philosophy) for Melanie Bayly. Graduate Catalyst Award (April 2016)

Graduate Student Fellowships

Lisa Vargo (English) for Jillian Baker. Graduate Student Fellowship. (April 2016)

Linking Fellowships

Darrin Oehlerking (Music) for Tom Davoren. Linking Fellowship (Sept 2015)

Frank Klaassen (History). Pre-Modern Magic: Materials and Imagination. Linking Fellowship. (April 2016)

Working Group

Erika Dyck (History). History of Medicine Seminar & Workshop. Working Group (September 2015)

MJ Barrett (SENS). Transcending the Human-Nature Divide. Working Group. (Jan. 2016)

Ryan Walker (Geography and Planning). Urban Change. Working Group. (Jan. 2016)

Looking Ahead

NEW: Internship in Librarianship

Partnering with the Murray Library, the ICCC will help launch the new librarian internship to be offered in January 2017.

This 3 CU library internship offers undergraduate students a chance to engage in experiential learning of the library profession and gain valuable work experience in librarianship while gaining credit toward their degree. Students will attend seminars, prepare assignments, and complete work experience projects throughout the term.

University of Saskatchewan librarian Candice Dahl will be the course instructor, while other librarians will serve as workplace supervisors and oversee the experiential component for interns.

For 2016/17

The ICCC was sad to see Sabrina Kehoe, Associate Director of the ICCC, move to another position on campus in December 2015, and we are grateful for all her work to help build the ICCC over the years. We welcomed Jenn Morgan and Justine Gieni as coordinators in 2016, who have helped the ICCC moving forward.

We're excited about a new chapter opening up for the ICCC in this transitional year. We are conducting a review of the centre, and anticipate hiring a new director with a strong vision for the ICCC in spring 2017.

We will continue to host exciting community events, and support innovative artistic and research initiatives and programming.

Contact

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Governance

The management 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 decision and emerging trends and opportunities.

Members of the Management Committee (2015-16)

Allison Muri
Sabrina Kehoe
Darrin Oehlerking
Jenn Morgan
Jon Bath
Keith Carlson
Dean McNeill
Kathleen James-Caven
Jeanette Lynes
Meaghan Hackinen
Justine Gieni

ICCC Online

artsandscience.usask.ca/iccc
website

twitter.com/ICCCusask
social media

ICCC in Physical Space

In the Arts Tower, office 522 is assigned to the administration of the ICCC, specifically the ICCC coordinator. Seminar and meeting rooms 1007 and 1008 are managed by the ICCC as well as a shared office for visiting scholars and students in the Arts Tower and MacLean Hall.

Report design: Meaghan Hackinen

Gaps

In lucid moments
her arms are free
no longer strapped
to the bed.

Skin drenched bones jut
from her faded olive sleeves
curled fingers of an open hand.

Shallow tributaries cross
her washed-out forehead
sunken eyes narrow.

We stare.

She scrunches her face
trying to figure me out
the shared features
dealt through generations.

She does not recognize
the scars on my teenage skin
or the name I repeat
over and over.

At the end of the bed
I fold black-rimmed glasses
untangle the elastic
holding back sorrow and hair.

We stare.

She rests a finger
against her temple
skin limp and failing,
pinpointing
where the pages scrawled with
my existence
are being torn from the spine
shredded and dispersed.

We stare.

by Shannon McConnell

