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## AIMING TO SUCCEED

Concordia graduate students get a head start on their after-school career paths thanks to GradProSkills.

By Lucas Wisenthal



## STREET ART OR PUBLIC NUISANCE?

Graffiti can be urban blight or vivid street art. Concordia experts enter the debate.

By Patricia Maunder



## CELTIC, CANADIAN AND CONCORDIAN

With a newly launched major, Concordia's School of Canadian Irish Studies offers students a sprawling range of courses on the Emerald Isle and its Canadian diaspora.

By Barbara Black



## MAKING THINGS PERFECTLY QUEER

The multi-volume Queer Film Classics series, edited by Concordia's Thomas Waugh and Matthew Hays, examines a diverse catalogue of gay- and lesbian-themed movies.

By David King



## DESIGNED TO BE DIFFERENT

From the classroom to online forums, Concordia's Department of Education brings its own slant to teaching teachers.

By Jake Brennan



## FACULTY SPOTLIGHT: FINE ARTS

The faculty celebrates the many recent accolades of its studio arts faculty, students and alumni.

By Liz Crompton



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**Cover:** A graffiti-covered Montreal building – increasingly common and controversial

**Credit:** Linda Rutenberg

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- 3 EDITOR'S VOICE
- 4 LETTERS
- 5 CONCORDIA NEWS
- 38 ALUMNI NEWS
- 40 CLASS ACTS
- 46 WORDS & MUSIC
- 48 ENOUGH SAID

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## SETTING AN EXAMPLE: Producing champions



"I run a thriving Montreal business called Truck 'N Roll, which specializes in transportation for the performing arts. As someone who played high-level hockey, I recognize how my sports experience — along with my Concordia education — contributed to my success.

I greatly appreciate the dedication it takes to be a student-athlete. That's why I believe it's important to give back and to support varsity athletics.

Five years ago I attended a Concordia benefit where I met Stingers football coach Gerry McGrath. We talked about student-athletes and I asked what could be done to make our team the best. That's when the idea of the Champions Club unfolded.

The main goal of the club is to raise money for student-athlete scholarships and bursaries. In the last four years, through the annual Champions Club Dinner we've raised \$250,000 — which is outstanding.

However, it's not just about the money. I greatly enjoy getting to know the students. These young people will go on to be tremendous ambassadors for Concordia. Many former Stingers have performed at the highest level of national and international competition — and many more have achieved great success in other fields. They proudly carry the Concordia legacy.

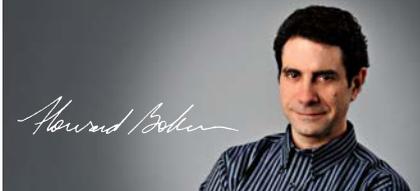
I think our role as alumni includes helping these student-athletes shine in their sport as well as in the classroom and in life. That means attending games, volunteering our time and, importantly, providing financial support.

The Champions Club started with the football team and now we'd like to create a similar program to encompass all Concordia's varsity sports. I'm trying to bring passion to the university, and I'm proudly doing it through athletics."

**Ghislain Arsenault, BComm 85**

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## Cross-multi-disciplinary

Since his arrival last summer, Concordia President Alan Shepard has often spoken of the distinct upper hand enjoyed by the university due to the frequent collaboration between its professors and researchers across all fields. As he said in the fall issue of this magazine: "This is the time for urban universities like ours. It's a time for work that crosses disciplines. That's a real strength at Concordia."

Universities are by definition — as the root of their name implies — universal, or *multidisciplinary*, that is, relating to or making use of several disciplines at once. However, areas that bridge fields — *cross-disciplinary* — are newer phenomena.

It's easy to spot these crossing disciplines in any *Concordia University Magazine* or Accent e-newsletter. The winter 2012-13 magazine issue featured food experts from Concordia's Centre for Interdisciplinary Studies in Society and Culture (see "Thought for food" on page 25), and highlighted professors of design and computation arts, religion, marketing, and engineering and computer science.

This issue profiles Concordia's GradProSkills program, which recognizes the need for all graduate students — from aerospace to theological studies and everything in between — to learn after-graduation skills such as management and leadership (see "Honing their skills" on page 10). We also spotlight the School of Canadian Irish Studies (see "Celtic, Canadian and Concordian" on page 22), the only program of its kind in Canada. The school, which now offers a major, presents courses in academic areas as varied as literature, geography and theology.

In all, quite a mix.

Most areas of academic study remain based in their own discipline, of course — math students still have to focus on math, chemistry students on chemistry, and so on. Yet increasingly, academics who are able to work closely with colleagues from other departments, or even their own, gain many benefits. This issue profiles the Department of Education (see "Designed to be different" on page 30) and four of its faculty members, whose research interests range from teaching early childhood educators to investigating how metal music fans interact online. Their cooperation expands their own knowledge base. They in turn pass that along to make better informed and rounded students, or apply it to research that will have wider societal relevance.

Alumni magazines are suited to taking advantage of universities' multi- and cross-disciplinary nature. By covering Concordia's many streams rather than focusing on one topic, like a trade magazine, this publication can offer something for everyone — or try to.

A recent alumni magazine readership survey by the Council for Advancement and Support of Education confirmed that alumni magazines serve as graduates' main link to their alma maters and



are their primary information source about the institutions. That means that this magazine's role is to communicate and reflect Concordia's assets: dynamic research, standout faculty and students, high-achieving alumni and important community outreach, along with its cross-disciplinarity. Finding such examples will never be a problem. ■

## Concordia

*Concordia University Magazine* welcomes readers' comments. Letters should include the writer's full name, address, school(s), degree(s) and year(s) of graduation for alumni. Letters may be edited for length and clarity. No letter will be published without the full name of the correspondent.

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### IRANIAN DIFFERENCES

The section titled "True to its Muslim roots" in the article "Deck the malls" (winter 2012/13, page 16) refers to the pre-Islamic No Ruz, the Iranian New Year. In fact, for Iranians, its celebration actually represents the antithesis of being "true to Muslim roots."

Moreover, despite the article's prominent reference to Iranian culture, no mention is made that Concordia is home to a Centre for Iranian Studies ([iranianstudies.concordia.ca](http://iranianstudies.concordia.ca)), the only one in Canada.

**Richard Foltz**  
Professor and Director,  
Concordia Centre for  
Iranian Studies

### GENETICALLY MODIFIED DANGER

Regarding "Epicurean adventure or environmental outrage" (winter 2012/13, page 29): It is an outrage that we in North America are unable to determine whether the grocery items we buy are genetically modified. In Europe, customers have this right and may choose to buy genetically modified food or not.

The public may be unaware that genetically modified organisms (GMOs) are problematic in more ways than one. 1) Although the industry has been saying that GMOs are good for us, independent studies disagree. Of course, these studies are immediately attacked by powerful interests as being unreliable. 2) The unmistakable effect of growing GMO food is the proliferation of huge weeds, necessitating the ever greater use of pesticides. 3) The harmful tyranny of corporate interests pertaining to this issue is manifesting itself in other ways as well. Should an independent farmer's fields happen to be in the path of wind, they may become infected by foreign GMOs.

For example, Saskatchewan farmer Percy Schmeiser unsuccessfully sued neighbouring agricultural giant Monsanto after he discovered genetically modified plants blown onto his property.

Apparently our judicial system is not as independent as it is believed to be.

**Kazimiera J. Cottam, BA 64**  
Nepean, Ont.

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LEFT TO RIGHT: JIM PFAUS, ANDRÉ PICARD AND NAOMI WOLF ONSTAGE FEBRUARY 7 AT CONCORDIA'S D.B. CLARKE THEATRE.

## NAOMI WOLF AND JIM PFAUS TALK SEXUAL DESIRE

A packed house of 350 enjoyed a lively, often humorous exchange between author Naomi Wolf and Concordia psychology professor Jim Pfaus at Concordia's D.B. Clarke Theatre on February 7. The talk, called "Sexual desire and the effect of neurochemicals on behaviour," was the first of the four-part Concordia University-Globe and Mail National Conversation Series on Aging Well.

The *Globe and Mail's* André Picard moderated the frank conversation between Naomi Wolf, author of *The Beauty Myth* (2002) and *Vagina: A New Biography* (2012), and Pfaus, a member of Concordia's Center for Studies in Behavioral Neurobiology.

The series continues on April 18 with a talk about mental health and the workplace; and wraps up on May 1 with a discussion on how embracing a healthy lifestyle through your later years can help you stay physically and mentally sharp. To watch videos of past talks and find out more about upcoming events, visit [concordia.ca/talks](http://concordia.ca/talks). ■

## IMPROVING YOUR HEALTH BY COMING OUT

A new study headed by a Concordia graduate dispels an old notion about lesbians, gays and bisexuals (LGBs) who come out. Rather than adding anxiety, as many believe, the study found that LGBs who reveal their sexual identities are healthier mentally and physically than those who hide their orientation. However, coming out might only be advantageous when tolerant social policies are in place.

The study's main authors were Robert-Paul Juster, BA (psych.) 06, a doctoral candidate in neuroscience at McGill University, and Sonia Lupien,

director of the Centre for Studies on Human Stress at Montreal's Louis H. Lafontaine Hospital. They examined 20 biological markers to assess mental and physical health of the subjects. Juster concentrated on the cortisol hormone, which is released in response to stress. In excess, however, it can result in negative physiological changes.

Published in January in *Psychosomatic Medicine*, the study discovered that gay and bisexual men experience fewer depressive symptoms than heterosexual men. LGBs who are open about their sexual orientation also demonstrated



lower levels of psychiatric symptoms than those who kept it a secret.

Juster's findings conclude that social policy plays a key role: "Societies must endeavour to facilitate self-acceptance among LGBs by promoting tolerance, progressing policy and dispelling stigma. This may no longer be a matter of popular debate but of public health." ■

## GROWING UP BILINGUAL

Language mixing — using elements from two languages in the same sentence — is frequent among bilingual parents and could pose a challenge for vocabulary acquisition by one- and two-year-old children, according to a new study by Concordia assistant professor of psychology Krista Byers-Heinlein. Those results are likely temporary, however, and are often counterbalanced by cognitive advantages afforded to children raised in a bilingual environment.

Until recently, little has been known about how often parents switch between languages when interacting with their toddlers, and how that influences vocabulary size.

Byers-Heinlein, who is also director of the Concordia Infant Research Laboratory and a member of the Centre for Research in Human Development, and Janet Werker's Infant Studies Centre in Vancouver, worked on the study. It found that 90 per cent of parents reported mixing languages in interactions with their children for such reasons as when there was no adequate translation or they were not sure of a word.

It also revealed that exposure to parental language mixing predicted significantly fewer words understood in the younger children, and marginally fewer words spoken in the older children. "High rates of language mixing make it harder for children to categorize words they hear," Byers-Heinlein explains. "That could lead to slower word learning and smaller vocabularies." However, she adds, "Studies comparing monolingual and bilingual infants have shown that bilinguals are more adept at switching between strategies and are more able to learn two rules at the same time." ■

— Cléa Desjardins



DAVID WARD

RESEARCH BY CONCORDIA ASSISTANT PROFESSOR OF PSYCHOLOGY KRISTA BYERS-HEINLEIN INDICATES THAT GROWING UP IN A BILINGUAL HOUSEHOLD HAS LONG-TERM BENEFITS FOR YOUNG CHILDREN.

## CONCORDIA MOURNS PASSING OF LEONARD ELLEN

Leonard Ellen, LL.D., one of Concordia University's most cherished supporters, died on March 13 in Florida at age 87. Ellen is survived by his wife of nearly seven decades, Bina, as well as their three daughters and large extended family. "The loss of Leonard Ellen will be felt deeply throughout Concordia and Montreal," says Concordia President Alan Shepard. "He was a true gentleman who was passionate about our university and his city."

Ellen made his mark as a businessperson, philanthropist and volunteer. He joined Concordia's Board of Governors in 1986. He soon became a member of its capital campaign committee and, in 1992, one of the Concordia University Foundation's first directors. "Leonard championed Concordia in its formative years," says Norman Hébert Jr., BComm '77, chair of the Board.

Ellen contributed to a long list of Concordia campaigns, scholarships and bursaries, among other areas of support. Avid art collectors, the Ellens were inspired to make an instrumental donation to support Concordia's art gallery when it relocated to the J.W. McConnell Building in 1992. In honour of their role, it was renamed the Leonard & Bina Ellen Art Gallery. ■

— Howard Bokser



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## IMMIGRANTS: HIGHLY EDUCATED, UNDERPAID

The cab driver who was an engineer in his home country, the gas station attendant who used to teach physics, the cashier who trained as a pediatrician. New immigrants repeatedly find themselves in jobs for which their level of education outstrips the requirements, meaning a major loss for the Canadian economy.

In a paper recently published in the peer-reviewed open-access journal *ISRN Economics*, Mesbah Sharaf, an assistant professor in Concordia's Department of Economics, found that two thirds of recent immigrants to Canada possess more education than their jobs require.

Using data from the most recent Longitudinal Survey of Immigrants to Canada, Sharaf measured job-education mismatch for new Canadians. He found that six months after their arrival, 76.3 per cent of men and 71.8 per cent of women have more education than their jobs require. Sharaf explains that "new immigrants face barriers like lack of work experience and having few contacts in the Canadian labour market. They often don't possess the necessary language skills and lack the social networks that could help in finding better jobs." Other reasons include lack of recognition for foreign experience and credentials, costly accreditation and licensing requirements by professional associations and poor source-country schooling quality.

Yet there is reason for hope. Sharaf's research proves that the incidence and intensity of over-education decrease with the length of an immigrant's stay in Canada.

Because over-educated workers suffer from high job dissatisfaction, increased absenteeism, low productivity, poor health, job instability and low wages, the problem costs the economy up to \$5 billion a year, according to the Conference Board of Canada. "It could really help the economy if the government directed resources toward closing the job-education gap for recent immigrants," says Sharaf. ■

— Cléa Desjardins



CONCORDIA ASSISTANT PROFESSOR OF ECONOMICS MESBAH SHARAF.

## ALUMNI TAKE HOME FILM AWARDS

*Rebelle (War Witch)*, written and directed by Kim Nguyen, BFA 97 (right), and produced by Pierre Even, GrDip (comm. studies) 90, collected 10 Canadian Screen Awards, including best motion picture, in Toronto on March 3. Nguyen earned best director and original screenplay awards, while Nicolas Bolduc, attendee 94, won for achievement in cinematography.



The poignant drama, now available on DVD in Quebec, received a prestigious Academy Award nomination for Best Foreign Language Film in January. The film tells the story of 12 year-old Komona, played by exceptional newcomer Rachel Mwanza. Komona, who can see ghosts that warn her of approaching enemies, is kidnapped by African rebels and forced at gunpoint to kill her parents and fight as a child soldier.

*Rebelle* is the fourth feature film for Nguyen, a graduate of the Mel Hoppenheim School of Cinema. ■

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**CONCORDIA GRADUATE DISCOVERS UNPUBLISHED NOVEL**

It wasn't so much an "aha!" moment as guarded optimism when Concordia alumnus Jean-Christophe Cloutier, BA 05, picked up a 1941 manuscript whose provenance was eventually traced to Harlem Renaissance writer Claude McKay. McKay is regarded by literary experts as one of the foremost left-leaning black intellectuals of his age.

Cloutier made his discovery while working as an intern at Columbia University's Rare Book and Manuscript Library. As a Columbia graduate student in English and comparative literature, he had been sorting through a collection of the papers of American publisher Samuel Roth.

That was in 2009. Since then, Cloutier and Brent Edwards, his dissertation advisor and Columbia University English professor, have established that the novel is authentic. The discovery even garnered the researchers a headline in the *New York Times*.

The manuscript, titled *Amiable With Big Teeth: A Novel of the Love Affair Between the Communists and the Poor Black Sheep of Harlem*, offers a snapshot of Harlem in 1936, the year in which the satire is set.

The authentication process took Cloutier and Edwards to multiple libraries and five U.S. universities over a two-year period. "Between teaching and our other obligations, we scoured archives with McKay-related materials around the country," Edwards said.

Independent experts who sought to verify the manuscript's provenance have called the discovery major.

Cloutier, a graduate of Concordia's Liberal Arts College, described his odyssey and find as a "guide to history." Edwards believes the discovery will deepen scholars' understanding of McKay's later career and raise questions about other hidden gems. "Part of the lesson of this find is the degree to which archives are the tip of the iceberg. There is a lot we don't know," he said. ■

—Scott McCulloch



BRENT EDWARDS AND CONCORDIA GRADUATE JEAN-CHRISTOPHE CLOUTIER, RIGHT. CLOUTIER UNEARTHED A 1941 MANUSCRIPT BY IMPORTANT HARLEM RENAISSANCE WRITER CLAUDE MCKAY.

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# Aiming to succeed

Concordia's GradProSkills program helps graduate students hone their career skills

By Lucas Wisenthal

Photos by Joseph Dresdner

Given his experience as a history professor and, more recently, Concordia's vice-president of Research and Graduate Studies, Graham Carr is keenly aware that the transition from the classroom to the workplace can prove difficult for many graduate students.

"As a graduate or doctoral student, you tend to be very focused on your research," Carr says. "And, frankly, the people you're working with — the faculty members and the researchers — are encouraging you to think in those terms as well."

That could leave many with advanced degrees not fully ready for the world outside the classroom. "For several years, people in the graduate studies community have been talking about the need, with rapid changes in the workforce, technologies, the nature of work and the globalization of work opportunities, for students in graduate programs to gain additional skills that will help prepare them for the workplace and the adaptations that are coming their way," Carr says.

According to the Canadian Association of Graduate Schools, proficiencies needed by graduate students include "life skills, communication skills, interview skills, project management skills and leadership skills," Carr explains. "These are often referred to, misleadingly, as soft skills. They're not. They're essential skills. So the question is, what can we add that will provide students with a broader, more rounded capability to prepare themselves for the future?"

