BROWSING THROUGH family photo albums, we create our own personal memory banks, occasionally from events that happened even before we were born. An archive acts the same way for an entire culture, enhancing a collective memory and creating cultural touchstones that tie us together.

And unlike a library, the documents in an archive are usually one-of-a-kind.

It’s an exciting time for the Faculty of Arts archives which include the Maritime History Archive (MHA), the English Language Research Centre (ELRC), the Aboriginal Language Archive and the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA).

The Faculty has recently jumped a significant hurdle in the race to secure the archives for the next generation of students and faculty.

“The university administration has given us the go-ahead to approach key funding agencies for funds toward a new building and processing facilities,” said Dr. Carrie Dyck, associate dean of research and graduate studies, who is excited about the possibility of a potential design lab that could incubate brainstorming around social problems.

“We’ve got a huge amount of valuable information in our archives—we want to be able to use it to address social questions in Newfoundland and Labrador. There might very well be significant commercial potential in the archives that we could leverage.”

An example of such commercial potential is the recent partnership between the Maritime History Archive and Ancestry.ca.

Canada’s largest family history website is part of ancestry.com which has 2.7 million subscribers across all websites. The website recently purchased two large databases from the MHA for an undisclosed lump sum.

**Canada, Seafarers of the Atlantic Provinces, 1860-1899**, contains almost 300,000 records and includes details from 10 major ports in Atlantic Canada and crew agreements of vessels registered in Atlantic Canada. The second database, **Newfoundland, Canada, Index of Birth, Marriage & Death Notices from Newspapers, 1810–1890**, contains more than 40,000 records documenting birth, marriage and death notices listed in newspapers throughout Newfoundland.

“Ancestry.ca is proud to partner with the Maritime History Archive to offer an important collection of historical records from Atlantic Canada including the **Seafarers of the Atlantic Provinces, 1860-1899,**” said Lesley Anderson, genealogist and content specialist for Ancestry.ca. “This mutually beneficial partnership allows us to share the history of Canada by offering the Maritime History Archive’s collection to the widest possible audience.”

According to archivist Heather Wareham, the MHA will continue to sell the databases to their own networks, which they have been doing since they were first created.

www.mun.ca/mha

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**SOME OF THE ONE-OF-A-KIND DOCUMENTS IN THE MARITIME HISTORY ARCHIVE:**

- Cecil Mouland’s sealing card granting him a berth on the SS Newfoundland for the 1914 sealing season, the year of the famous disaster where 78 men died. The card would have been in Mouland’s possession while he was at the hunt and was stranded on the ice for three days and two nights.

- Daily schedule for the maid employed by James Rorke of Carbonear, written in the 1920s or 1930s. Includes hourly detailed instructions for household duties and personal grooming.

- A ledger from Lake & Lake Ltd. in Fortune for 1917 that records accounts for women who were employed curing fish. It lists all the goods they bought from the firm, the amounts they paid for them and the amounts they were paid for their work curing fish.
THE FACULTY OF ARTS IS GOING PLACES! This year we have worked hard on Arts Success 2020 to develop consensus on the future of the Faculty in the areas of teaching/learning, research/scholarship and public engagement. This project has involved soliciting extensive feedback from graduate and undergraduate students, non-academic staff, faculty and interested community members.

While we delight in our diversity—and celebrate our strengths in a wide variety of disciplines and perspectives—we take pride in acknowledging that underpinning this diversity are four key thematic clusters: Text, Language and Cultural Identities; Sustainable Communities—Past, Present and Future; Governance, Ethics, Rights and Security; and The North Atlantic in Global Perspective.

Identifying these clusters has helped us to recognize where our common research and teaching strengths lie. And through them we expect, by 2020, to have revitalized undergraduate programs, expanded graduate studies, exceptional research and an even stronger record of community engagement.

One of the strengths of Arts Success 2020 is its recognition and integration of the wonderful archives retained in the Faculty of Arts. As you will read in our cover story, these archives are of great importance to our teaching, research and public engagement. They are also a precious part of Newfoundland and Labrador’s heritage. Our goal is to have our archives housed in accessible, state-of-the-art facilities by 2020. Welcome to ArtsWorld!