The university's answer was GradProSkills, an expansive suite of workshops and seminars led by on-campus and external providers and designed to give students the tools to excel inside the academy and out. The initiative has so far drawn more than 10,000 registrations by 2,900 individual students for nearly 600 workshops on everything from time management to language training to career building.

Despite its breadth and size, the program was conceived and launched in under a year. In January 2011, a student-driven working committee of graduate students — MAs, PhDs and a postdoctoral fellow — representing each of the four faculties, met to discuss an initiative to meet graduate-student needs. "We were given literally a two-sentence mandate," says Laurie Lamoureux-Scholes, director of GradProSkills. "Build a suite of training workshops. And can you have it ready by May 1?"

The steering committee at the root of GradProSkills, formed in fall 2010, consisted of Carr, former associate vice-president of Strategy and Operations Carole Brabant, vice-provost of Teaching and Learning Ollivier Dyens, BFA 86, and associate vice-president of Student and Enrolment Services Brad Tucker. At the time, Concordia already had a plan aimed at fewer students. "The groundwork had been laid," Lamoureux-Scholes says. "The idea was understood. There was enough interest in meeting the need that it prompted the steering committee to say, 'Let's try this, but let's try to do it where it actually reaches the full student body.'"

AT RIGHT: PAULA WOOD-ADAMS (LEFT), INTERIM DEAN OF GRADUATE STUDIES, AND LAURIE LAMOUREUX-SCHOLES, DIRECTOR OF GRADPROSKILLS, AT THE PROGRAM'S BISHOP ST. HEADQUARTERS. DEMAND FOR THE YEAR-OLD PROGRAM HAS PROVEN OVERWHELMING.



## UNFOLDING GRADPROSKILLS

The program was designed to unfold in phases. "Phase One, last year, was conceived to bring together partners from across the university and from outside to create GradProSkills' core offering and test the appetite for it out there," Carr says. Partners include Concordia's French-language program *Oui Can Help!* (see the sidebar "Yes oui can" on page 14), the Centre for Teaching and Learning Services, University Communication Services and Advancement and Alumni Relations, and the Montreal Chapter of the International Association of Business Communicators, among others.

Life skills, communication skills, interview skills, project management skills and leadership skills are often referred to as soft skills. They're not. They're essential skills.

Upon launching, though, the group behind GradProSkills discovered that the problem wasn't demand for such workshops: it was supply. "We have waiting lists for most of our workshops," says Paula Wood-Adams, interim dean of Graduate Studies. Phase Two of the program in 2012-2014 will see an increase in offerings from collaborators.

The workshops themselves — led by learning specialists and usually an hour and a half to three hours in length — are geared as much toward a career in the Ivory Tower as they are to work in outside sectors. "Leadership is transferable," Lamoureux-Scholes says. "So are the skills developed through workshops in areas like strategic communication, information and digital intelligence and career building."

The dual emphasis was data-driven, she adds. "The statistics for PhD students — and this holds for Canada, the United States, the Western world — show about three in 10 will find jobs in the academy."

Outside of academia, graduates of master's and doctoral programs must

prove to prospective employers that their education is worth the salary it might command. For those in programs like business and engineering, that means "being as good as you can possibly be and as marketable as you can possibly be," Carr says. "For students in disciplines that are not professionally oriented, GradProSkills can potentially offer an array of skills that allow them to think about employment opportunities they may not have considered."

Students who do aspire to careers as instructors and researchers can take advantage of workshops designed to refine their research and teaching skills. "If you don't have any teaching training,

besides being a teaching assistant, that's not enough anymore," Lamoureux-Scholes says.

The program also preps students for the rigours of their own studies before they begin. Last August, it launched Grad Base Camp, a collection of workshops designed to prepare newly admitted grad students for their classroom experience to come. The sessions covered all aspects of academic life, from ethics to what Lamoureux-Scholes calls the thesis game plan, walking the candidates through the seven steps to a successful paper.

Raymond Jess, who is pursuing an interdisciplinary master's in English literature, history and geography, was immediately sold on the workshops. Jess hopes to pursue a career as a professor. Thus far, he's taken about 10 seminars, including sessions on oral communication in the classroom and tips for teaching and research assistants. "I think one of the main things when you're a graduate student is you pick up a lot of knowledge in class, but you don't pick up a lot of tools

to help you use that knowledge," Jess says. "It's helped me with things like giving class presentations."

## GENERATING INTEREST

About half of Concordia's graduate students come from outside Quebec, and Carr, Lamoureux-Scholes and Wood-Adams would like as many as possible to stay in the province after they graduate. Jess, a native of Ireland, recently attended a workshop about building a career in French. "I might also take a French-language workshop, which is a great opportunity to learn French while living in the province, because I might work in Montreal, where the language is a requirement," he says.

"One of the things we love to do is give our students the sense that Quebec is a place where they can think about a future career," Carr says. "We don't want to be losing students after they complete their studies, and offering second-language French training is a huge step in the right direction."

The chief measure of GradProSkills' success thus far, though, is the overwhelming interest it has generated. As of January, more than 27,000 unique visitors had viewed the GradProSkills website 67,000 times; of them, 6,000 visits were from out of province and almost 7,000 from out of country. "So it's definitely getting out there, as the word goes," Lamoureux-Scholes says.

And soon, the annual reports that graduate students complete will include a self-assessment of the progress they've made in the areas GradProSkills focuses on, taking into account the number of workshops they've attended. Students set to begin their studies will also complete a questionnaire about those skills upon registration, while alumni will eventually provide similar feedback.

GradProSkills, meanwhile, continues to expand. "We would like to create workshops about entrepreneurship," Wood-Adams says. Carr echoes her sentiment. "It could really position students well in an innovation economy" in the decades to come. So, too, would

We love to give our students the sense that Quebec is a place where they can think about a future career. Offering second-language French training is a huge step in the right direction.

an emphasis on what Carr calls global skills — the ability to succeed in a global economy and work comfortably in any international centre of industry. Locally, though, the program is also giving graduate and PhD students an opportunity that often goes overlooked: the chance to socialize. “Being a grad student can be very isolating as you work on your thesis,” Jess says. “One of the good things about GradProSkills is that it gets you in touch with other people who are doing similar stuff.”

Mohammed Alsubaie, a master’s student at the Institute for Information Systems Engineering, attended a networking night held in conjunction with the Young Chamber of Commerce of Montreal. “It was a really excellent experience, networking with young professionals and with my friends,” he says. “I met the president of the chamber and we exchanged business cards. I also met people from a software company related to my field, and we shared some ideas. You never know — these contacts might lead to a job.”

Last fall, another outing saw a group of students, many of them new to Montreal, attend a Stingers men’s hockey game against the McGill Redmen. Lamoureux-Scholes challenged the students to maintain conversation with each other throughout the match. “They’re building a community,” she says. “These are people who wouldn’t have met otherwise, because they’re in



MASTER'S DEGREE CANDIDATE MOHAMMED ALSUBAIE IS AMONG THE MANY GRADUATE STUDENTS TO TAKE ADVANTAGE OF GRADPROSKILLS' SERVICES.

completely different disciplines, and now their paths have crossed. These relationships could potentially lead to research collaborations, to lifelong friends, and it started through a GradProSkills experience. Just like our tag-line says, you really can connect to your future with GradProSkills.” ■

For more information, visit [graduatestudies.concordia.ca/gradproskills](http://graduatestudies.concordia.ca/gradproskills)

— Lucas Wisenthal, BA (journ.) 08,  
is a Montreal freelance writer

OLLIVIER  
DYENS

CHANEL  
BOURDON



## Yes OUI can

Olivier Dyens, Concordia's vice-provost of Teaching and Learning, has long believed that the university's students could benefit from greater fluency in French. So when Quebec's Secrétariat à la politique linguistique approached him and Brad Tucker, associate vice-president of Student and Enrolment Services, about promoting the language on and around the Sir George Williams Campus, Dyens was on board. With that objective in mind, Oui Can Help!, a parallel initiative to GradProSkills and sustained by some of the same funding, was launched in October 2011.

The government, Dyens explains, initially asked Concordia to create more French courses for students. Yet he believed that there were already ample options to choose from, both at the university and elsewhere. "We said that what was probably needed is a body to make sense of all of these courses," he says.

With the funding it received, Oui Can Help! began offering undergraduate students from outside of the province bursaries to put toward French courses. "We got such an amazing response that we decided, this year, to invest even more money in it," Dyens says. Concordia contributed an additional \$75,000, giving 150 more students the same bursaries, and Oui Can Help! also recently received funding from the Office québécois de la langue française.

"A very big issue the university deals with — and it's no one's fault — is that, often, when students come to Concordia from non-Francophone areas, they focus on their studies and don't take the

opportunity to learn French," Dyens says. They then graduate without the tools to find work in the province. "If they want to stay in Quebec, our society would love to keep them."

With that objective in mind, Oui Can Help! also hosts practical events that promote French, like seminars on building a career in Quebec. The program also has a social aim. "It's really to show students that there's a French culture, and it's something worth learning about, participating in and having fun with."

Chanel Bourdon, BA 03, is coordinator for Oui Can Help! and of Counselling and Development's Francisation program. She organizes various activities and connects students to French-language resources within Concordia and throughout the city, as well as secures long-term partnerships with relevant ministries to increase funding for students. "Since its 2011 launch, Oui Can Help! has experienced exponential growth. Our success means that students can take on a fulfilling career in the province and consequently remain here and make a positive contribution to Quebec society."

Dyens is pleased with the project's progress and believes it will continue to flourish. "Concordia has always been very intimately intertwined with the Montreal community, and I think this is another step in that direction." ■

For more information, visit [concordia.ca/services/counselling-and-development/oui-can-help](http://concordia.ca/services/counselling-and-development/oui-can-help)

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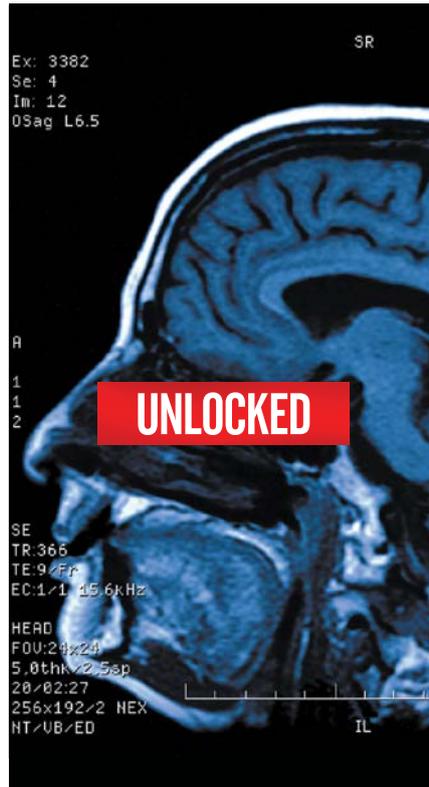
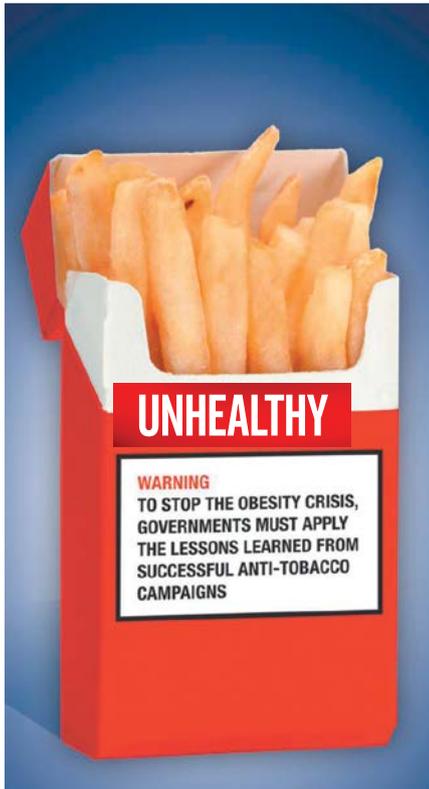
"I contacted Concordia through Planned Giving, to establish a bursary to help women like my mother who choose to return to school in later years to better themselves and give new opportunities to their families."

— Tania Shamy  
BFA 69, GrDip 72, MA 84



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For some, graffiti is a blight on the urban landscape perpetrated by juvenile delinquents.

For others, it's a contemporary expression that should be tolerated, even celebrated — though perhaps not if it appears on their own property, when it likely becomes invasive, potentially costly vandalism.

"Almost every aspect of graffiti writing culture is fraught with contradictions, which is perhaps why it instigates so much debate," says Anna Waclawek, an affiliate professor

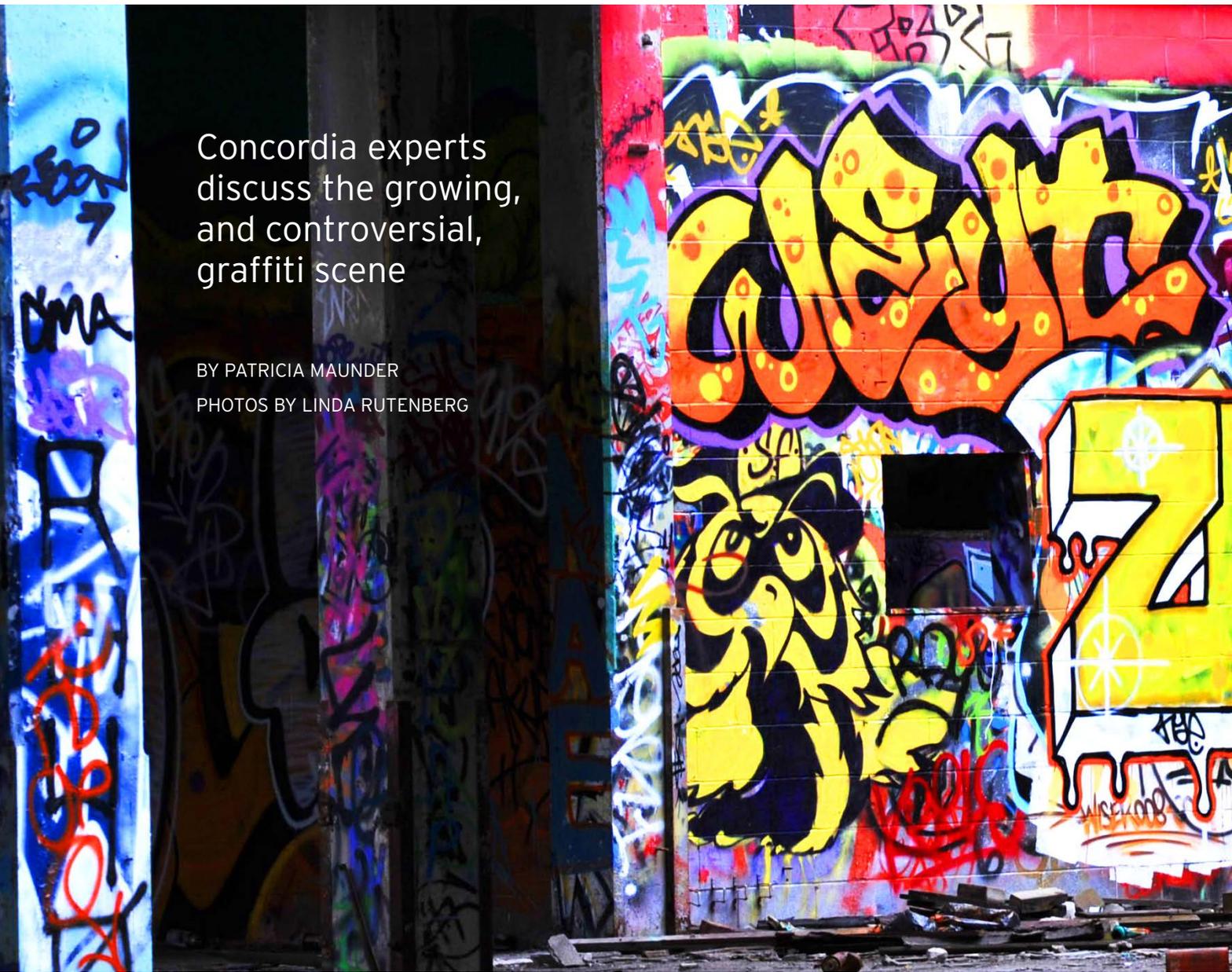
and departmental coordinator for Concordia's Department of Art History.

There are times when the debate is muted, such as in 2008 when a London wall featuring a Banksy stencil was reportedly sold by the building's owner for more than \$300,000. The work of Banksy and other prominent street artists such as Shepard Fairey, made famous by Barack Obama's 2008 Hope campaign posters, now formally appears on gallery walls and fetches high prices. Their kind of eye-catching street cred is something marketers relish.

In other words, while most people consider graffiti criminal, in another guise it can become an art form. Where, however, do we draw the line?

#### GRAFFITI VERSUS STREET ART

To do so, first we must define what graffiti is. Has it anything to do with the Lascaux cave paintings or Pompeii's wall scrawls? Such associations are commonly made by its advocates, says Waclawek. "It is as though making these ancestral connections to the action of writing or drawing on public walls



## Concordia experts discuss the growing, and controversial, graffiti scene

BY PATRICIA MAUNDER

PHOTOS BY LINDA RUTENBERG

# STREET ART OR PUBLIC NUISANCE?



Street art is accessible in every sense of the word and thus attractive to people interested in pushing, breaking or questioning a myriad of socio-political constructs.

infuses contemporary graffiti with some credibility, some canonized link to the past, some ongoing visual narrative. It drives me absolutely bonkers!”

Waclawek, author of *Graffiti and Street Art* (Thames & Hudson, 2011), disputes the links to these antecedents. “They have very little, if nothing, to do with the graffiti movement that germinated in Philadelphia and blew up in New York City in the 1970s,” she explains. “The culture of signature graffiti writing — writing one’s nickname, or ‘tag’ in a highly stylized, mostly illegible manner — is much more connected to modern traditions of advertising and popular culture than cave painting.”

From the United States east coast, graffiti eventually spread to international urban centres, including Montreal, particularly through hip hop culture and skateboard culture, especially in films and publications. As its practitioners created tags in ever more stylized, colourful ways, and figurative elements were incorporated into their work, people began asking: “Is it art?” For the galleries who courted New Yorker Jean-Michel Basquiat in the 1980s, for example, the answer was a resounding yes. Soon the terms *street art* and, less-common, *post-graffiti* were coined for this new form of artistic expression.

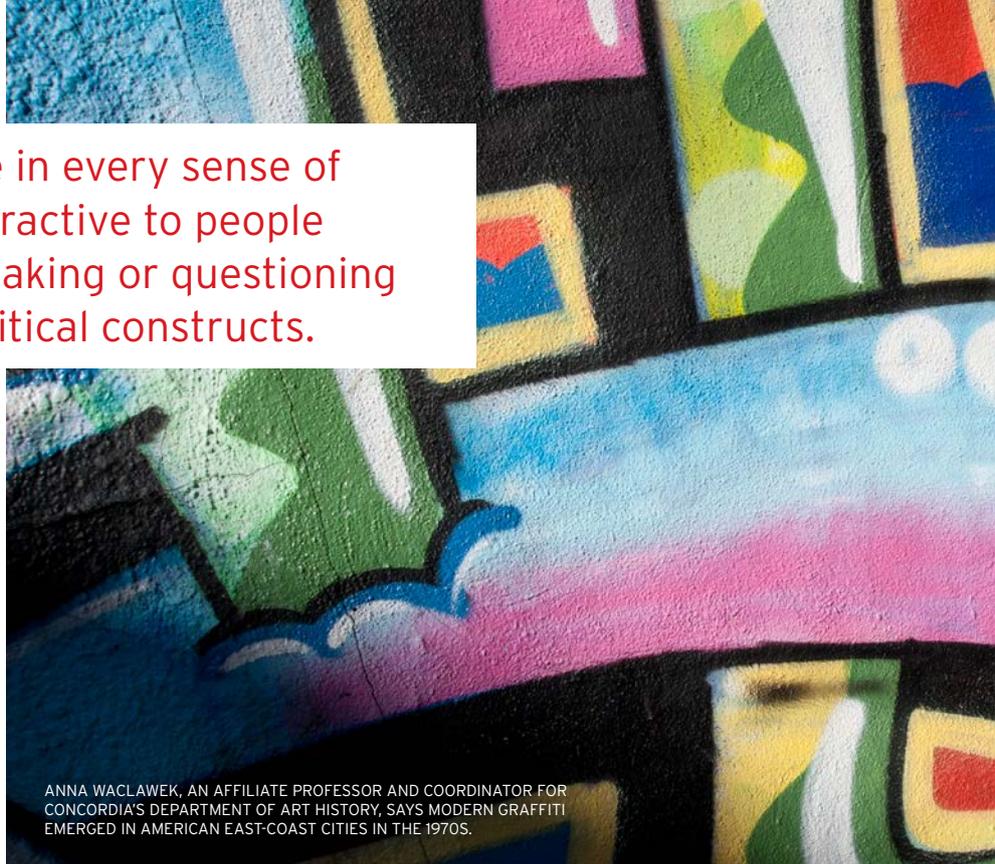
Although some misunderstanding of their definitions remains, graffiti continues to be widely understood as primarily letter-based — indeed, according to Waclawek, those within what they call the “graff” scene usually consider themselves writers rather than

artists; street art can encompass everything from murals and stencils to stickers, tiles, pasted paper and knitted yarn.

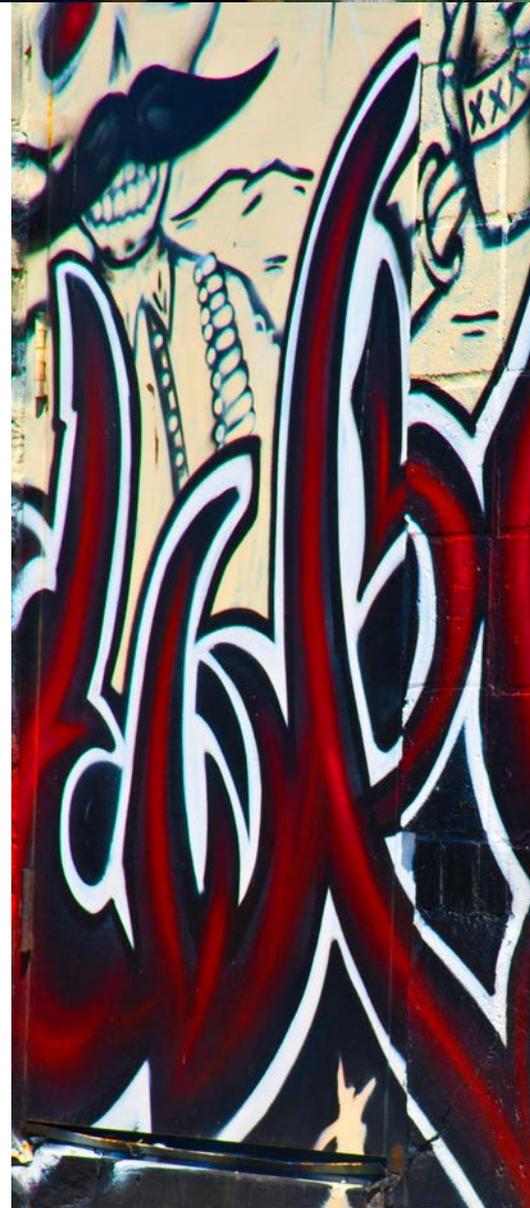
The difference between graffiti and street art is arguably their intent. “Graffiti writers are not looking for validation within a system of prestige outside of their own,” Waclawek says. “Street artists, whether ex-writers, art-school graduates or self-taught creators, engage the general public in the experience of art. Whatever one’s ideals, intention and motivation, the bottom line is that street art is accessible in every sense of the word and thus attractive to people interested in pushing, breaking or questioning a myriad of socio-political constructs.”

#### CRIME TO SOME

Whatever it’s called, is it art or crime? “To answer that it is both only ignites further questions,” says Waclawek. “How is it that graffiti is recognized as punishable vandalism in certain instances, especially when it makes an appearance as a tag or throwie, and yet it’s celebrated through advertising campaigns, numerous commercial



ANNA WACLAWEK, AN AFFILIATE PROFESSOR AND COORDINATOR FOR CONCORDIA'S DEPARTMENT OF ART HISTORY, SAYS MODERN GRAFFITI EMERGED IN AMERICAN EAST-COAST CITIES IN THE 1970S.





products and the general public alike when it manifests itself as a large piece?" (See "A glossary of graffiti terms," below.)

Other contrasts exist within the sub-culture itself, she says: "It functions at once as a rebellious form of expression and an organized, hierarchical scene; it's free and accessible to everyone through our daily navigation of the city, and yet the visual communication through illegible letter-forms ensures that non-writers are not invited into the conversation. Writing one's nickname is an act of authorship, but the writer remains anonymous to the outside world."

Angela Ford-Rosenthal, a lecturer in Concordia's Department of Sociology and

Anthropology, is among the majority of people who feels excluded from signature graffiti's conversation. "I always look at it to try to figure out what it is, what they're trying to say, if their name can be seen in it," she reveals. "I must say I find it quite difficult."

Like many observers, she is also unable to resolve graffiti's art/crime conundrum. An expert in the study of deviance and juvenile crime and delinquency, Ford-Rosenthal says it's hard to define graffiti as deviant behaviour. "It depends, as usual in the study of deviancy, on who's doing the defining."

Most jurisdictions consider graffiti illegal, and therefore deviant. Practitioners, however, consider graffiti legitimate

## WORD ON THE STREET: A GLOSSARY OF GRAFFITI TERMS

**Tag:** small, monochromatic renderings of graffiti writers' nicknames in a highly stylized form, executed in seconds.

**Throw-up, or throwie:** larger but still rapidly executed renderings of nicknames, created using two or three colours and including more elaborate designs and techniques such as shadow and glow effects.

**Piece:** short for masterpiece, large-scale works displaying significant technique and creativity, and usually incorporating figurative elements.

**Paste-up:** paper posters or cut-out designs pasted onto surfaces, usually with flour- or rice-based paste.

**Reverse graffiti:** designs created by cleaning dirty surfaces, usually with a stencil and high-pressure hose.

**Yarn bombing:** knitted or crocheted yarn attached to objects including poles and trees, usually incorporating bold colours and designs.



ANGELA FORD-ROSENTHAL IS A LECTURER IN CONCORDIA'S DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY. SHE QUESTIONS THE WISDOM OF SOME MONTREAL BOROUGHS THAT FORCE BUILDING OWNERS TO PAY TO REMOVE GRAFFITI.



STERLING DOWNEY, A VETERAN OF MONTREAL'S GRAFFITI SCENE AND REGULAR GUEST LECTURER AT ANNA WACLAWEK'S ART HISTORY CLASSES, PICTURED IN FRONT OF ONE OF HIS OWN IMAGES. DOWNEY CO-FOUNDED MONTREAL'S UNDER PRESSURE FESTIVAL IN 1996.

## How is it that graffiti is recognized as punishable vandalism in certain instances and yet celebrated through advertising campaigns when it manifests itself as a large “piece”?

— perhaps *especially* when undertaken illegally. However, as more visually appealing and inclusive forms appear, communities have come to consider at least some of it appropriate, even to the point of officially tolerating it.

“Once it’s condoned by the system, it’s no longer deviant,” says Ford-Rosenthal, pointing to recent government-sponsored graffiti projects in Montreal’s Notre-Dame-de-Grâce neighbourhood; Montrealers can view five-storey-high pieces by A Shop Collective on the corners of Madison Ave. and Sherbrooke St. and Decarie Blvd. and Sherbrooke. “You can organize projects to encourage street youth to express their creativity,” she says. “Only then does it step over into another area — almost non-graffiti.”

Ford-Rosenthal reports that British studies of graffiti reveal a strong thread of youth revolting against the system. “These are kids who don’t feel they

can be part of the middle class or upper class, so therefore they reject it, and that’s an expression of their rejection,” she says. “There aren’t really enough studies on graffiti here in Canada, but if I had to put it in a category, I’d put it in terms of youth culture and creativity rather than deviance.”

She’s outraged that some Montreal boroughs force buildings owners to pay to have graffiti removed. “The kids can come back the next day and just do it again,” Ford-Rosenthal says. “Why penalize the victims?” She cites an example familiar to those travelling west out of Montreal: the former Motel Raphael on St. Jacques St. near Highway 20, which has long been covered in graffiti while redevelopment plans take their course. “The city would be imposing fines on the owners for the graffiti but it’s not the owners’ fault.”

Brent Pearce, a marketing lecturer

at Concordia’s John Molson School of Business, also raises this derelict motel as an example of graffiti’s ugly face. However, he says the spray painters should take only some of the responsibility. “I also blame the owner of the building, who should have had it torn down. If you tear something like that down there is no surface for them to be spray-painting.”

### COMMERCIAL CONCERNS AND POSSIBILITIES

Pearce is nevertheless excited about graffiti’s upside. “We could take those people and put them to really productive work in terms of making bland surfaces look a lot more attractive,” he says of the graffiti artists. “I look at a city like Genoa, Italy, on the Mediterranean Sea, and every building, every house, is painted. It’s one of the most magnificent things you’d ever want to see. In a sense, that’s graffiti, but it’s art.”

MONTREAL'S CRUMBLING FORMER MOTEL RAPHAEL, RIGHT, IS A TARGET FOR GRAFFITI — AND A VERY PUBLIC EYESORE.

He recognizes the serious business concerns. "If your building or storefront is laden with graffiti — the negative, non-artistic form — that would be a very strong deterrent for people to go in because we really do judge a book by its cover." However, he adds, "For business owners who use wall art or street art in a positive sense, that becomes another reason for people to visit that establishment. It could be one of the big shopping centres, it could be just a little storefront, it doesn't really matter — because shopping today more and more has to be an experience."

Pearce feels graffiti as marketing has enormous potential. "Businesses in general and the advertising and communications industry overall are working to develop the potential," he says. Yet

locally, at least, that's gone untapped. "The City of Montreal is so far behind the times because in a number of the boroughs there are bylaws that absolutely prohibit any kind of graffiti, and that includes wall art. Go to Toronto — they do it. Go to New York — they do it." Guerrilla marketing is underdeveloped in the rest of Canada. "We lack ingenuity and innovation when it comes to that," he says.

Some advertisers, he points out, have come to recognize that it's "easier to generate a visceral reaction using these forms of media than it is to try to sell a product or service," he says. That has led to the creation of commercial enterprises that channel graffiti writers' skills — usually into legal billboard-style murals. A handful of these businesses have sprung up in the U.S., such as New York-based Tats Cru,

which calls itself the Mural Kings. Most are in Europe, "where it's really an art form," Pearce says. These include Street Advertising Services, Graffiti4hire and GreenGraffiti. Established in Holland in 2007, GreenGraffiti has expanded internationally, including into Canada, using eco-friendly techniques and material such as milk paint, snow stamping and reverse graffiti, which involves creating words or images by scraping away dirty surfaces.

Turning clients' urban grime into messages? Love it or hate it, graffiti has come a long way, although even the experts agree we are still far from defining it. ■

— *Patricia Maunder is a Montreal freelance writer.*

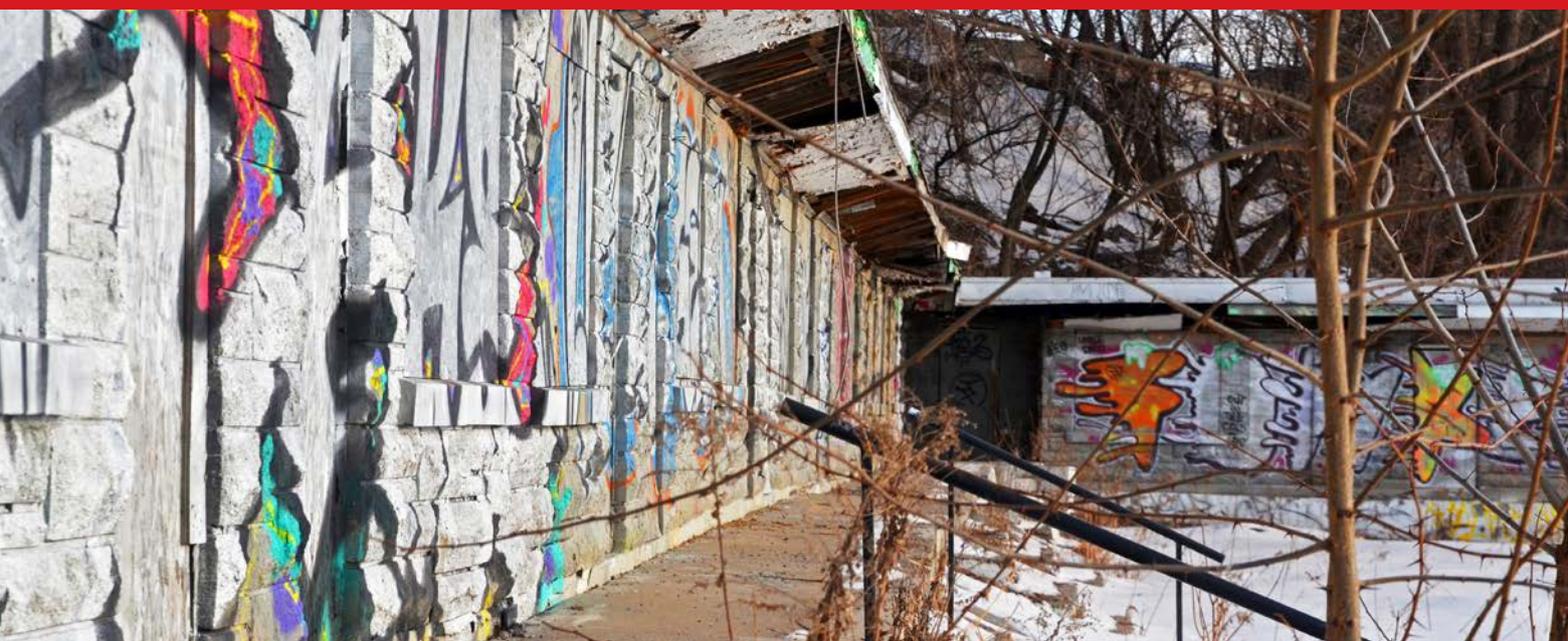
## SPRAY-PAINTING MONTREAL

For two decades, Sterling Downey has been at the centre of Montreal's graffiti community, in which he is also known by his tag, SEAZ. This articulate 40-year-old marketing professional is nothing like the juvenile delinquent cliché commonly associated with graffiti. Downey, a regular guest lecturer at Anna Waclawek's art history classes, contends the reverse is true. "Graffiti writers who have the most impact and are extremely prolific are much older than people perceive," he says. "They're anywhere between 25 and 40."

As well as leaving his mark on the city's walls, Downey has also developed Montreal's graffiti scene by co-founding the Under Pressure festival in 1996, a magazine of the same name three years later and, more recently, the Fresh Paint pop-up gallery. Under Pressure is the world's oldest graffiti festival, and its 18th instalment will be held August 10 to 11.

"Graffiti is the biggest art movement that's ever existed," claims Downey, who dipped his toe in the water as a 12-year-old when he — rather foolishly, he later realized — sprayed his real name on a few walls. He became active during the early 1990s, when, according to Downey, there were only about 25 graffiti writers in Montreal. Half were from France, and all around age 20: "There were no teenagers doing graffiti back in my day," he says.