DR. LYNNE PHILLIPS
DEAN, FACULTY OF ARTS

Milestones

In the 2013-14 academic year, we have seen the retirement of several faculty and staff members. Among these are:

*Peter Ayres (English)  
Lindsay Bryan (History)  
Karyn Butler (Geography)  
David Close (Political Science)  
Carole Anne Coffey (Geography)  
Larry Felt (Sociology)  
Betty Foley (Dean’s Office)  
Patricia Fulton (MUNFLA)  
Maggie Hennessey (Arts Publications)

*Retiring August 2014

*Susan Ingersoll (English)  
*Marguerite MacKenzie (Linguistics)  
Barbara Reddy (MUNFLA)  
Noel Roy (Economics)  
*Chris Sharpe (Geography)  
Graham Shorrocks (English)  
Mary Walsh (Religious Studies)

Thank you for your dedication to our students and your contributions to the Faculty of Arts and to Memorial University.
New Faces  SEVERAL NEW faculty members have joined the Faculty of Arts over the past year and they bring a host of experience and viewpoints that will definitely enrich the lives of their students and the university as a whole.
A huge welcome to:

Carissa Brown (Geography)  
Cedric Brunelle (Geography)  
Meghan Burchell (Archaeology)  
Caitlin Charman (English)  
Alan Hall (Sociology)  
Sara Mackenzie (Linguistics)  
Anne Pelta (French & Spanish)  
Rose Ricciardelli (Sociology)  
Barry Stephenson (Religious Studies)

The Faculty of Arts awarded five post-doctoral, one-year fellowships for 2013-14. Fellows are:

Ayse Sule Akinturk (Department of Sociology)  
Willow Anderson (Department of German and Russian)  
Easkey Britton (Department of Geography)  
Heather Hall (Department of Geography)  
Andrea Procter (Labrador)

AN ASSISTANT PROFESSOR in the Department of Archaeology, prior to arriving at Memorial Meghan Burchell spent several years in Hamilton, Ontario as an undergraduate and graduate student at McMaster University. While completing her PhD, Meghan directed the McMaster Archaeological School and was also the Manager of Operations for Sustainable Archaeology, a CFI funded research endeavour between McMaster and Western University.

As an environmental archaeologist, her research intersects archaeology, biology and geochemistry to understand long-term human-environmental interactions in coastal landscapes. Specifically she studies the micro-structure and geochemistry of hard tissues such as shell, bone, teeth and coral to derive information on past climate, human settlement patterns and diet. During her first year in the Faculty of Arts, she has taught Introduction to Archaeology and Bioarchaeology, Principles of Archaeology, and introduced a new course on the archaeology of death. Next academic year she will be introducing a new undergraduate course for the fall called “On the Edge: The Archaeology of Coastal Landscapes” as well as a new graduate course in applied archaeological sciences.

Getting the Red Trench beach ready

STUDENTS in Dr. Sonja Boon’s Winter 2014 Feminist Practices class worked on a collaborative art project that resulted in a knitted bikini bottom for Red Trench, a piece of art that was the subject of some controversy when it was installed in the atrium of the Arts building in 1994.

Dr. Boon explains that the unique project connects theory with practice.

“I structured the course to look at a number of different iterations of feminist activism: we considered the notion of activism, different forms of activism in different parts of the world and then we have looked at different themes,” said Dr. Boon.

The project combines craftivism, a movement connecting craft and activism, and yarn bombing, a non-permanent form of graffiti knitting.

Inspired by sea, sand and waves, Red Trench also raises issues around gender and shame, patriarchy and pornography — ideal issues for a gender studies class to ponder while knitting a bikini bottom.

For gender studies major Mary Beaudoin, concepts around yarn bombing were “really fascinating to see” and the project opened up a comfortable space to talk about vaginas, “something I had never really discussed previously.”

Dr. Boon says knitting in the classroom also challenges the notion of public and private space and the question as to where “critical” work takes place. She says introducing the anachronism of such a domestic activity into the classroom allowed the students to think critically about the role that art can play in challenging discourses and changing minds.
Dialect Atlas launch

NEWFOUNDLAND AND LABRADOR dialects are known worldwide for their distinctiveness and regional diversity. Now the online Dialect Atlas of Newfoundland and Labrador (www.dialectatlas.mun.ca/) will help preserve the rich cultural heritage of this province by documenting the regional distribution of the many traditional linguistic features that characterize English in Newfoundland and Labrador. Launched in October 2013, it is one of only a handful of online regional dialect atlases in the English-speaking world, according to the project’s chief investigator Dr. Sandra Clarke.

“We’ve used state-of-the-art digital technologies to create a genuinely interactive web 2.0 format, to which residents of the province can contribute,” said Dr. Clarke, whose team used data originally assembled between 1974 and 1982 by Dr. Harold Paddock for the project.
Creative writing MA

MEMORIAL UNIVERSITY’S Department of English Language and Literature has accepted creative theses from MA students in the past with great success but on a case-by-case basis. Now the practice has been formalized and extended with the September 2013 launch of an “official” MA in English with a creative thesis.