Around the year 2000, art students began taking their creativity to Montreal's streets. "They were still trying to do it in a signature graffiti format," Downey recalls. "By 2004 it was more common to use different media than spray paint because there was a lot of documentation from around the world," such as Banksy doing stencils and Miss Van using paint brushes. "Now it's commercialized," he says. "Everyone and their kids are doing it."





# Celtic, Canadian and Concordian

Concordia's School of Canadian Irish Studies, the only one of its kind, has been an unlikely triumph

By Barbara Black

Michael Kenneally, principal of Concordia's School of Canadian Irish Studies, was on tenterhooks. After a long, labyrinthine process, he was awaiting the Quebec government's final approval for a 42-credit major in Canadian Irish Studies. The program had made its way past all the right committees to the minister's desk. Finally, in early January 2013, word came through: thumbs up. As a result, the university will be able to offer a Bachelor of Arts in Canadian Irish Studies, another milestone in a Concordia success story. "It's wonderful news for us and validates what we do," Kenneally says. "We now can offer a major, minor and

certificate in Canadian Irish Studies, a complete package."

Behind the school's steady growth are three elements: enthusiastic Loyola College alumni support, canny programming and brilliant fundraising. The school is the product of a dynamic partnership between Kenneally, who conceived the program and steered it through the academic shoals, and Loyola alumnus Brian O'Neill Gallery, BA 57, who helped build a \$7-million endowment to finance it. Yes, seven million dollars — during a global recession and the taming of the Celtic Tiger abroad.

"It shows the power of alumni," Kenneally says. "Our support comes

from the Irish community right across Canada. It's an amazing achievement for what was originally an abstract plan." Donors to the school's scholarship fund give for the pleasure of helping a student and honouring the thousands of nameless, 19th-century Irish immigrants who built the Victoria Bridge or scabbled a hard living in the streets of the Point in Montreal.

While a handful of other Canadian and American universities offer Irish studies, Concordia's is the only program that closely links the examination of contemporary Ireland with its historical importance to Montreal, Quebec and Canada.



FROM LEFT TO RIGHT: ALUMNUS DAVID SCOTT, FORMER FOUNDATION CHAIR BRIAN GALLERY, PRINCIPAL MICHAEL KENNEALLY AND RAY BASSETT, AMBASSADOR OF IRELAND TO CANADA.

ASHLEY FRASER

The great waves of Irish immigration to Canada took place in the mid-1800s and the Irish who once filled Griffintown and Verdun — now Montreal neighbourhoods — and small towns have long since blended into the multicultural stew of Quebec. Yet Irish roots emerge in unlikely places. Kenneally recalls with wonder an incident that occurred when the former Irish president Mary Robinson spoke in the late 1990s at the Canadian Centre for Architecture in Montreal. A French-speaking security guard was moved by her speech. When asked why, the security guard said, “Why not? She’s my president, too.”

Maclean’s magazine once expressed surprise that Montreal would have a thriving school of Irish studies because “only a tenth of Canada’s 4.4 million Canadians of Irish ancestry call Quebec home.” Yet it’s a country with strangely subversive appeal. As Kenneally points out, “Irish history involves cultural nationalism, colonialism, post-imperial identities, rebellion and independence, partition and decolonization, language

preservation and literary expression.” These issues resonate in Quebec and around the world.

### RESOURCEFULNESS

The breadth of the school’s program is a testament to Kenneally’s ingenuity. Students enjoy courses in literature, history, political science, economics, geography, arts and popular culture, women’s studies and the Irish language.

The remaining 15 credits are drawn from a broad selection of Irish-themed electives including courses on James Joyce, Irish film, theatre, the Irish in Montreal, the Great Irish Famine, the Troubles in Northern Ireland, Highlights of Irish Literature and Celtic Christianity.

“A degree in Canadian Irish Studies will allow students to explore the history and rich culture of Ireland and its diaspora and learn about complicated subjects related to colonialism, nationalism, war, religion and more,” Kenneally says. “Ireland presents a classic case study of these contentious issues. And its multidisciplinary and interdisciplinary approach prepares

students for the complexity of our globalized world.”

He adds that students also benefit from studying in a small school, with a hands-on mentoring environment, within a large, urban university.

Amanda Leigh Cox, MA (trans.) 09, who is pursuing an interdisciplinary PhD in humanities, commends the wide range of experts and scholars. “They make it a fully rounded experience for students and provide a global view of Irish culture, historically and in the present. It’s a very progressive and vibrant environment, and we’re allowed to stretch our wings and follow what interests us.”

As the program grew, Kenneally drew on professors from across the university, often, but not always, with Irish ancestry. Now, thanks to successful fundraising, the school has six full-time professors.

Gearóid Ó hAllmhuráin (pronounced Garode O-allveronn) is an Irish anthropologist and ethnomusicologist and the first holder of the Johnson Research Chair in Quebec and Canadian Irish Studies. Gavin

Foster is an expert on oral history, particularly of the final phase of the Irish Civil War (1922-23). Jane McCaughey studies the Irish diaspora in Canada, the United States and Britain, especially the Orange Lodge. Susan Cahill is interested in Irish children's writing and the Irish girl as a literary and cultural figure. Rhona Richman Kenneally, who is based in the Department of Design and Computation Arts, is a fellow of the school. She teaches a course on Irish Domestic Space and is editor of the Canadian Journal of Irish Studies.

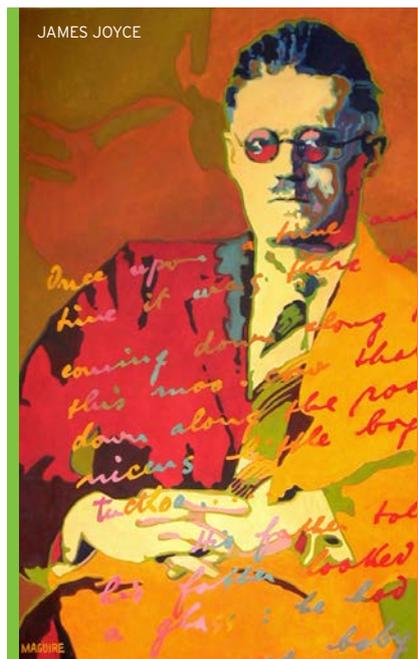
Kenneally himself focuses on modern and contemporary Irish literature. As the principal Canadian investigator of an international team studying memory, identity and representations of the past in Ireland and Quebec, he is looking closely at depictions of the Quebec Rebellion of 1837.

#### BEAUTIFUL BUT DIFFICULT LANGUAGE

Studying the Irish in Canada offers rich rewards for the ambitious scholar. Few formal studies have been done on their influence, and records are scattered or missing. To give just one example, Concordia emeritus professor of geography Patricia Thornton and a colleague from McGill University pored over Montreal records and statistics, and what they found contradicts the stereotype of the disreputable Irish immigrant. On the contrary, they found a close-knit, upwardly mobile community whose members helped one another.

This year's Ireland-Canada University Foundation Visiting Scholar is Seaghan Mac an tSionnaigh, a young expert on Irish language. This beautiful but difficult tongue is a requirement in some Irish Studies programs, although not at Concordia. Nevertheless, Kenneally says that about 20 students love it and are specializing in it.

The school also supports graduate students. Heather Macdougall, who just finished her interdisciplinary PhD in humanities, says, "It offers scholarships, encourages participation in conferences and provided me opportunities to work as a teaching



assistant and then as an instructor. I was able to design and teach two new courses on Irish and Northern Irish film, both of which were quite popular."

One of the benefits of being associated with the school is the opportunity to meet people from Ireland. A steady stream of distinguished writers, filmmakers

**It shows the power of alumni. Our support comes from the Irish community right across Canada. It's an amazing achievement for what was originally an abstract plan.**

and scholars, even a celebrity chef, have visited Concordia to inform the general public, teach students and share their research. "I really appreciated the guests that Irish Studies brings to Concordia," Macdougall says. "It helps expose students to other perspectives."

The traffic also goes the other way. Kelly Norah Drukker, BA 99, is a young poet and non-fiction writer who won a St. Patrick's Society Scholarship. She's writing about the time she spent on the island of Inis Mór, off the coast of County Galway. "When I decided to return to school to pursue an MA in English and creative writing, it was essential that I be able to continue my engagement with Irish culture as a part of my studies,"

Drukker says. "The school has an intimate, supportive atmosphere that makes me feel glad to be a part of it."

#### LITERARY ORIGINS

The roots of the school go back to 1991, when Kenneally was teaching in Concordia's Department of English. The cluster of courses he developed grew into the Centre of Canadian Irish Studies.

In 1996, Brian Gallery, a former publisher and mayor of Westmount with friends across Canada, became involved in the newly created Canadian Irish Studies Foundation, headed up by Peter O'Brien until 2002, when Gallery took over. Irish-Canadians, especially Loyola graduates, responded with enthusiasm and raised \$2 million in the foundation's first capital campaign. Kenneally credits much of the success to Gallery. "The man's charm is almost irresistible," Kenneally contends. "He just loves fundraising."

The philanthropist and the professor set out across Canada to beat the drum. At first Kenneally was inclined to rhapsodize about Irish writers he admired, yet he soon realized that the

names he was dropping were met with blank stares. After a talk in Calgary, a man in the audience asked bluntly, "What's this got to do with me?" Lesson learned. At his next stop, in British Columbia, Kenneally armed himself with a list of towns named after Irish railroad men, and quizzed his audience to see how many they knew. That did the trick: they were entertained and intrigued.

In 2009, when the centre became an independent academic unit, the new school was launched at a gala event. Gallery was on stage, in his element. Toasts were drunk, dancers kicked up their heels and all the guests, including then-Quebec-premier Jean Charest and former Canadian prime

minister Paul Martin, raised the rafters with "Danny Boy."

Clearly Gallery's heart was behind the school. "A man came up to me recently and said, 'I was going to give to the scholarship fund, but now that I've heard you speak, I'm going to give double,'" he says. "That was wonderful to hear."

## A French-speaking security guard was moved by Mary Robinson's speech. When asked why, the security guard said, "Why not? She's my president, too."

Wonderful, too, was the support he raised from the Irish, Canadian and Quebec governments — including \$2 million from the province to establish the Johnson Chair, named after three former premiers: Daniel Senior, Daniel Junior and Pierre-Marc Johnson. Other sources included proceeds from fundraising evenings, substantial donations from several Canadian corporations,

foundations and, appropriately, the St. Patrick's Society of Montreal and Montreal St. Patrick's Foundation.

After 16 years, Gallery recently retired, replaced as chair by ophthalmologist John M. Little, BA 57. "I already miss it, but there's not much more I can do," Gallery admits.

Recruiting goes on. Part of the challenge is explaining to prospective students what types of careers a degree in Canadian Irish Studies can lead to. "It equips students for a wide range of jobs that require sharp critical and analytical skills, clarity in oral expression, effectiveness in written communication, and an awareness of the broad issues shaping contemporary life," Kenneally explains.

The good news is that the pool of potential students is substantial. As luck would have it, several major Irish dancing competitions have been scheduled for Montreal. The school had a booth in the Queen Elizabeth Hotel last fall at the Eastern Canada Regional Finals, which had more than 800 participants. Now Kenneally has his eye on the 3,500 to 4,000 dancers who will come to the North American Nationals in July 2014 and the 5,000 at the World Championships in 2015.

Given a chance to see what the school has to offer and exposure to the enthusiasm and charm of its promoters, many of those young Riverdance aficionados might become Concordia students. ■

— *Barbara Black is the former editor of the Concordia Journal newspaper.*



JOSEPH DRESNER

LEFT TO RIGHT: MICHAEL KENNEALLY, PRINCIPAL OF THE SCHOOL OF CANADIAN IRISH STUDIES, ANGELA OLAGUERA, CAMILLE HARRIGAN AND SUSAN CAHILL, ASSISTANT PROFESSOR OF IRISH LITERATURE. IN JANUARY, THE SCHOOL PRESENTED COPIES OF THE ATLAS OF THE GREAT IRISH FAMINE TO OLAGUERA AND HARRIGAN, THE FIRST STUDENTS TO ENROL FOR CONCORDIA'S MAJOR IN CANADIAN IRISH STUDIES.

CONCORDIA'S THOMAS WAUGH AND  
MATTHEW HAYS REDEFINE CONVENTION  
WITH THEIR QUEER FILM CLASSICS SERIES

BY DAVID KING

PHOTO BY PIERRE CHARBONNEAU



THE CONCORDIA MEL HOPPENHEIM  
SCHOOL OF CINEMA'S THOMAS  
WAUGH AND MATTHEW HAYS,  
PICTURED AT THE SCHOOL, ARE  
CO-EDITORS OF THE QUEER FILM  
CLASSICS BOOK SERIES.



M A K I N G T H I N G S

# PERFECTLY queer

In his seminal 1981 book *The Celluloid Closet*, late activist Vito Russo perceptively summarized 80 years of the portrayal of homosexuality in film with a “necrology,” a list of how lesbian and gay film characters met their demise. This included some of the most violent murders, suicides, castrations and executions ever portrayed onscreen and was a clear reminder of the LGBTQ (lesbian, gay, bisexual, transgender, queer) community’s skewed representation by Hollywood.

Three decades later, times have certainly changed — mostly for the better — with local cineplexes and TV networks regularly featuring gay and lesbian characters and storylines, and university cinema departments offering courses on LGBTQ film. Yet the need for socio-historical context and critical

theory remains paramount. It’s one of the reasons why Concordia’s Mel Hoppenheim School of Cinema professor Thomas Waugh and part-time film studies instructor Matthew Hays, BFA 91, MA 99, launched the Queer Film Classics series in 2009. Nearly two dozen volumes are planned under Arsenal Pulp Press, written by leading scholars and critics and co-edited by Waugh and Hays.

“Each book allows its author to get under the skin of a film, and to talk about it in a very eclectic way based on the reaction of its time, the response of critics both straight and queer, and the impact of the film,” describes Hays.

The 10 volumes published so far offer a blend of critical theory and biography that are key selling points in reaching both academic and non-academic readers. Apart from celebrating queer film

and addressing LGBTQ character representation, one of the series' goals is to educate youth on the significance of LGBTQ films from the past.

Waugh first had the idea for a series after following work by his United Kingdom peers. "The British Film Institute's series of monographs on classic and contemporary films had been extremely successful since the 1980s," Waugh says. "But I felt they were giving short shrift to queer cinema, especially in the light of the effulgence of new queer cinema in the 1990s."

A specialist in film and queer studies, Waugh wears many hats at Concordia,

**Waters created his own language and his films were such an all-out assault on everyone's notion of good taste. He created a singular universe in film.**

including professor of Film Studies and Interdisciplinary Studies in Sexuality, research chair in Documentary and in Sexual Representation, coordinator of the Interdisciplinary Studies Program in Sexuality and director of the Concordia HIV/AIDS Project. He's also author of several publications, including *Out/Lines: Underground Gay Graphics From Before Stonewall* (Arsenal Pulp Press, 2002). Waugh has helped expand Quebec's own Lesbian and Gay Archives over the years, pioneering queer curriculum since the early 1980s.

Hays, who teaches a course on LGBTQ cinema at Concordia, is also well suited to co-edit the series. His writings have appeared extensively in gay and mainstream media including *The Advocate*, *Globe and Mail* and *New York Times*. His Lambda Award-winning book *The View From Here: Conversations with Gay and Lesbian Filmmakers* (Arsenal Pulp Press, 2007) is a compilation of interviews with nearly 50 top filmmakers. Among them are artists in the Queer Film Classics (QFC) series, Canadian icons Robert Lepage, Patricia Rozema and Bruce LaBruce, and one of Hays's favourites, director John Waters. "Waters created his own language and his films were such an all-out assault on everyone's notion of good taste," Hays states. "As David Lynch once said, no one had done what Waters did before — he created a singular universe in film."

## ENDURING PARIS

The QFC series will eventually publish an edition on Waters' film *Female Trouble* (1974), along with Canadian and international films like *C.R.A.Z.Y.* (2005), *I've Heard the Mermaids Singing* (1987) and *Arabian Nights* (1974). This year will build on transgender cinema, as Arsenal Pulp projects a November release of Lucas Hilderbrand's astute book about Jennie Livingston's 1990 documentary *Paris Is Burning*, which chronicles the drag "ball" scene of New York City in the late 1980s. The film captures a cross-cultural and transgender experience that was practically invisible at the time.

"*Paris Is Burning* is one of the enduring hits of New Queer Cinema in the early 1990s," Waugh says. "It still has astounding resonance for students and general audiences because it's one of those cinematic moments when white middle-class American lesbian and gay culture confronts difference and 'the other.'"

"It's a tremendously layered film that not only deals with trans issues, but race and class and gender across America," Hays adds. "Its reception was controversial because some people felt that white bourgeois audiences were titillated by poor black drag queens, and how progressive is that?"

Having just completed an anthology on filmmaker John Greyson, Waugh co-authored *Montreal Main* for the series with Jason Garrison. The 1974 fictional film set in and around St. Laurent Boulevard is a reflection of Canada in the wake of the decriminalization of homosexuality.

Waugh describes his reasons for jumping to co-write *Montreal Main*: "Its kind of 1970s indie iconoclasm looks better every year. It falls within the tradition of Canadian and Quebec youth movies and is unique in the way it respects the space and autonomy of its 12-year-old protagonist. Now that the red light district of the lower Main has been demolished, *Montreal Main* becomes even more of an archival document with its vivid and tender documentation of such establishments as Frites Dorées."

## REDEFINING CLASSIC

Hays and Waugh's interpretation of "classic" veers from traditional. Hitchcock's *Strangers on a Train* — the most recent volume in the series — may not immediately come to mind when we think of gay cinema, until we read author Jonathan Goldberg's insight into Hitchcock's approach towards homosexuality and the homoeroticism of the film's main characters.

As Hays explains, the co-editors' call for submissions helped enrich that diversity of content and critical viewpoint. The pair sifted through a multitude of author proposals before narrowing down selections, keeping in mind that films like *Brokeback Mountain* (2005) had already earned their fair share of discourse.

They also had to think of commercial appeal. "We're still trying to figure out how to market books on single films to crossover audiences, including the academic ones," Waugh says

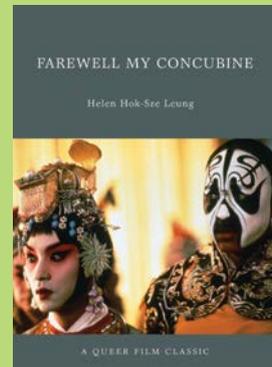
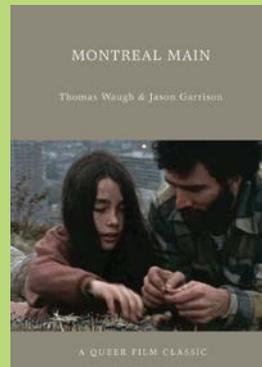
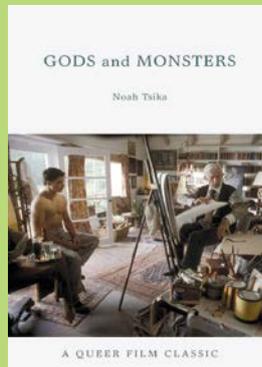
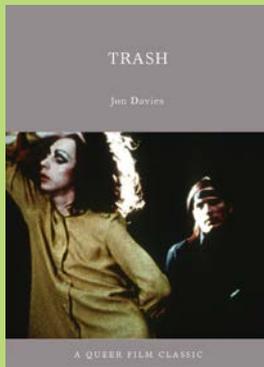
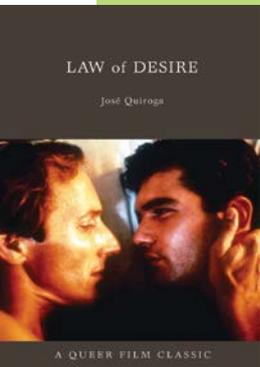
The QFC series is already part of Concordia's film studies curriculum and well on its way into other educational institutions around the globe thanks to strong public support. Celebrated author Andrew Holleran has praised several of its volumes in the *Washington Post*. Hays was interviewed about the series for the *New York Times* while *Film Quarterly* and *Cineaste* have reviewed the monographs as both groundbreaking and innovative in scope.

As he was once inspired by Russo's *The Celluloid Closet*, Hays is now excited to see a Canadian canon of queer cinema in the making as balance is restored to LGBTQ character representation onscreen. "Vito Russo was trying to make an appeal for positive imagery," says Hays. "Today we're able to see misrepresentation, but that's because we weren't as able to see it before. Now I feel like we can accept a negative or nasty portrait of a gay couple on television, for example, as long as it's part of the fabric of the show." ■

— David King, *BFA 97*, is a Montreal freelance writer.

# QUEER FILM CLASSICS: THE BOOKS

The Queer Film Classics series, published by Arsenal Pulp Press, thus far includes 10 books of a planned 21-volume series. For more information, visit [arsenalpulp.com](http://arsenalpulp.com) or the QFC Facebook fan page at [facebook.com/theQFCs](https://facebook.com/theQFCs).



**Law of Desire** (2009, \$15.95)  
José Quiroga examines acclaimed Spanish director Pedro Almodóvar, whose mastery over themes of gender, sexuality and identity was first cultivated by his celebrated 1987 film, *Law of Desire*.

**Trash** (2009, \$15.95)  
The era of Andy Warhol is arguably most represented in his 1970 film collaboration with Paul Morrissey, *Trash*. In this edition, Jon Davies examines some of the Warhol Factory's most notorious misfits, under the allegorical lens of the film's creators.

**Gods and Monsters** (2009, \$15.95)  
1998's Oscar-winning film *Gods and Monsters* stars Ian McKellen as openly gay director James Whale, best known for his *Frankenstein* films in the 1930s. Noah Tsika tackles Whale's cinematic era and *Gods and Monsters*' mesmerizing mix of fantasy and biography.

**Montreal Main** (2010, \$14.95)  
Frank Vitale's 1974 *Montreal Main* remained unreleased on DVD until 2009. Combining critical analysis with a delicate social/

historical context, co-authors Jason Garrison and Thomas Waugh stress the film's significance as a pioneering depiction of a Montreal – and Canada – still adjusting to the decriminalization of homosexuality.

**Farewell My Concubine** (2010, \$14.95)  
The gender roles and homosexuality in Chen Kaige's acclaimed 1992 film was a first in Chinese cinema. Helen Hok-Sze Leung examines the film's controversies, mid-20th-century backdrop and influences on the success of Chinese cinema today.

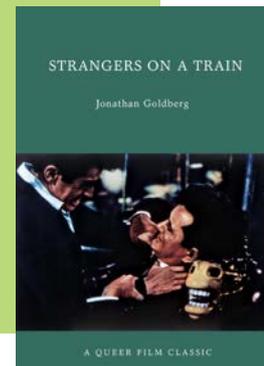
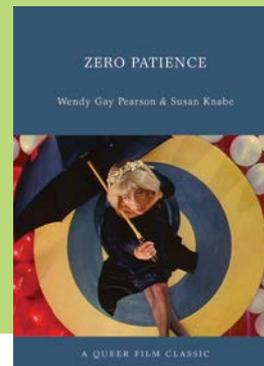
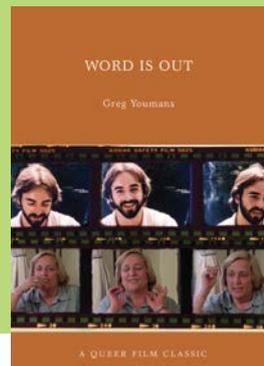
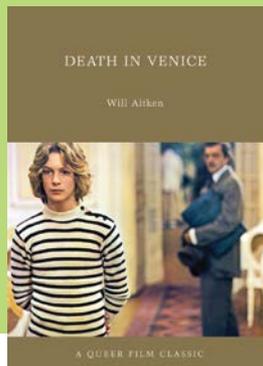
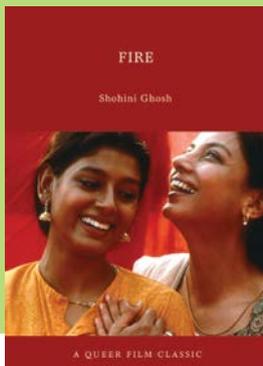
**Fire** (2010, \$14.95)  
Director Deepa Mehta sent shockwaves through the Hindu world with 1996's *Fire*, the first Indian commercial film about lesbian love. Shohini Ghosh examines the film's role in post-independent India's initial public debate on homosexuality.

**Death in Venice** (2011, \$14.95)  
Will Aitken examines the cultural impact of 1971's *Death in Venice* as novel-turned-film, along with the socio-political climate that influenced its provocative director, Luchino Visconti.

**Word Is Out** (2011, \$14.95)  
The 1977 documentary *Word Is Out* validated queer culture by simply providing a glimpse into the ordinary lives of 26 gays and lesbians. Greg Youmans provides a fantastic backstory on the making and aesthetic of the film amid a culture of anti-homosexual sentiment exemplified by Anita Bryant's Save Our Children campaign.

**Zero Patience** (2011, \$14.95)  
John Greyson's 1993 film-musical melded camp with documentary aesthetic to refute the legend of the flight attendant accused of bringing the AIDS pandemic to North America. Examining both genre and HIV/AIDS discourse, co-authors Susan Knabe and Wendy Gay Pearson demonstrate why Greyson is "one of the most important figures in New Queer Cinema."

**Strangers on a Train** (2012, \$14.95)  
Examining Hitchcock and the homoeroticism of his film *Strangers on a Train*, Jonathan Goldberg provides a fascinating sociological study of sexual representation on celluloid.





DESIGNED TO BE  
*different*

Concordia's Department of Education emphasizes research,  
educational technology and teaching early childhood educators

BY JAKE BRENNAN

While most faculties of education are teacher-centred — training future teachers is their *raison d'être* — Concordia's Department of Education is a bit different. "There is a general orientation here toward research that you don't find in many other places," says Professor Bob Bernard, an expert in educational technology and distance education who arrived at Concordia in 1979. "I have been research focused since my first day."

Part of the distinction is rooted in the history of the department, which started in 1968 as an outgrowth of the Audio-Visual Services department at Sir George Williams University, one of Concordia's two founding institutions. It needed to

Bernard contends that another source of strength is that Concordia's is a department, rather than a faculty, of education. Therefore its professors vie for grants within the bigger Faculty of Arts and Science pool, which creates a more competitive atmosphere and has pushed researchers to raise their game.

The department's research gets a huge boost by acting as a home for Concordia's Centre for the Study of Learning and Performance (CSLP). Established in 1988, the CSLP is a research centre comprising more than 100 members and collaborators, more than 200 graduate students and some 20 support staff. Researchers come from Concordia's education and psychology departments, 11 other Canadian univer-

of reading development," says Sandra Martin-Chang, an associate professor of education. "And if you talk to Helen Osana, she feels exactly the same about mathematics," Martin-Chang says of her education colleague. "There are many passionate researchers in our department. It's wonderful — I'm so happy here!"

So are the students. Concordia's Early Childhood and Elementary Education program covers kindergarten through Grade 6 (K to 6). Martin-Chang and Nina Howe, a distinguished early childhood education researcher who has taught at Concordia since 1986, say Concordia's four-year teacher-qualification degree provides better grounding than one-year teacher programs.



Mimi Zhou

avoid duplicating McGill University's program to ensure that Quebec's Ministère de l'éducation would continue to fund both, Bernard explains. Sir George Williams — and eventually Concordia — soon developed a strong emphasis in educational technology unique in Canada. Hiring education philosophers and psychologists, the department gradually developed into distinct streams of educational technology, educational studies and child studies, and later absorbed applied linguistics. Today it offers graduate diploma, master's and PhD programs in those four streams.

sities and one in the United States, and three CEGEPs. The CSLP investigates how to enhance the learning and performance of complex perceptive skills in learners of all ages. It has led a variety of innovative research and development projects involving hundreds of students from elementary, secondary and post-secondary institutions. Its presence dramatically increases interdisciplinary research at Concordia, says Bernard, and strengthens the department's magnetic pull for top education scholars.

These research strengths serve to enhance teacher training. "I'm very enthusiastic about the scientific study

"The nuts and bolts of the English language are more complicated than you think," Martin-Chang says. Concordia's rigorous curriculum also serves children — and, ultimately, society — very well.

In a recent study presented at the annual conference of the International Dyslexia Association, Concordia's pre-service teachers — student teachers — were rated against those from programs in the United Kingdom and U.S. "The Concordia students *really* outperformed," reports Martin-Chang, beaming. "We make *outstanding* teachers."

We introduce you to four Department of Education professors and their research.



Teaching education is an indirect art: to reach one's target — children — one must teach their teachers. For Sandra Martin-Chang, an associate professor of education, training pre-service teachers is a passion. And given that her research explores the pivotal topic of early childhood reading, her teachers-in-training are happy to listen.

Concordia's four-year professional program in Early Childhood and Elementary Education gives students a BA that qualifies them to teach K-to-6-level students. The department's renowned research specialization makes entry highly competitive. In-person interviews with candidates are mandatory — with good reason. "One unsuccessful candidate said, 'I did pretty well in Grade 1. I think I'll be fine,'" Martin-Chang recalls.

The pervasive unawareness of what goes into being a good teacher becomes obvious when analyzing processes many of us only dimly recall learning — reading and writing. Martin-Chang's students are asked to read aloud English passages written in the International Phonetic Alphabet. "They are frustrated and challenged by it. The symbols don't make sense. And we tell them, 'If this is how *you* feel now, imagine being a five-year-old.'"

Their empathy engaged, students are ripe to learn more about emergent literacy, one of Martin-Chang's research focuses. For example, young children more often print letters like "j" and "d" backwards compared to letters like "k" or "b." Tellingly, more lower-case letters have their distinguishing features on the right than the left. Seeking the praise that correct answers bring, children learn to gamble early. "You see them making mistakes in speech like, 'I goed to the store,' where they have picked up the pattern to add 'ed' as the past tense. By reversing the letter 'd' more than the letter 'b,' children are also showing us that they have implicitly learned how most English letters are oriented," explains Martin-Chang. "To drive my car, I don't need to know how it works. However, our teachers are here

to learn how to fix something when it's broken."

Knowing this type of advanced mechanical understanding allows teachers to positively reinforce students' efforts and create programming that is developmentally appropriate. For example, a more knowledgeable teacher might let young students become more comfortable with capitals, which have more left-right symmetry, before tackling lower-case letters, or he or she might be more understanding when children do reverse letters. "The damage starts when the teacher says, 'That's just wrong,'" she explains.

Martin-Chang hopes to research her strong suspicion that in teaching, knowledge and compassion go hand in hand. Both parts are required, she points out: uninformed compassion is not enough. She adds that many teachers incorrectly think, "I am going to love the children, and they will learn the complex task of reading by magic."

A similar assumption is at work in home-schooling without structure, called *unschooling*. She likens this unscientific choice to well-meaning parents' decision not to vaccinate their children. "Structured and explicit instruction by knowledgeable people is essentially inoculation against many lifelong learning difficulties," she says. "That's why I love being part of this department: I can influence the instruction of thousands of children by raising the knowledge of Concordia's pre-service teachers."

SANDRA MARTIN-CHANG



RAOU DIACONU

## EDUCATING THE *educators*

The students are frustrated and challenged by it. The symbols don't make sense. And we tell them, "If this is how you feel now, imagine being a five-year-old."



# MORE THAN *technical*

Professor of Education Bob Bernard has spent just over half his life in Canada. The Nashville, Tenn., native came to work at Concordia at 33 but, like many anglophones who arrive after childhood, he never fully mastered French. That his wife is Franco-Ontarian and does his translating means he won't have to — convenient, Bernard says, given Sherlock Holmes's view of our mental design. He cites Holmes's explanation to Watson of "the lumber room of his brain: 'Every extra fact I put in there clutters it and crowds another fact out.'"

Acting on this premise has clearly worked for Bernard. With more than 60 peer-reviewed articles to his name, his research earned him, among many other recognitions, the Review of Educational Research's Outstanding Reviewer Award twice and the Association for Educational Communications and Technology's Outstanding Distance Education Paper Award for 2010-2012.

Bernard has won these accolades by filling his own astute lumber room with all matters technological — educational technology, that is. Much broader than its name might suggest in the 21st century, the field comprises anything that helps learners learn or teachers teach beyond the original pedagogical method, oral explanation. That includes everything from pens, chalk and books to computers, which go into what Bernard calls the discipline's soft side: course planning, instructional design and creating learning environments.

Modern educational technology dates

back to the Second World War, when soldiers were shown films to learn what combat would be like. Today, ed tech is used in educational institutions as well as for corporate training. Graduates can either teach courses themselves or design them for others.

Despite this expertise, educational technology sometimes struggles with its reputation. "Educational technologists

Educational technologists are still often thought of as the AV guys. That's been diminishing as technology has become integral to higher education.

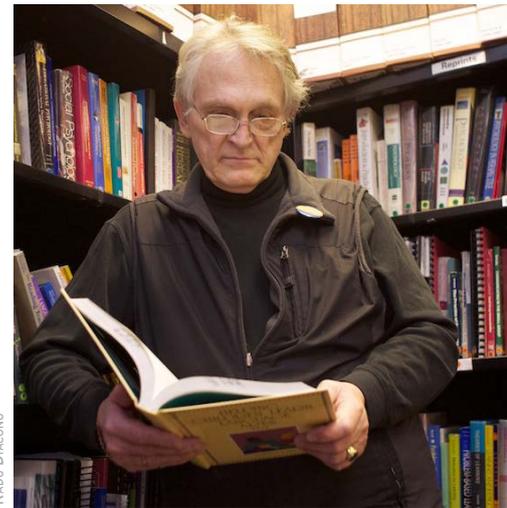
are still often thought of as enhanced cart pushers — the AV guys," Bernard says. "That's been diminishing as technology has become integral to teaching, particularly in higher education."

One field whose evolution has mirrored revolutions in technology is distance education, where Bernard has been a research pioneer. In a landmark 2004 meta-analysis paper published in the *Review of Educational Research* that has been cited more than 600 times, he and his co-authors demonstrated that distance education students perform either as well as or better than their classroom peers. One reason is that technology can tailor the material to a student's preferred learning methods, contrary to popular belief. What's more, online discussions can be more democratic and include students too shy to speak up in class.

The verdict is still out on online learning (see "Metallic learning" on page 35). Technology has its pitfalls, too.

For instance, many professors post lectures online, discouraging note-taking — a valuable step in comprehension. To encourage active learning, Bernard allows his statistics students to bring a single page into exams. "It's not the use of the cheat sheet that's important. It's making the cheat sheet. It's choosing what to put on it."

Bernard's mental lumber-room focus clearly looms large in his teaching — and in his life. "I wanted to concentrate on research," he says. "I came to the right place: Concordia."



RADU DIACONU

BOB BERNARD



DAVID WARD

# POSITIVE *parenting*

Children need balance. Few know that to be true as well as Professor of Education Nina Howe. After spending four years teaching young children, she sought some balance of her own and in 1982 returned to pursue her PhD in developmental psychology at the University of Waterloo, focusing on sibling relationships. She's never looked back.

Today, Howe is a scholar at the top of her field. Since joining Concordia's Early Childhood and Elementary Education Program in 1986, she has published more than 50 journal articles and won countless research grants.

Her own children, now 21 and 20, chose the university they now attend. Clearly, parents should be more involved in selecting their children's preschool, yet they should make that decision more carefully than most do, Howe contends. Much research demonstrates that better educated teachers provide children with better opportunities for learning. Nonetheless, parents often prioritize a daycare's proximity over quality. In a recent study, Howe and her co-authors found that only 40 per cent of the parents surveyed knew the educational level of their children's teachers, and many overestimated it. "No one buys a car without doing some homework, so why don't parents do

homework when selecting child care?" she asks.