A creative thesis, according to graduate coordinator Dr. Andrew Loman, can take the form of a novel, a collection of short stories, a play, a body of poetry, or a work of creative non-fiction. Dr. Loman says it was important to formalize the creative option so that more prospective students would know about it.

“We want this option to be widely known, not just to the lucky few who learn about it informally,” he says. He adds that the change will give the department’s remarkable creative writing faculty more opportunities to nurture the most talented members of a new generation of writers.

“You can’t teach creativity in writing or anything else, but you can observe it, encourage it, and make suggestions about how it can be developed,” says Dr. Larry Mathews, long-time coordinator of the undergraduate diploma in creative writing and founding member of the famed Burning Rock Collective.

For more information contact Dr. Andrew Loman on aloman@mun.ca.

New toy for geography

DR. RODOLPH DEVILLERS, associate professor of geography and Dr. Arnaud Vandecasteele, postdoctoral fellow on his team, recently received funding from the Natural Sciences and Engineering Research Council of Canada (NSERC) for two new pieces of equipment.

The new unmanned aerial vehicle (UAV) and open-source remotely operated underwater vehicle (ROV) will allow Dr. Devillers and his team to test affordable technologies for crowd sourcing aerial photos and underwater images.

“Our research group studies how geographic data can be crowd sourced and is now starting to explore how new types of geographic data, such as aerial photos, can be collected by the crowd using inexpensive UAVs or ROVs and shared to the general public,” says Dr. Devillers. “Our vision is that such inexpensive systems will become increasingly available to the general public and will constitute a source of very interesting data for the society.”

After testing, both the UAV and the ROV will be shared with researchers across campus and in collaboration with communities and small organizations in the province of Newfoundland and Labrador.

Creative writing MA students Iain McCurdy, Heather Paul and Eva Crocker
awards

Biblical scholar off to Oxford

A GRADUATE STUDENT in Memorial’s Department of Religious Studies has, academically speaking, hit the jackpot. Trevor Pomeroy is the recipient of this year’s Rothermere Fellowship, one of the most prestigious and lucrative scholarships offered at Memorial University.

He will be spending the next three years completing a PhD at Oxford University.

A major part of the Rothermere Fellowship is to reward students who are committed to Newfoundland and Labrador. Applicants must provide a letter on that theme and how this commitment is reflected in their research.

In his letter, Mr. Pomeroy tied his research to Memorial’s own legacy as a living monument to the war dead of Newfoundland and Labrador, to Dr. Elliot Leyton’s work on violence and Dr. Gwynne Dyer’s on military history.

The ex-military man also has strong feelings on the importance of studying the humanities and social sciences.

“Universities were founded not just to educate people on how the world works but on the hopes of building people of character who contribute to, and participate in, society. And to become people who hopefully care enough to pass that on to others,” said Mr. Pomeroy. “The modern university in general is guided by an overemphasis on the practical.”

RSC Fellowship for Neis

DR. BARBARA NEIS of the Faculty of Arts’ Department of Sociology has been named Memorial’s latest fellow to the Royal Society of Canada (RSC).

In citing Dr. Neis’s groundbreaking contributions, the RSC states that “her pursuit of community-engaged, international research has had worldwide impact. She has helped explain why fish stocks collapse, shown how fishermen’s ecological knowledge can inform science and coastal governance, advanced our understanding of gender and fisheries, and increased the visibility, quality and relevance of research on marine and coastal occupational health.”

Election to the Royal Society of Canada is widely considered to be the highest academic honour in Canada.

“It is truly an honour to be elected to the Royal Society of Canada,” said Dr. Neis. “I want to thank Ellen Steinhauer and the nominators who took the time to develop and submit the nominations. I am looking forward to working with other society members to promote awareness in Canada and globally of the excellent research being done by Canadian researchers on the ocean and rural and remote coastal societies.”
National prizes for Bell and MacKenzie

SakKijânginnatuk Nunalik: the Sustainable Communities Initiative (SCI) of the Nunatsiavut Government and its principal research partner Dr. Trevor Bell of the geography department, shared the 2013 Arctic Inspiration Prize along with two other Canadian research teams.

Established in 2012, the $1,000,000 prize was designed for those research teams who have made a substantial, demonstrated and distinguished contribution to the gathering of Canadian Arctic knowledge and have proposed plans to implement this knowledge for real world applications for the benefit of Arctic Peoples. Dr. Bell’s team is focusing on housing solutions for Nunatsiavut communities. It proposes to build and monitor a pilot multi-unit residential dwelling for Nunatsiavummiut that is culturally relevant, affordable, energy efficient, technologically smart, and adapted to new climatic and environmental realities.

Dr. Marguerite MacKenzie of the linguistics department joined three other Canadian scholars in receiving a $50,000 Impact Award from SSHRC for achievements in research, research training, knowledge mobilization and outreach activities.

Dr. MacKenzie has worked for more than 40 years in capacity-building in Cree, Innu and Naskapi communities. Her research project, Knowledge and Human Resources for Innu Language Development, carried out in collaboration with researchers at Memorial, Carleton University, the Université du Québec à Montréal, the Institut Tshakapesh and Mamu Tshishkatamashutau, private scholars and government departments has led to the creation of dictionaries, workplace vocabularies and readers for schools and language-learning materials for adults. This project has directly contributed to improved access to government services, through better quality interpretation and translation.
Aidan Flynn is an actor and arts administrator from St. John’s, NL. A graduate of MUN, he was the co-founder of the Shakespeare By The Sea Festival in 1993 and was also a founder of a number of other theatre based ventures after leaving school. He has performed and worked as a director with numerous theatre companies across the province including Rising Tide, Resource Centre for the Arts, New Curtain Theatre, and C2C. After eight years in Calgary Aiden founded the Rabbittown Theatre Company in 2004. While at Rabbittown Theatre, Flynn also co-founded the New World Theatre Project in Cupids which saw the construction of a replica Jacobean-style playhouse. Currently, he is the manager of programming and partnerships with the province’s Arts and Culture Centres division. He and his wife Sarah have a beautiful little girl, Evelyn Belle, and a great dog named Spike.

How did you get started at Memorial?
All of my friends were going to MUN after high school, I guess that was a big reason for going. That, and it was an affordable education and I could live at home in St. John’s. I’m a bit of a townie sook (that’s Joan Sullivan’s expression, I’ve always liked it). I suppose being from St. John’s and growing up 15 minutes away from campus made MUN the next logical step.

Can you give me the details on the degrees you’ve received (and when) from Memorial?
I started at MUN in 1989 and thought that I was going to be a political science major and history minor. Then I found out there was something called theatre specialization in the English program. I was a theatre nerd in high school and this prospect was immediately appealing. So I switched to English and kept on with history studies as well. I left MUN in ’93 before graduating to be an actor and run theatre companies. This is not a course of action I would necessarily recommend to anyone. Ever. But it worked for me. If I remember correctly, I only needed three credits to graduate when I decided to leave. My parents were supportive of my decision, but in that headshaking ‘what are you up to’ kind of way. I eventually came back and got the three credits. When I got my diploma in the mail, I immediately gave it to my mother. She deserved it for all the grief.

What memories stand out from your time as a student at Memorial?
I loved going to MUN. I had great teachers like Valerie Burton, Dick Buehler, Noreen Golfman, and Tony Chadwick, who taught me how to think critically and creatively both inside and outside the classroom environment. I had an army of friends and colleagues that I couldn’t wait to see every day. I pretty much lived in the Reid Theatre and that was pure magic. I wasn’t a great student but I think my real education was developed through the MUN Drama Society. That’s where I started to learn how to be a producer and an actor. I worked with people that would become my closest friends and important collaborators.

You’ve been a professional actor and director for years—how did your arts degree prepare you for those dual occupations?
English certainly introduced me to great playwrights and the methods of great actors and teachers. It introduced me to important movements like the work of The Group Theatre. And of course, theatre specialization got me ‘on my feet’ in the theatre, not just as an actor and director, but as producer, carpenter, promoter, writer, stage manager, etc. History was important because I developed the ability to contextualize my stage work. But I think the greatest gift my time at MUN and my arts degree gave me was the confidence that I would never be without work. If it wasn’t offered or available, I’d make something happen.

Can you explain your role with Rabbittown Theatre—sounds like you were a true old-fashioned theatre impresario there, wearing many hats.
Rabbittown Theatre was a business plan that was developed by the community as much as it was by me. There was an obvious need for a theatre space in our community where a company could rehearse and create in the actual performance space. We endeavoured to provide that at an affordable rate for local companies and one where we could afford to keep the lights on. It wasn’t easy. Along with trying to keep the building as accessible as we could to theatre and other arts disciplines, we were developing and staging our own work. My official role was general director, which really meant that I was overseeing the creation and the operational aspects of the company. We did some exciting work and saw some amazing projects grace that little theatre. One of the coolest things I will ever do was run that company in that space.