Howe recommends that parents looking for a daycare ask a few key questions: What kinds of activities are offered? What is the balance between activity and quiet time? Do they get enough time for free play, with a choice of what to play and with whom?

This last question is crucial, says Howe, whose current research interests centre on children's early social relationships as they develop through play. "Many parents think their children will learn nothing unless there is structure or teacher direction." Letting them play freely — and actively — actually solves a number of issues plaguing today's children.

Child obesity, for instance, is a growing problem to some extent because many adults fail to realize how active kids need to be. Exercise also alleviates children's stress, which is on the rise in part due to parents' overinvestment in their children's lives, says Howe. Tethered parenting — the use of mobile devices to remain in constant contact with children — is a clear sign of that anxiety. Howe says today's children are over-programmed, over-scheduled and over-monitored. "My father used to say

NINA HOWE

that he engaged in 'benign neglect' — he was not in our face all the time. Kids need more freedom to do what they feel like doing."

That doesn't mean children should always get their way. "A permissive parent is as difficult for children as a very authoritarian parent," she says. "There is a need to set limits. They need guidance to understand reasonable and developmentally appropriate expectations."

Howe urges us to trust our children more. "Yes, they will make mistakes, but they will learn from them," she says, whereas overprotecting children ill-prepares them for coping with failure.

While computers provide stimulation and are increasingly necessary, children learn physical, social and decision-making skills during free play — away from electronic devices. "They need to engage with the physical world and other children," she says.

Howe's observations on children point to a timeless conclusion: in parenting, as in life, everything in moderation.

No one buys a car without doing some homework, so why don't parents do homework when selecting child care?



Vivek Venkatesh, MA 03, PhD 08, claims he's a winter person. That's surprising since the assistant professor of education lived in some hot locales — his native New Delhi as well as Venezuela and Singapore — before moving to Canada in 2000. Yet he's clearly comfortable on an icy winter day in his frigid J. W. McConnell Building office — kept cold to preserve both his mental acuity and metal record collection. It's dimly lit and cluttered wall to wall with paraphernalia picked up at extreme metal concerts — “not heavy metal,” he distinguishes.

These surroundings contrast Venkatesh's warm, animated disposition. Asking him about metal music fans, part of his current research, is like putting a coin in a meter — his natural, articulate exuberance spills forth. “I have the happy problem of being able to research what I actually like to do,” he says.

Venkatesh, a cognitive scientist and also associate dean of academic programs and development in Concordia's School of Graduate Studies, examines online forums for fellow metal lovers to see how they interact and how that might be applied in designing courses. With more than 50 per cent of Canadians and a billion-plus people worldwide now on Facebook, Venkatesh is investigating how best to leverage students' online interest.

“There is a lot of resistance to this, but I contend that how people learn online is very different from how they learn face to face,” he says. “What I'm seeing in online forums is that there is very little democracy in the way that people interact.” Instead, it's a technocracy: self-styled experts dominate the discussions. What's more, the anonymity of online aliases permits almost gang-like bullying — not factors conducive to learning.

A recent study Venkatesh co-authored with Magda Fusaro of Université de Québec à Montréal revealed surprising findings: many students weren't all that

interested in the latest teaching gizmos. Only 58 per cent perceived information and communications technologies in class as positively affecting the quality of the course.

Moreover, students seem uninspired by online learning. Venkatesh says this demonstrates that “we need to better understand the benefits and pitfalls of these technologies before jumping on a particular bandwagon,” such as the massive open online courses which have been gaining attention as the next wave in education.

Venkatesh and Fusaro's analysis showed a divide between teachers and students' concepts of a positive classroom learning experience. Teachers feel that if they run more discussions and interactive activities, they've done a better job — understandable, as they can gauge engagement. For students, the best predictors of class enjoyment were stimulating lectures, irrespective of whether technologies were used.

“Just because youth are using social media doesn't mean we have to appropriate that particular technology for the purposes of learning,” says Venkatesh. Students recognize that the classroom is their opportunity to hear from the expert at the front of the class — and a respite from the less informed online opining that occupies much of their time outside it.

Just because youth are using social media doesn't mean we have to appropriate that particular technology for the purposes of learning.

Venkatesh hopes the survey will have broad implications for curriculum design, one of several irons he keeps in the fire in his frigid office. Still, he admits, “Right now, I'm most passionate about going to metal shows.” ■

—Jake Brennan is a Montreal freelance writer.

## METALLIC learning



Radio D'ACTION

VIVEK VENKATESH



# Studio arts: a hotbed of talent

BY LIZ CROMPTON, BA 87

Something special is clearly going on at Concordia's Faculty of Fine Arts. Its visual artists, past and present, have been reeling in awards in competitions in Quebec and across the country in recent years.

From Governor General awards and Pulitzer prizes to the Order of Canada, the Department of Studio Arts' students, professors and alumni are obviously doing something right. (See "Awarding work.")

"The energy coming from peers, the support provided by faculty and the presence of so many engaged artists coming together are creating a kind of synergy," says Janet Werner, chair of the department. One of Werner's own works, *Earthling*, was acquired in January by Montreal's Musée d'art contemporain, a major accomplishment.

The first factor she attributes to a good showing from Concordia-affiliated artists is size. Studio arts is the largest department in the Faculty of Fine Arts, with just over 1,300 undergraduate and graduate students and about 100 full- and part-time faculty members spread across a dozen disciplines, from painting to cyberarts. "There's a critical mass — it's big, but not too big," Werner notes. "Size matters."

And the calibre is top-notch, especially at the graduate level. "The competition to get in — to teach as well as study — makes for strong faculty and students," she notes.

In a typical year, for example, Concordia's Master of Fine Arts in Studio Arts program welcomes just one in six applicants. The program, one of Canada's first, has maintained an international reputation for 30 years. MFA student Betino Assa earned an honourable mention — worth \$15,000 — in the 2012 RBC National Painting Competition, while in January student Paul Butler was named curator of contemporary art at the Winnipeg Ar Gallery.



MIKA GOODFRIEND



MIKA GOODFRIEND, BFA 12, TOOK TOP SPOT AT THE BMO 1ST ART! INVITATIONAL STUDENT ART COMPETITION IN AUGUST. PICTURED IS *BENOIT ET SUZANNE, REYNALD ET MARYLDA*, FROM GOODFRIEND'S *SNOWBIRDS* SERIES, A VISUAL EXPLORATION OF QUÉBÉCOIS IDENTITY AND CULTURE IN A POMPANO BEACH, FLA., RETIREMENT COMMUNITY.

## AWARDING WORK

Concordia studio arts students, faculty and alumni's recent accolades:

### Governor General's Award in Visual and Media Arts

2012: Jana Sterbak, BFA 77  
2011: Geneviève Cadieux, faculty  
2010: Gabor Szilasi, retired faculty

### Order of Canada

2010: Raymonde April, faculty

### RBC National Painting Competition

2012 honourable mention: Betino Assa, MFA student  
2012 honourable mention: Katie Lyle, BFA 05  
2012 finalist: Corri-Lynn Tetz, MFA student

### Hnatyshyn Foundation Award for Curatorial Excellence in Contemporary Art and Curator of the Year, Contemporary Art Galleries Association

2012: Nicole Gingras, BFA 86, faculty

### BMO 1st Art! Invitational Student Art Competition

2012 winner: Mika Goodfriend, BFA 12

### Victor Martyn Lynch-Staunton Award, Canada Council for the Arts

2012: Manon De Pauw, BFA 97, faculty  
2011: Diane Morin, MFA 03, and Osvaldo Ramirez Castillo, MFA 08

### Sobey Art Award

2012 winner: Raphaëlle de Groot, visiting artist  
2011 finalist: Manon De Pauw, BFA 97  
2011 finalist: Charles Stankievecch, MFA 07  
2010 winner: Daniel Barrow, visiting artist

### Pulitzer Prize for Photography

2011 and 2006: Barbara Davidson, BFA 90

Success attracts success, as well. Keen to help nurture promising talent, donors such as Sean B. Murphy, Nick and Dale Tedeschi, Stephen and Claudine Bronfman and Dick and Gretchen Evans provide outstanding support that, in turn, helps emerging artists at Concordia focus and flourish in their practice.

The city itself can take some credit for the success of Concordians, too.

Chock full of art galleries, museums and exhibitions, Montreal enjoys a vibrant and participatory arts scene that offers myriad possibilities for students to exhibit their artwork. Its history of artist-run galleries is attractive, too.

"People stay here after graduation because there's a lot of opportunity to show their work in a meaningful way at all levels," says Emily Jan, a third-year MFA student. "Montreal is an amazing arts city."



ARH PHOTO

JANIS TIMM-BOTTOS, FAR LEFT, AT LA RUCHE D'ART COMMUNITY STUDIO AND SCIENCE SHOP IN MONTREAL'S ST-HENRI DISTRICT.

### ART HIVES BUZZ WITH ACTIVITY

Take one modest storefront on a street in a working-class neighbourhood; fill it with donations of paints, fabrics and other recyclables; throw open the doors to the community to come make art. What do you get? A community art hive. Or, in French, a *ruche d'art*.

Art hives are the research focus of Janis Timm-Bottos, an art therapy professor with Concordia's Department of Creative Arts Therapies. While open to everyone, this social-inclusion initiative especially welcomes those living on society's margins. There are no instructors; participants learn from and teach

each other and, in the process, share ideas about local social and cultural issues. These studios "provide opportunities to share abilities and develop leadership skills while giving back to the community," Timm-Bottos says.

They provide other opportunities, too. Timm-Bottos teaches one of her university courses at La Ruche d'Art Community Studio and Science Shop in Montreal's St-Henri district. Several Concordia graduate students are involved as research assistants, volunteers and art therapy interns. "The storefront studio provides an outlet and access to learning directly in the community," she says.

Timm-Bottos is now focused on helping plant the seeds of a national network of neighbourhood art hives. The J.W. McConnell Family Foundation has given a \$300,000 grant to help her spread the word across Canada; trips are scheduled from Corner Brook, N.L., to Vancouver Island.

"For these partners — the university, the private funders and the community — to come together to create free spaces for people to inquire about themselves, about their neighbourhoods, about each other, is wonderful," Timm-Bottos says.



SILENCE OF THOUGHT, MUSIC OF SIGHT, BY PAVITRA WICKRAMASINGHE, MFA 10, RECIPIENT OF THE 2011 CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART. WICKRAMASINGHE'S WORK WILL BE ON VIEW AT CONCORDIA'S FOFA GALLERY FROM APRIL 15 TO MAY 24.

### SPRING SHOWS 2013

From March to June 2013, local arts aficionados can discover what talented fine arts students have to offer in the visual, performing, design, cinematic and digital arts.

All nine of Concordia's fine arts departments — art education, art history, contemporary dance, creative arts therapies, design and computation arts, music, studio arts, theatre and the Mel Hoppenheim School of Cinema — will be represented at more than 40 shows in 20 different locations throughout Montreal.

For details, visit [finearts.concordia.ca/springshows](http://finearts.concordia.ca/springshows). ■

For news on the full slate of recent and future Concordia Advancement and Alumni Relations events in Montreal, across Canada and the world over, visit [concordia.ca/alumni-giving](http://concordia.ca/alumni-giving).



1 Ottawa

### CAPITAL EFFORT IN OTTAWA

Concordia President Alan Shepard lauded the university's vigorous growth and burnished international profile over dinner with members of Parliament and senior figures in the university's Ottawa alumni chapter on December 10. The gathering, held at the Rideau Club, marked Shepard's first meeting with alumni chapter executives.

Advancement and Alumni Relations (AAR) operates 24 geographic chapters: 14 in Canada and the United States and 10 internationally. The Ottawa area is home to 5,400 Concordia alumni. The Ottawa chapter — one of AAR's strongest — has built up a \$17,400 endowment to support two annual entrance bursaries for Concordia undergraduate students from the Ottawa region. It has a fundraising goal of \$20,000.

Shepard said Concordia has undergone a renaissance and praised alumni for augmenting the university's reputation outside of Quebec. He also drew attention to a raft of initiatives that have transformed the university. "You should be proud of what is happening at Concordia," he said. "We continue to have faculty and students win prizes and national competitions and our facilities are first-rate."

Shepard said \$600 million worth of investment projects, bolstered research

activity and pushes in such areas as genomics and illness-prevention have enabled Concordia to rethink higher education as a way to meet societal demands.

Pictured at the event are chapter president **Christopher Wilcox**, BA 04, and **Marie Claire Morin**, vice-president of AAR. **1**

### MAKING NEWS IN TORONTO

Stephen Meurice, BA 90, editor-in-chief of the *National Post* newspaper, provided a brief and candid overview of his career and the challenges facing the newspaper business at the Alumni Networking Night at Toronto's Hilton Garden Inn on November 15.

Meurice, who earned a BA in political science and studied in the university's graduate diploma in journalism program, credited his success in part to his time at Concordia. He's been with the *National Post* since it was launched in 1998 and was named the editor-in-chief

in 2010. Despite the paper's long-standing financial struggles — common for many print publications today — Meurice decided to remain. "I stayed because the *Post* newsroom was the best place I had ever worked, where creativity was encouraged and rewarded."

The event was hosted by the Toronto Chapter of the Concordia University Alumni Association.

### KINSHIP AWAY FROM HOME

International students who couldn't return home for the holidays got a tasty meal and enjoyed lively dancing under the sounds of DJ James Karls on December 20.

For the 13th consecutive year, Concordia's AAR hosted its International Students Holiday Party to celebrate the contribution of out-of-town Concordians to university life. Some 350 students and guests gathered at Espace Réunion in Outremont, Que. **2**



RYAN BLAU/PBL PHOTOGRAPHY

2 International Students Holiday Party



The Concordia University Alumni Association's  
**22nd ANNUAL ALUMNI  
 RECOGNITION AWARDS  
 BANQUET**

Tuesday, May 21, 2013  
 Le Westin Montreal  
 270 St. Antoine St. W.

**2013 AWARD RECIPIENTS**

**Alumnus of the Year**

Walter S. Tomenson, BA 68

**Humberto Santos Award of Merit**

Brian Edwards, BComm 71

**Benoit Pelland Distinguished Service Award**

The late Robert Barnes, BA 68

**Honorary Life Membership**

Peter Hall

**Alumni Award for Excellence in Teaching**

Martin Pugh

**Outstanding Faculty/Staff Award**

Nancy Curran

**MBA Alumnus of the Year**

Julien BriseBois, EMBA 07

**Outstanding Student Award**

Eric Moses Gashirabake

*Watch for your invitation soon.*

Information: [alumni@concordia.ca](mailto:alumni@concordia.ca)  
 or 514-848-2424, ext. 8946

**Loyola Medal call for nominations**

The Loyola Medal is among the highest honours bestowed by Concordia.

Submit your nominations by **August 31, 2013**,  
 to [alumni@concordia.ca](mailto:alumni@concordia.ca) or visit  
[concordia.ca/alumni-giving/alumni/news/awards-honours](http://concordia.ca/alumni-giving/alumni/news/awards-honours).



**HOMECOMING 2013**

**SAVE THE DATE!**

**October 3 to 6**

Don't miss an enjoyable weekend of inspiring reunions, fun activities, stimulating lectures and much more for alumni.

For more information:

**Advancement and Alumni Relations**

Email: [alumni@concordia.ca](mailto:alumni@concordia.ca)

Phone: 514-848-2424, ext. 4379

Toll-free: 1-888-777-3330

Look for your invitation or further news in the Accent e-newsletter or at [concordia.ca/alumni](http://concordia.ca/alumni).



[concordia.ca/homecoming](http://concordia.ca/homecoming)



University Women's Club of Montreal Inc.  
 Club des Femmes Universitaires de Montréal Inc.

*"Social interaction, social responsibility and growth of women in all areas of life"*

The University Women's Club of Montreal attracts women with diverse academic and professional interests. Meetings are held at the Atwater Club, where we have certain membership privileges.

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[uwcm@uwcm.com](mailto:uwcm@uwcm.com)  
[www.uwcm.com](http://www.uwcm.com)



Alumni with more than one degree from Concordia, Sir George Williams and/or Loyola are listed under their earliest graduation year.

**51 Gerry (Sam) McGee,** BSc, received a Queen Elizabeth II Diamond Jubilee medal in February. Gerry was honoured for his lead role in the Canadian Engineering Accreditation Board.

**62 Carol Katz,** (psych. & soc.), earned an MEd in teaching of reading in 1979 and an MLIS in 1989 from McGill University. Carol recently published her first children's book, *Zaidie and Ferdele: Memories of My Childhood* (Deux Voiliers Publishing). The title is Yiddish for "grandfather and his female horse," and the book features short stories about growing up in Jewish Montreal in the 1940s and '50s. The original, coloured, hand-drawn illustrations are

by **Shira Katz,** BA (comm. studies & theatre) 94, MA (ed. tech.) 04, and **Sandra Levy,** BA 63. [carolkatz.ca](http://carolkatz.ca)

50TH REUNION

**63 Richard Pound,** BA, LLD 10, received a Queen Elizabeth II Diamond Jubilee Medal in November. Dick is partner at Montreal law firm Stikeman Elliott and one-time chancellor of McGill University, founder

of the World Anti-Doping Agency and former vice-president of the International Olympic Committee.

**67 Concordia chancellor L. Jacques Ménard,** BComm, LLD 06, received a Queen Elizabeth II Diamond Jubilee Medal in November. The next month, he was named a Companion of the Order of Canada. Jacques is chairman of BMO Nesbitt Burns and president of BMO Financial Group in Montreal.