You’re now the manager of programming and partnerships for the NL Arts and Culture Centres. What does that job entail?
It’s a big job, but very rewarding. And again, lots of new things to learn. I am responsible for ACC provincial
tours and presentation, and for the
development of new strategies and
projects. These projects are undertaken
in the six ACCs across the province,
but we also look to partner with venues
and organizations outside of our own
network. A particularly interesting
aspect of the position is collaborating
with arts organizations and individuals
in the creation of partner projects. Since
taking on the position, I’ve also joined
the board of the Atlantic Presenters
Association which is a great way to
connect and share ideas and dilemmas
with colleagues across the Maritimes.

You played Uncle Ted in the film
adaptation of Kevin Major’s
beloved book Hold Fast. What
was that experience like?
Here’s a list of why that was an
incredible experience (in no
particular order of amazingness):

1. It was Kevin Major’s Hold Fast
2. It was Rosemary House’s Hold Fast
3. It was Justin Simms’ Hold Fast
4. If you ever get the opportunity to
work with Molly Parker on anything,
let alone a week of movie work, take
it. She’s awesome. Undeniably one
of the best actors working today.
5. Watching Avery Ash and Douglas
Sullivan play those two boys was
something else. The emergence
of two very talented young men.

What stands out for you over
your career thus far?
I think what stands out about my career
so far is how much I’ve enjoyed it.
Even when it has been terrifying and
frustrating (and it has), it has always
been intriguing and ultimately fulfilling.

If I had to pick one big moment that
stands out for me, I’d have to say it would
be winning the NLAC Patron of the Arts
award with my Dad and Rabbittown
partner, Neil Flynn. That’s an award I’m
sure he never thought he’d get in his life.

What advice would you give
a student starting out who is
unsure of what to study?
Students should know that when they
pay for their tuition, they’re not just
buying admission to courses, they are
buying an experience at a school. That
experience includes the interaction and
discourse you will have with students and
professors, and it includes everything
that a school has to offer outside the
classroom. If you’re unsure about a
course of study, take in everything that
the school offers and that your time can
afford. You’ll likely find out where your
interests lie. I really didn’t know for sure
what I wanted to study at MUN until I
started to join groups and societies. They
were fun and allowed me to focus on
what was of most interest to me.

What would people be most
surprised to learn about you?
Maybe that I really don’t like public
speaking. I’m always a little terrified
if I’m asked to make a speech or ‘say
a few words’ at an event. If I have
to say something in front of a big
group of people, I’d much rather
pretend to be someone else.

What’s next on the horizon?
I’m three years in at the ACC which
means it’s time to evaluate some of
the things that have and have not
been working. It’s an interesting time
to work in the performing arts as an
administrator. It would seem that
people’s attention has been completely
consumed by media that’s delivered
by personal platforms like phones,
tables, home entertainment systems.

But there is still a big hunger out there
for live experience. If the event is
right, you can see some big audience
numbers. I think it also might speak to
our basic human need to commune.
As we remove opportunities to meet
on a group level from our daily lives
at an alarming rate, performing arts
experiences become more valuable.

On the acting side, I’ve read some
great scripts recently, and hopefully I’ll
be back on stage this fall.
My name is Sean Panting and I am the (relatively) new development officer for the Faculty of Arts. It’s been more than 20 years since I graduated with my BA in history and philosophy, but it doesn’t feel like I’ve been gone that long. That’s probably because in many ways I never left.

My father worked as a professor in the history department for nearly 40 years. I spent a big chunk of my childhood roaming around campus, hanging out with the children of other professors—a kind of secret society of MUN brats, all of whom shared a common language, experience and snark-filled attitude toward life, the universe and everything.

After graduating from MUN I started my working life as an artist and the next two decades or so are a bit of a blur—rehearsals and shows, bars and theatres, planes, trains and automobiles. Still, Memorial was a constant. Performing in the Reid Theatre and the D.F. Cook Recital Hall, talking to students in various programs about my career as a musician and actor, researching projects in the Centre for Newfoundland Studies—all these things helped me feel a part of the community here at Memorial, and a part of me was always looking for an opportunity to return on a more regular basis. Now I’ve come full circle as the development officer for the Faculty of Arts.

Turns out it’s a fun job—part fund-raising, part community outreach. If someone wants to set up a scholarship in memory of a friend or family member, I can help them do that. When departments have projects in need of donors and volunteers, I help with that, too. I talk to people who care about students, about research, about innovation. In a nutshell, my job consists of bringing the community and the university together.

I tell people I meet that the Faculty of Arts does great work because it’s true. I tell them that contributing to Memorial University is an important investment in our province and its people because that’s true, too. It feels good to have a mission. I think I’m going to like it here.

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Alumni coaches moot court team

A MEMORIAL UNIVERSITY student group coached by an arts alumnus made quite an impression at their first moot court competition.

At the Osgoode Cup National Undergraduate Mooting Competition held in Toronto March 15-17, students Daniel Rees and Alex Marshall came 7th out of 65 teams.

MUN Law was formed earlier this year by arts students Alex Marshall, Dan Kalbhenn and Tanisha Connolly.

“It is important for undergraduate students who are interested in becoming lawyers or just interested in the Canadian legal system in general to have access to legal education, be it legal mooting competitions, more legal courses at Memorial or whatever,” said Mr. Marshall, a third-year economics and political science student. “Undergraduate students at Memorial need more opportunities to engage in their legal system and the Osgoode Cup Mooting Competition does just that.”

Arts alumnus Kyle Rees (BA ’09, philosophy major and history minor, diploma in applied ethics, ’09) is an associate at O’Dea Earle.

“I think it created quite a stir, to have a new university send competitors for the first time, and have them advance to the elimination rounds.”

(from left to right) Alex Marshall, Daniel Rees, Emma Huang, Josh Carey
An Arctic pioneer

DR. JEAN BRIGGS has led the kind of life that a movie could be made of.

Dr. Briggs spent several years early in her anthropological career in two remote Arctic camps, documenting behaviour, language and customs of the Inuit people who lived there. And for three and half decades, while a faculty member at Memorial, she lived happily alone in her home on the Cape Spear peninsula without running water or road access.

Before she left for her Arctic fieldwork in 1963, two anthropologists who had conducted research in more or less the same area—and a number of other colleagues too—warned Dr. Briggs of the difficulties she would encounter.

“Everybody except my family thought I was mad,” she said. One distinguished anthropologist told her: “You are a very heavy responsibility.” Another, when she asked for advice, said dramatically: “The cold is vicious, and the dark is vicious, and if you survive you will be the woman I admire most in the whole world.”

Needless to say she survived. After spending several years living as an adopted daughter with one small group of Inuit, and informally attached to a family in another camp, both in what is now known as Nunavut, she wrote two groundbreaking anthropological books: Never in Anger (1970), which was predicted to be a classic before it was published and Inuit Morality Play (1998), which won two awards on publication.

“Originally,” she recalled, “I went to the first camp to study the social lives of shamans, but no one would let on that there even was a shaman. They were newly minted Anglicans. So I just wrote down everything that happened and since I was a woman, staying at home with the women and children, what I saw was mostly how women and children interacted. And as I began to learn the language, I learned a lot of the emotion words they used, and discovered many differences in the way they thought about emotions, compared with us. Then, very soon, I became a social nuisance, because I didn’t know how to behave or express my feelings—and I began observing how people interacted with me.”

Her work on the Inuktitut emotion words ultimately grew into a major Social Sciences and Humanities Research Council-funded project to document the Utkuhiksalingmiutut dialect of Inuktitut, the speech of the first camp she lived in.

The 84-year-old professor emerita at Memorial is currently preparing to publish the first of two Utkuhiksalingmiutut-English dictionaries (one for word bases and one for postbases or suffixes). This previously undocumented dialect might have been lost forever if not for Dr. Briggs’ preservation work.

“Very few of the Utkuhiksalingmiut who speak the dialect I recorded in the camps of the 1960s remain, and those that are still around are forgetting the words they used to know but no longer use—for example, the words for traditional activities and tools,” she said.

The dictionaries are an important part of Inuit cultural heritage and will make a major contribution to both the theoretical and practical study of Inuktitut. As Inuktitut is one of the three official languages of Nunavut, the dictionaries are of great interest to the territory’s government, which is actively trying to preserve Inuit cultural heritage. Materials in all dialects of Inuktitut are needed for the use of the civil service, interpreters, translators and Nunavut residents in general.

Dr. Briggs’ first lessons in Inuktitut were given her by a missionary she met in an airport on her first Arctic field trip back in 1960; he was engaged in translating the Bible into Inuktitut.

“The translator demonstrated what non-English sounds to listen for, and gave me clues about how the Inuktitut language was put together,” remembered Dr. Briggs. “This was very helpful, as Inuktitut is so different from English.”

Different is perhaps a bit of an understatement. In Inuktitut, every verb is the equivalent of an English sentence. For example, the verb qupannuaq-paaq-r^uaq-hiu-qati-gi-juma-ngngit-taatigu-lluunnii-nguq is translated as “They said they didn’t even want to come hunting

Feature cont’d on pg. 12
Russian visitors

AT A TIME when tensions between Russia and the rest of the world are strained, the Faculty of Arts recently hosted two Russian filmmakers who came away greatly impressed by the wealth of the university’s archives. Their visit revealed some of the unexplored and unexpected historical bonds between Russia and Canada and, in this case, Newfoundland and Labrador.