**1) Claudine Ascher,** BFA 83, MA 05, participated in an exhibition called "The Collector's Fair" held at the Galerie de la Ville in the Dollard Centre for the Arts in Dollard-des-Ormeaux, Que. from November 22 to December 22. [claudineascher.com](http://claudineascher.com) 1) *Medieval*

**2) Susan Pepler,** BFA 84, will hold a solo exhibition at Le Meridien Versailles hotel in Montreal from April 1 to June 30. The show will feature Susan's vintage car paintings. [susanpepler.com](http://susanpepler.com) 2) *Gems on the Boulevard*

**3) Wayne Millett,** BA (graphic design) 85, exhibited about 50 of his oil paintings in Jacob's Treasures gallery in Hawkesbury, Ont., Wayne has had a varied career in design, illustration and animation for television and now is a full-

time painter. [waynemillett.blogspot.ca](http://waynemillett.blogspot.ca) 3) *Blue & Gold*

**4) Aydin Matfabi,** BFA (photog.) 08, MFA (photog.) 10, held a solo exhibition of his photographs called "Landscape, Revolution, People" at the Graphic Arts Centre of the Montreal Museum of Fine Arts from December 19 to March 17. Aydin was a featured artist in the 2011 Scotia Bank Photo Festival. 4) *Revolutionary Face*

**5) Susan Shulman,** BFA (studio art) 96, exhibited her holiday art show called "Miniscapes" at Boutik arts dans le coin in Montreal from December 14 to 16. Shulman also launched her new *Miniscapes* book featuring honey jar labels and holiday cards. [susanshulman.com](http://susanshulman.com) 5) *Music on the Mountain*

**6) Linda-Marlena Bucholtz Ross,** BFA (photog.) 08, held an exhibition of her art called "An Unintended Aesthetic: the Impromptu Stage" at Galerie McClure in the Visual Arts Centre in Westmount, Que., from January 4 to 26. In 2011, Linda won the concrete contemporary prize for photography given by the Robert McLaughlin Gallery in Oshawa, Ont. 6) *Chateau with Blue Fence*

**7) Roxanne Dyer,** BFA (studio art) 98, held a solo exhibition called "Evolvo" at the Gallery at Victoria Hall in Westmount, Que., from January 10 to February 2. The project consisted of three series called *Legend of the Creation, Narrative of Changes and Vision of Arrivals*. [roxannedyer-atelier.com](http://roxannedyer-atelier.com) 7) *On répète*

## 35TH REUNION

**78 Darcy Rezac, MBA,** was recently named vice-president of Corporate Affairs at Pacific Western Brewing Co. in Burnaby, B.C. Darcy is CEO of Ana Pacific Consulting and a corporate director, author, speaker and adjunct professor of business at the University of Victoria.

**81 Steven Walsh, BA (history & poli. sci.),** writes, "In May, I married my sweetheart,

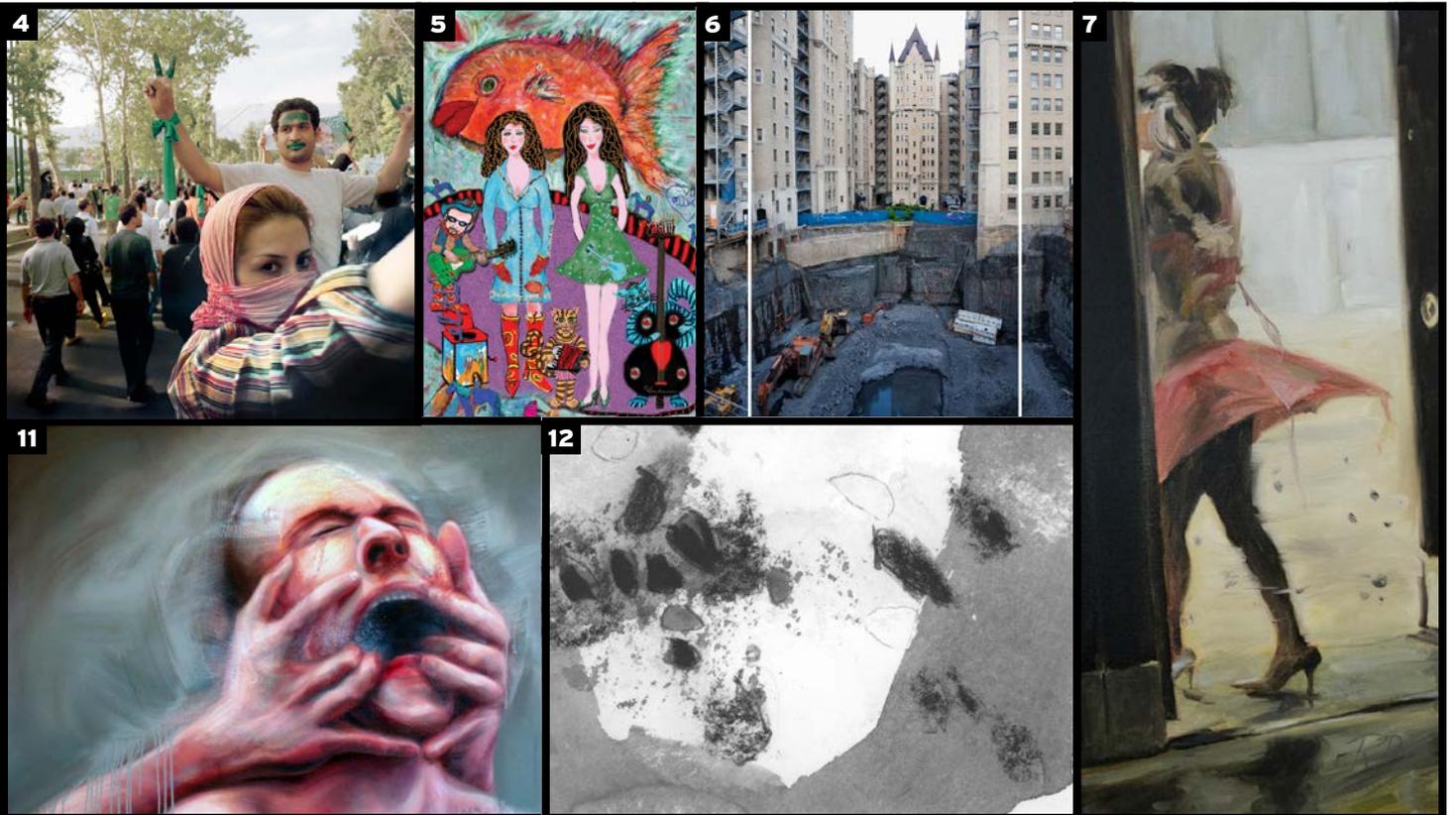
Sara Dickson. Our home is on a golf course in Columbia, Mo. Professionally, I continue to serve as the press secretary to Congresswoman Vicky Hartzler of Missouri. Life is good."

**84 Steven Gaon, BA (hist.),** earned a law degree from the University of Ottawa in 1987 and has practised law in Ottawa since 1989. He received his Alternative Dispute Resolution credentials in 2001 and is now a mediator, arbitrator and workplace investigator.

Steven has been a trustee of the County of Carleton Law Association since 2009 and is now its treasurer. "I enjoyed some of the best years of my life at Concordia, which prepared me for my life ahead. I remember well those crisp fall days, watching the Stingers play football at the Loyola field and, of course, enjoying the social life on campus afterwards! I was also on the Concordia Ski Team from 1981 to 1983, and those experiences proved to be some of the most rewarding and fun

times of my life. I now have two wonderful daughters (12 and 16), both of whom are big skiers — like their dad!" [adrottawa.com](http://adrottawa.com)

**85 Josée Nadeau, BFA,** performed a live painting on stage at the Miami Fontainebleau Hotel on December 15 in celebration of the 50th anniversary of Dionne Warwick's singing career. All proceeds of Nadeau's artwork went to the United Way's Hurricane Sandy Fund. [joseenadeau.com](http://joseenadeau.com)



**8) Shelley Miller, MFA (studio art)** 01, created a public sculpture that was officially inaugurated at the École des métiers du tourisme on October 24. Shelley, who has made many public installations, created the 2.7 m by 33 cm concrete sculpture by using hundreds of books as a negative mould. [shelleymillerstudio.com](http://shelleymillerstudio.com) 8) *Circulation*

**9) G. Scott MacLeod, BFA** 03, held an exhibition of his art and documentaries called "Dans l'Griff" at La maison de la culture de Notre-Dame-de-Grâce in Montreal from January 10 to February 24. Scott currently consults, lectures and gives workshops on his work to promote and develop better business and creative art practices. [macleod9.com](http://macleod9.com) 9) *Thomas O'Connell Plumbing & Heating*

**10) Benjamin Rodger, BFA** 04, held an exhibition of his artwork entitled "Libre circulation" at Galerie Montcalm in Gatineau, Que., from January 17 to March 3. Benjamin has shown his work in Canada, Europe and the Middle East. In 2009, he represented Canada by painting at the sixth Francophonie Games held in Lebanon. [benjaminrodger.com](http://benjaminrodger.com) 10) *(Silence)*

**11) Mathieu Laca, BFA** 05, held an exhibition titled "Mort ou vif (portraits et autres captures)" of 40 of his portraits and other paintings at Modulum gallery in Montreal from October 19 to November 18. [mathieulaca.com](http://mathieulaca.com) 11) *Self-Portrait on Green Ground*

**12) Raymonde Jodoin, BFA** 83, is holding a solo exhibition of 50 drawings called "NIELLURES et Suite II" at the Centre communautaire et culturel de l'Arrondissement de Jacques-Cartier in Sherbrooke, Que., from February 1 to March 31. [raymondejodoin.com](http://raymondejodoin.com) 12) *Niellure 65*

**Concordia chair of the Board of Governors Norman Hébert Jr.,** BComm 77, was

honoured by the Canadian Automobile Dealers Association (CADA) in January. Norman received the 2012 CADA Laureate dealer recognition award in the category of Ambassadorship.

Norman was one of three recipients selected from more than 3,200 dealers across Canada. He is the long-time president and CEO of Montreal-area car dealership Groupe Park Avenue Inc.



THOMAS KÖNIGSTHAL, JR.

**Lionel Perez,** BA (poli. sci.)

92, was elected by acclamation as borough mayor of Côte-des-Neiges-Notre-Dame-de-Grâce on November 22, after previous borough mayor Michael Applebaum became mayor of Montreal. Lionel was first elected in 2009 as municipal city councillor. He



is currently vice-president of the Commission of Examination of Contracts, which reviews contracts to ensure compliance with relevant legal tender rules and legislation. He also sits on the Transportation and Public Works Permanent Commission and the CMM Commission on Economic Development.

KEEP IN TOUCH

New job? Just moved? Just married? Or just want to let your former classmates know what you've been up to? Visit

***alumni.concordia.ca/keepintouch***

Or mail or email us any information about yourself – don't be shy – you'd like to appear in Class Acts.

Please include: your name (including name at graduation); year(s) of graduation and degree(s) from Concordia, Loyola or Sir George, and other universities; street address, phone number(s) and email address; and any other relevant personal or business info.

By email: **alumni@concordia.ca** Subject: **Class Acts**

By mail: **Class Acts, Advancement and Alumni Relations, Concordia University, 1455 De Maisonneuve Blvd. W., FB 520, Montreal, QC H3G 1M8**

Join the the Concordia University Alumni Association LinkedIn group at ***alumni.concordia.ca/benefits/olc***.

**97 Mirko Sablich,** BComm (econ.), and BFA (music comp.) 09, born in Lima, Peru, earned a Masters in Music Composition degree from Université de Montreal in 2011. "After working in the business sector and studying music for several years, I finally decided to pursue an artistic career in music composition. I am a freelance experimental composer based in Montreal. I also currently research the ethics and aesthetics of music composition, which includes studies in creativity, imagination, intuition and musical acoustics and tuning systems. My music derives from creative applications of diverse fields such as mathematics, visual arts, literature and poetry, philosophy, music

theories, natural and urban phenomena, among others." ***mirkosablich.wordpress.com, emsis.ca/publishing***

**01 Juozas Cernius,** BFA (studio arts), is a documentary and fine art photographer in London, Ont. Juozas is co-founder of Forward Factory, a web-based enterprise. He is currently working on a photographic documentary called *The HUMANitarians: The Faces, The Places, The Challenges*, which focuses on the human side of voluntary aid work. ***cernius.com***

**Joel Alexander Hampson,** BEng (bldg. eng.), and **Dany Tremblay,** BEng (bldg. eng.) 91, started a professional structural-engineering services



**Judith Baylin-Stern,** BFA 71, presented her painting, *Rwanda*, as a gift to Senator and Lt. Gen. Roméo Dallaire (ret.) after his lecture at Concordia's J.A. DeSève Cinema on November 2. Dallaire was invited by Concordia's Department of History and the Montreal Institute for Genocide and Human Rights Studies to speak about Canada's role in protecting human rights around the world. Judith is a clinical psychologist in Montreal. ***baylinstern.com***



**Allan Ailo**, BA (comm. studies) '76, right, was awarded the Queen Elizabeth II Diamond Jubilee Medal for his contribution to heraldry (the art and science of coats of arms) in Canada. **Kevin S. MacLeod**, left, Usher of the Black Rod of the Senate of Canada and Canadian Secretary to the Queen, made the presentation at the 2012 national conference of the Royal Heraldry Society of Canada in Nanaimo, B.C., in May. Allan is a graphic artist and lives in New Westminster, B.C. He is a popular lecturer and writer on various aspects of heraldry and was the first to teach classes in heraldry for Vancouver School Board Continuing Education. He serves as vice-president of the B.C./Yukon branch of the Royal Heraldry Society of Canada and is also active at the national level. He is currently working on a project for the Canadian Heraldic Authority.

company, Génie Structure d'Ayiti (GSA), in Pétion-Ville, Haiti, in September. "GSA now has a range of projects: new school construction for non-governmental organizations, earthquake-damaged building repairs, seismic retrofits, new high-end residential construction and a very interesting historic building. Dany hired two local engineers and we are expanding to meet the needs for our services. Furthermore, we keep the office open on weekends for local engineers who want to develop their abilities, and I am mentoring about 20 Haitians in structural design, which I learned at Concordia."

**07 Julien Fréchette**, BFA (film prod.), is a Montreal-based filmmaker, writer, director and cameraman. His documentary, *Le prix des mots*, premiered at Montreal's Cinéma Excentris

and Quebec City's Cinéma Le Clap in February. The documentary, produced by MC2 Communication Média and the National Film Board of Canada, tackles the legal battle that resulted from Alain Deneault's controversial 2008 book, *Noir Canada*. The book examined international observers' assertions of alleged abuses by dozens of Canadian mining companies. [julienfrchette.com](http://julienfrchette.com)

**10 Vladimir Cara**, BFA (theatre), was the make-up/effects designer — an integral part of the show — for the world-premiere production of Infinithéâtre's *Kafka's Ape*. The play, adapted by director Guy Sprung from Franz Kafka's *A Report to an Academy*, ran from January 28 to February 17 at Bain St. Michel in Montreal. The disturbing satire starred Howard Rosenstein as keynote speaker, the primate Mr. Redpeter. ■



**Cynd E. Courchesne**, BSc (biophys. ed.) '81, was invested as an Officer in the Order of Military Merit by Governor General of Canada **David Johnston**, Commander-in-Chief of Canada, during an investiture ceremony at Rideau Hall in Ottawa on December 12. The Order of Military Merit recognizes distinctive merit and exceptional service displayed by the men and women of the Canadian Forces, both Regular and Reserve.



**Laurier Chabot**, BComm '05, left, was awarded the Queen Elizabeth II Diamond Jubilee Medal from Lt. Governor of Quebec Pierre Duchesne in Montreal in November. Laurier was honoured for his work during his tour of duty in Afghanistan from November 2010 to June 2011. He was the only NATO soldier that was semi-fluent in several dialects of Pashto, using this to connect with local elders and village informants. Laurier is currently studying psychology at Concordia.



**Anna-Maria Carlevaris**, MA 92, PhD 04, Dec. 23, Saint-Hyacinthe, Que. She was 58. Anna was a curatorial assistant at Concordia's Leonard and Bina Ellen Art Gallery and lecturer in the Faculty of Fine Arts. In 2008, Anna-Maria was recognized for 20 years of employment at Concordia. She also contributed to various art publications and art exhibition catalogues and curated art exhibitions.