Vladimir Pleshakov and Aleksey Rezvykh, both based in Moscow, are completing a historical documentary about the ship SS Bellaventure. The vessel, which was built in Glasgow, Scotland, in 1908, was involved as a rescue vessel in the 1914 sealing disaster before being sold in 1915, along with her two sister ships, to the Imperial Russian Navy for work in the White Sea. The Bellaventure was re-christened the Alexander Sibiriakov after a 19th century Russian merchant oligarch who financed northern exploration and research.

“The story underlines a moment where Canadian and Russian history intersect,” said Dr. Stuart Durrant of the Department of German and Russian, who is also the honorary consul for the Russian Federation in Newfoundland and Labrador.

Language skills lead to Olympic adventure

RUSSIAN LANGUAGE student Jon Mankow spent much of February living the dream—he was volunteering at the 2014 Olympic Games in Sochi, Russia.

Mr. Mankow acted as an assistant to a member of the International Olympic Committee, ensuring that his client made it to meetings and events on time.

Mr. Mankow is an outspoken advocate for learning a foreign language. His experience in Sochi demonstrates that proficiency in a foreign language, in this case Russian, is not only a means of understanding our northern neighbours but also for gaining a broader understanding of the world in general.

Dr. Briggs is also a committed environmentalist who doesn’t like to see other houses from her windows—so much so that, for 35 years, she lived in the middle of the woods near Maddox Cove on a part of the Cape Spear peninsula.

“I loved it because you couldn’t see anything that wasn’t beautiful from the windows—woods or bay or ocean, nothing was visible that was ugly.”

Dr. Briggs’ last trip to the North was in January 2012, after an absence of 10 years. She and a dictionary colleague went to Gjoa Haven, a hamlet in Nunavut where the Utkuhiksalingmiut have now settled, in order to introduce the dictionaries to her Utkuhiksalingmiut family and friends, to consult them about what they wanted to call the dictionaries and what layout and Inuktitut spellings would be most useful to them.

One of Dr. Briggs’s Utkuhiksalingmiut sisters, now a middle-aged matron who was two or three years old when Dr. Briggs first lived with her family, commented: “Now I understand what you were doing!”
IN 2012-13, RESEARCHERS IN THE FACULTY OF ARTS RECEIVED $2.5 MILLION IN FUNDING. The diversity of their work and the combined potential impact of that work on the world around us is profiled here.

**Sara MacKenzie (Linguistics; shown with co-investigator Paul de Decker)**

*Allophonic variation in Newfoundland English: production, perception, and variation (SSHRC Insight Development Grant)*

This project investigates the linguistic and social factors which influence variation in speech sounds and how listeners use such variability to determine boundaries in the speech stream. By examining production and perception of a variety of speakers, the linguistics researchers are able to address the question of whether listeners’ ability to use variation in the pronunciation of speech sounds to determine the location of word boundaries relates directly to speakers’ own use of such variation in production. This work also contributes to knowledge about the geographic and social boundaries of varieties of Newfoundland English.

**Eric Tenkorang (Sociology)**

*Marital violence against women in Ghana: causes and implications (SSHRC Insight Development Grant)*

Domestic violence, which includes marital violence, is a worldwide problem that cuts across culture, class, ethnicity and race. Globally, it is estimated that over 50 per cent of women have experienced domestic violence and this is more pronounced in Africa. Dr. Tenkorang’s project examines the root causes of marital violence among women in sub-Saharan Africa, with Ghana as a case study. The project also examines the effects of such violence on the sexual autonomy of women, while discussing policy interventions aimed at curbing the increasing trend of the phenomenon in this part of the world.

**Yvan Rose (Linguistics)**

*A shared database for the study of phonological development (NIH sub-award)*

Dr. Rose is continuing the construction of a shared database for the study of child language (PhonBank) and the related computer program (Phon) that supports the construction of the database. The construction of this shared database will allow us to markedly improve the quality, quantity, and accessibility of the empirical data needed to understand how children learn to produce the sounds and sound combinations of their native languages. According to Dr. Rose, the construction of PhonBank and Phon will have a transformational impact on the study of phonological development, while also providing tools and frameworks that can stimulate advances in other areas that study phonological processes, such as aphasia, stuttering, second language learning, and bilingualism.