**Guy Desjardins**, BA 44, Dec. 3, Outremont, Que. He was 89.

**David Jacob Freedman**, BA 56, BSc 70, Aug. 16, Montreal. He was 84.

**David McAsey**, BA 57, BA 66, Feb. 6, Calgary. He was 77.

**Marietta (Glezos) Hamelin**, BA 58, Nov. 24, Montreal. She was 86.

**Paul Daniel Berman**, BA 60, Feb. 5, Montreal. He was 92.

**Herbert Richard Heczko**, BSc 61, BA 66, Dec. 25, Montreal. He was 86.

**John L.H. O'Brien**, BA 61, Nov. 20, Montreal. He was 74.

**Keith Craydon Withnall**, BSc 61, Nov. 30, Dollard-des-Ormeaux, Que. He was 93.

**John J. Skene**, BA 63, Jan. 10, Montreal. He was 74.

**Jean Elizabeth "Betty" Martin**, BSc 64, Dec. 18, Cornwall, Ont. She was 77.

**Monica (Dowers) Franklyn**, BSc 65, Nov. 13, Windsor, Ont. She was 77.

**Joseph Raynold Paul Winstall**, BComm 66, Aug. 24, Lévis, Que. He was 78.

**Jack Presho**, BSc 67, July 25, Burlington, Ont. He was 80.

**Susan V. (Bulmer) Walker**, BComm 68, Feb. 6, Montreal. She was 68.

**Nicholas G. Astrakianakis**, BA 69, Nov. 14, Episkopi, Crete, Greece.

**Ryszard (Richard) J. Osicki**, BA 69, Oct. 29, Winnipeg. He was 66.

**Bram Aron**, BA 70, Nov. 21, Montreal. He was 65.

**Ian Drysder**, BA 70, Feb. 14, Montreal. He was 88.

**Sonja (Bobinski) Sztuder**, BA 70, Dec. 20, Montreal. She was 63.

**David Gillman**, BA 71, Jan. 25, Toronto. He was 68.

**Thomas "Tom" Dyce**, BA 71, Dec. 29, Montreal. He was 67.

**David Gillman**, BA 71, Jan. 25, Toronto. He was 58.

**Kevan Crawford**, BComm 72, Nov. 29, Toronto. He was 61.

**Yvette Girard-Olsen**, BFA 73, BA 73, BA 78, BFA 81, MA 90, Feb. 15, Pierrefonds, Que. She was 99.

**Peter Savard**, BA 74, Jan. 30, Wildwood, N.J. He was 62.

**Barbara L. (Harrison) Emmerson**, BA 75, Sept. 6, Victoria. She was 61.

**Antonio Iafigliola**, BA 76, Jan. 8, Montreal. He was 60.

**Claude Gagnon**, BComm 76, Jan. 29, Montreal. He was 58.

**Guy Gordon**, BEng 76, Dec. 30, Montreal.

**Leonard Miedzianowski "Nemo Turner,"** BA 77, Feb. 8, Montreal. He was 62.

**Bertha (Pencer) Richler**, BA 77, Nov. 21, Calgary. She was 86.

**Georgette Duchaine**, MA 79, Apr. 17, Montreal. She was 67.

**Hy Rolnicki**, BA 79, Nov. 18, Chicago. He was 58.

**Dorothy (Hoerner) Gorman**, Cert 80, BA 90, Feb. 2, Montreal. She was 91.

**Lucia Panzera**, BA 80, Feb. 7, Port St. Lucie, Fla. She was 55.

**Susan (Adler) Vadnay**, BA 79, Nov. 23, Montreal. She was 83.

**Elizabeth Swierczek**, BA 80, GrDip 99, Nov., Montreal. She was 66.

**Mark R. Rogers**, BA 81, Nov. 21, Montreal. He was 55.

**Marguerite Lee Brennan**, BComm 82, MA 94, Jan. 25, Montreal. She was 63.

**Gary Edward Hawkins**, BA 82, Nov. 23, Montreal. He was 60.

**Margaret "Magee" (Wallace) Bremner**, BA 83, Nov. 17. She was 51.

**Mary Margosian**, BA 84, Jan. 12, Montreal. She was 86.

**Sonia Swain**, BA 84, Nov. 10, Pointe-Claire, Que. She was 79.

**Richard K. Harvor**, BFA 85, BEd 88, Jan. 6, Montreal. He was 49.

**Monique "Mo" Macmillan-Brown**, BA 85, MBA 88, Nov. 26, Ottawa. She was 50.

**David Rubin**, BA86, MA 93, Nov. 18, Montreal. He was 95.

**Olga (Klem) Lavalée**, BFA 89, Jan. 15, Montreal. She was 92.

**Catherine (Parsons) Bradley**, BA 91, GrDip 95, Nov. 24, Beaconsfield, Que. She was 85.

**Diane Elizabeth Gillies**, BComm 91, Jan. 27, Montreal. She was 46.

**Jennifer Gail (Lamplough) Marchand**, GrDip 92, Feb. 16, Montreal. She was 70.

**Linda Maureen Bossy Burke**, BA 93, of Las Vegas, Nev., Feb. 1, Palm Desert, Calif. She was 50.

**Donald Scrimshaw**, BA 94, Nov. 16, Montreal. He was 89. ■

#### CORRECTION:

The winter 2012-13 In Memoriam incorrectly included **Eva De Gosztonyi**, BComm 70. It was Eva's mother, who had the same name, who passed away.

## NOTICE



is hereby given that the Loyola Alumni Association Inc. will hold its

### 107th Annual General Meeting Wednesday, June 5, 2013, 4:30 p.m.

The meeting is held to share reports and elect the 2013-14 board of directors and officers. Alumni of Loyola College, Concordia University and Sir George Williams University are invited to attend.

Loyola Jesuit Hall and Conference Centre  
7141 Sherbrooke St. W., Montreal

RSVP by May 30, 2012  
Online: [alumni.concordia.ca/register](http://alumni.concordia.ca/register)  
Phone: 514-848-2424, ext. 4397; Toll free: 1-888-777-3330

Information: [alumni@concordia.ca](mailto:alumni@concordia.ca)

## NOTICE



is hereby given that the Association of Alumni of Sir George Williams University will hold its

### 76th Annual General Meeting Wednesday, May 22, 2013, 6 p.m.

Alumni and the general public are welcome to attend the information-sharing meeting, where the 2013-14 board of directors and executive will be elected.

Hall Building, H-767, 1455 De Maisonneuve Blvd. W., Montreal

RSVP by May 15, 2013  
Online: [alumni.concordia.ca/register](http://alumni.concordia.ca/register)  
Phone: 514-848-2424, ext. 4397; Toll free: 1-888-777-3330

Information: [alumni@concordia.ca](mailto:alumni@concordia.ca)

## NOTICE

### Garnet Key Society Annual Alumni Banquet Saturday, May 4, 2013, 6 p.m., Montreal

Reconnect with former members of the Garnet Key Society and induct the 56th Key. By invitation only.

Information: [melanie.gudgeon@concordia.ca](mailto:melanie.gudgeon@concordia.ca) or  
514-848-2424, ext. 5647

## SAVE THE DATE



### Graduate Diploma in Journalism 25th Anniversary Reunion Cocktail

By invitation only; all journalism alumni are invited\*

May 31, 2013, 4:30 p.m.

Location to be confirmed

F O L L O W E D B Y

### The Reader's Digest Annual Lecture Series with Peter Mansbridge

Chief correspondent, CBC News, and anchor, *The National*

The lecture is open to all

May 31, 2013, 7 p.m.

D.B. Clarke Theatre  
Henry F. Hall Building, Concordia University  
1455 De Maisonneuve Blvd. W., Montreal

\*Update your contact information at  
[concordia.ca/alumni-giving](http://concordia.ca/alumni-giving)

If you'd like to share any photos from your time in journalism at Concordia, please send them to  
[Diploma25years@gmail.com](mailto:Diploma25years@gmail.com)

Information: Erin Mullins, Alumni Officer,  
Homecoming and Reunions, 514-848-2424, ext. 3881, or  
[erin.mullins@concordia.ca](mailto:erin.mullins@concordia.ca)

## Gypsies, grief and gophers

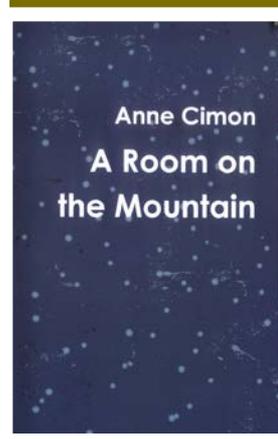
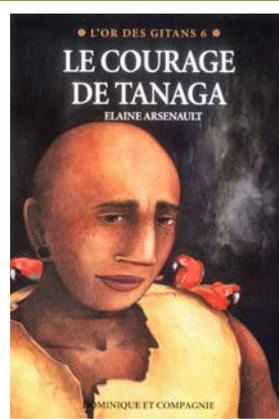
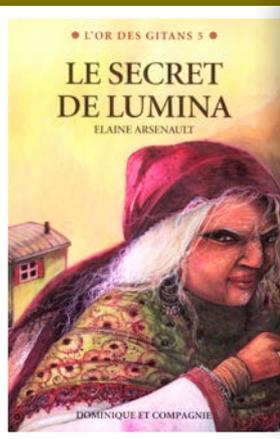
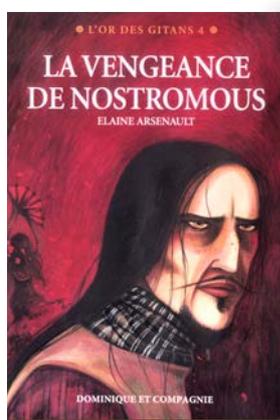
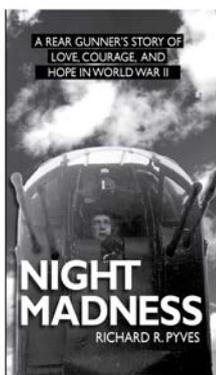
Historian and genealogist **Richard R. Pyves**, BSc 72, tells the story of his father, Ron Pyves, in **Night Madness** (Red Deer Press, \$22.95). Through interviews, research and the correspondence of a long-distance love affair, the reader is immersed in the life of a teenager who

big heart, a hideous witch and dangerous pirates. In **La Vengeance de Nostromous**, Lily discovers that Ophelia and Zingaro are still alive. Ophelia tells Lily about her childhood and how she was taken away from her family. In **Le secret de Lumina**, Arsenault takes us back to how Ophelia, with the help of

Bear Press, \$18.95), aimed at teaching children French as a second language. With illustrations by Renné Benoit, Arsenault reveals stimulating facts about Quebec's history. The book takes readers young and old on a journey around Quebec, from the music at the Montreal International Jazz Festival to the sandy beaches

mountains near the hospital and the cemetery where her husband is buried. A contrast between past and future, she embarks on a journey of love and self-discovery.

A few years after graduation, **Sylvie Filiatreault**, BFA 98, travelled to Ireland, England and Scotland, where she be-



fought in Europe in the last months of the Second World War. After 30 distressing missions flying into the heart of Europe, Ron survived the war physically but had to face the emotional battle of post-traumatic stress disorder. Richard Pyves is an historian and genealogist and lives outside Toronto.

**Elaine Arsenault**, BA 83, has just published the fourth, fifth and sixth volumes in her saga *L'or des gitans* (Dominique et compagnie, \$14.95 each), about the intertwining destinies of a beautiful gypsy, an abandoned girl, a horse with a

Zingaro, flees from her abductor and seeks refuge in a circus. They meet Madame Lumina, who has an interest in Ophelia with unknown motives. In **Le courage de Tanaga**, we discover how the witch Nostromous kept Ophelia captive in a mansion after causing her to become blind. The story unfolds as the reader finds out how Zingaro, Toc and Carrabelle succeeded at freeing her and what role Tanaga played.

Arsenault has also published a bilingual book, **F Comme Français: un abécédaire du Québec / F is for French: A Quebec Alphabet** (Sleeping

of Les Îles de la Madeleine. Arsenault, a former president of the Concordia University Alumni Association, resides in Montreal.

Montreal-region poet and writer **Anne Cimon**, BA (Eng. lit.) 93, has just released **A Room on the Mountain** (Gemma Books, \$12). The book tells the story of Caroline Sauvée, a Montreal journalist haunted by the memories of her husband's death during her stay at the Mountainside Hospital awaiting a life-saving operation. Grief makes Caroline vulnerable as she falls for her heart surgeon, Dr. Pine, and moves to the

came inspired by the local legends and folklore. Back in Canada, she began piecing together the story that would become **Four: Four sisters. Four witches. Four executions. Four different deaths**. (FL Press, \$19.95). After 27 rewrites in 10 years, she completed the book yet became frustrated by publishers' refusals. Undaunted, she started her own publishing company and issued *Four* herself. The book takes the perspective of four sisters/witches in Medieval England. Their village's new priest breaks their old agreement with local clergymen and declares a witch hunt.

The sisters are captured and sentenced to death. The plot, however, takes some unexpected turns. *Four* is the first part of a planned trilogy.

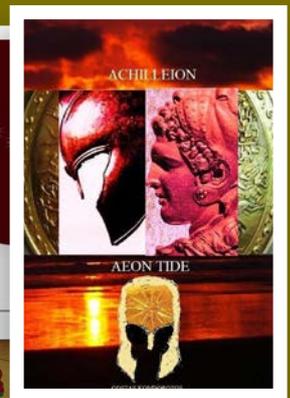
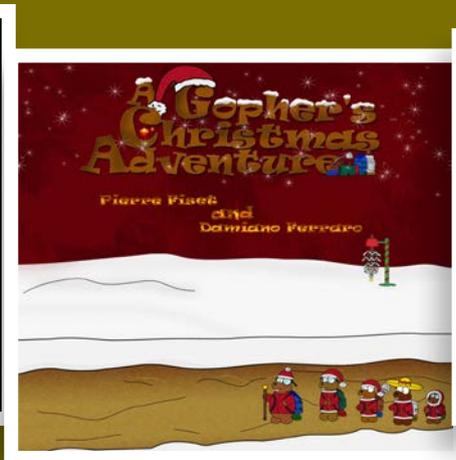
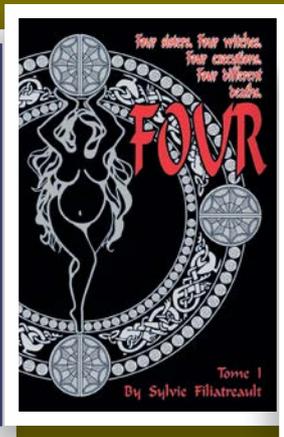
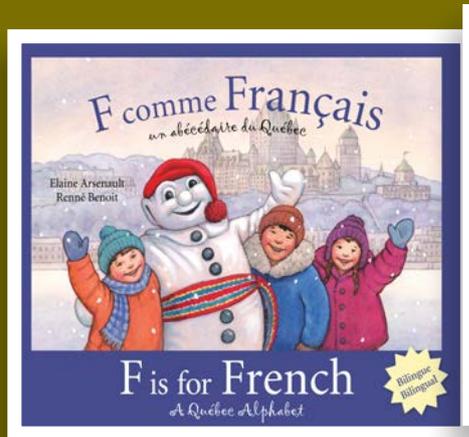
**A Gopher's Christmas Adventure** (Flower Press, \$29.99), by **Damiano Ferraro**, BSc 01, and Pierre Fiset, is an underground

Christmas adventure. In the book's world, gophers prepare lists of presents they hope Santa Gopher will bring them for Christmas. The reader embarks on a journey filled with twists and turns as the gophers try to find Santa Gopher. Damiano is a building consultant and lives in Laval, Que.

**Achilleion: Aeon Tide** (Lulu Publishing, \$21.71), by **Costas Komborozos**, BA (Eng lit.) 06, part of Komborozos's Achilleion trilogy, tells the story of Alexander the Great and his quest for glory after finding the tomb of Achilles. Alexander uses Achilles' golden shield in battle and finds his way to

the Achilleion palace. As the legacy of Achilles unfolds, a new warrior is born, a fusion of Achilles and Alexander. He becomes the guardian of the palace and faces a deadly opponent, taking him one step closer to immortality. Komborozos is a freelance writer and editor. ■

— Shaimaa El-Ghazaly



## How are you today?

Anxiety, depression and mood disorders are among society's common mental health problems. Indeed, one in five Canadians will experience a mental illness in their lifetime<sup>†</sup>.

Bell's Let's Talk mental health initiative has made treatment more accessible. Bell has generously given \$500,000 to fund therapy at Concordia's Applied Psychology Centre and Centre for Clinical Research in Health.

**Concordia thanks Bell for making our community better.**

Mental health — now that's something to talk about.

<sup>†</sup>Canadian Mental Health Association

Let's talk.



Bell.ca/LetsTalk



## News time in Montreal

CATHERINE SHERRIFFS,  
BA (JOURN.) 07

The lights are bright, shining from every corner of the ceiling. All is quiet in the CTV Montreal studio except for the sound of the director's voice in my ear. I am alerted to every minute that passes until, finally, the 10-second countdown. It's 11:30 p.m., and after hours of preparing the night's news stories, it's finally showtime.

Becoming a reporter and a news anchor didn't happen by accident for me. It was the only thing I wanted to do from the time I was 13 years old. That year was when Montreal's infamous 1998 ice storm hit. My family's home was without power for a week. School was cancelled, and my best friend and I decided to have some fun "covering" the storm. We put a mini-news-cast together on her family's video camera and, just like that, I caught the bug.

I worked hard throughout high school and CEGEP in pursuit of getting into Concordia's prestigious Department of Journalism. I can still clearly remember the day I got my acceptance letter to the university. My heart was pounding and I read the word "congratulations" twice before I began jumping up and down.

My experience at Concordia was everything I had hoped it would be.

My heart was pounding and I read the word "congratulations" twice before I began jumping up and down.

The opportunity to be taught by professional journalists on a wide range of subjects is invaluable. The support and encouragement students receive is phenomenal. And the opportunities for newsroom internships and actual experience in the field are numerous. In my three years there I learned so much; I networked and I made wonderful friends, many of whom are still in my life today. I graduated in 2007 feeling very excited and prepared for my career in broadcast journalism.

That's not to say that I didn't at times doubt myself and my capabilities. I was fortunate to be offered a job right out of school at Montreal radio station CJAD

800. Although my career had started to fall into place, the hours — the weekend overnight shift for two years — were, to say the least, not the best for someone in her early 20s.

There was also the element of having to develop a thicker skin to cope with some of the criticism that comes with being a broadcaster. It is never easy to hear negative comments about yourself, yet

I learned that it is important to focus on the positive and remember why you started on this adventure in the first place. I came to realize that with time I would become more comfortable and get better in my role, and I became more driven than ever to gain experience in the field.

I went on to read the news on the morning show at Montreal's Virgin Radio 96 and did some reporting for Global Montreal before I made the jump to CTV. That is where I have been for more than three years now, and I am enjoying what I do immensely. Writing and delivering the news is what I have long dreamed of. To be doing it at a station with such a stellar reputation is an honour.

There is also a degree of excitement that comes with working in a Montreal newsroom. There is always something happening in this city — from politics and language to our amazing arts scene and our beloved Habs — and I often think we must be the envy of many newsrooms across the country.

I am looking forward to a long and successful career in broadcast journalism. I am excited for the changes that will most certainly come because the news business is evolving at a very fast rate. There are more tools and resources at our fingertips than ever before. Most of all, I look forward to the 10-second countdown in my ear every night. ■



CATHERINE SHERRIFFS IS NEWS ANCHOR FOR CTV MONTREAL.

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assured.

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**SOLD OUT**

For more information or to be added  
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