**Julie Brittain (Linguistics)**

*From signal to grammar in Cree: Breaking through grammatical opacity in first language acquisition (SSHRC Insight Grant)*

The Chisasibi Child Language Acquisition Study (CCLAS, www.mun.ca/cclas) was established in 2004 and has since been funded by two SSHRC standard research grants (2004-08, and 2008-12), a Vice-President’s Research Grant, Dean of Arts/Vice-President (Research) Special 4A Award (2012-13), and, most recently, an SSHRC Insight Grant (2013-18). CCLAS is a first language acquisition study detailing the emerging grammars of children learning Cree (Central Algonquian) as their first language. CCLAS is among the most comprehensive of acquisition studies for any language and remains as yet the only such study of an Algonquian language.

Research cont’d on pg. 14
John Sandlos (History)

**Toxic Legacies: Community Perspectives on Arsenic Pollution at Yellowknife’s Giant Mine (SSHRC Partnership Development Grant)**

Arsenic pollution has been a pressing environmental issue near Yellowknife for over six decades.

This partnership lead by Dr. Sandlos and including researchers at Memorial and Lakehead universities, the Goyatiko Language Society (a non-profit organization dedicated to the preservation of the Weledeh language) and Alternatives North (a Yellowknife environmental and social justice coalition), examines the history and legacy of arsenic pollution at Yellowknife’s Giant Mine.

The outcomes of the project will include a published oral history, a web display, school curriculum material on the history of mining and arsenic poisoning in communities and a community mapping study using geographical information systems to describe how the local ecology and land-use has changed due to gold mining in the Yellowknife area. The team plans to work with professional filmmakers to create a documentary film that addresses the issues of long-term toxic waste storage and communication of the risks at Giant Mine.

This project is of tremendous significance to people living in the Yellowknife area, and to the potential mitigation of long-term toxic threats at sites in the Northwest Territories, Canada, and internationally.

Mark Humphries (History)

**Through veterans’ eyes: digital approaches to the hidden histories of veterans, families, and the state in Canada, 1918 - 2000 (SSHRC Insight Grant)**

Dr. Humphries is using a newly available series of Canadian First World War veterans pension files to investigate the type of problems Canadian veterans and their families faced when soldiers returned home from the Great War and how the veterans’ experience changed over time. More broadly, they will explore how the experience of war shaped the lives of Canadian veterans and their families.

Trevor Bell (Geography)

**Mapping and modeling deglacial ice dynamics and relative sea-level history in Newfoundland funded by NSERC, with related awards including SmartICE (RDC’s ArcticTECH R&D program) and an NSERC discovery grant**

Dr. Bell’s research projects are informing decision making in the coastal zone of Newfoundland and Labrador. CARRA (Coastal Archaeological Resources Risk Assessment) identifies which coastal archaeological sites in Newfoundland and Labrador are vulnerable to the impacts of climate change, and how best to respond. SmartICE integrates adapted technology, remote sensing and Inuit knowledge to promote safe sea-ice travel in northern coastal environments. The NSERC-funded Mapping and modeling deglacial ice dynamics and relative sea-level history in Newfoundland will provide data about past sea-level change to help predict the effects of sea-level rise.

Jean Briggs (Anthropology)

**Construction of Two Utkuhiksalik (Utku) dictionaries, Stage 4: Publication of Postbase Dictionary and Pilot Study of Options for Wordbase Lexicon Construction (SSHRC Connection Grant)**

Dr. Briggs will produce a wordbase dictionary of the Utkuhiksalik (Utku) dialect of Canadian Inuktitut. This is the final stage in the multi-year project of producing two dictionaries of this dialect. See page 11 for more details.
Fiona Polack (English)

Traces of ochre: changing perspectives on the Beothuk (SSHRC Connection Grant)

Over the last decade or so, entrenched beliefs about the Beothuk have begun to come under scrutiny. Demands for a reassessment can be found in such diverse contexts as art, ethnomusicology, archaeology, literary studies, genetics, and history. The goal of Traces of Ochre: Changing Perspectives on the Beothuk, is to gather, interrogate and expand upon this innovative thinking. It will take the form of a book based on a conference held at Memorial in June 2013. In the process, Dr. Polack aims to definitively shift established scholarly and public perceptions about the Beothuk. Most importantly of all, this research will make a significant contribution to the urgent project of overcoming the legacies of colonialism in Canada.

Phil Branigan (Linguistics)

Workshop on structure and constituency in languages of the Americas 2014 (SSHRC Connection Grant)

Since its inception in 1995, this has developed into one of the most reputable annual linguistic conferences in the Americas. The conference theme is Learnability in Languages of the Americas. Learnability problems, which are central to developing and evaluating linguistic models, have historically emerged primarily from the study of well documented languages of the Indo-European family rather than those of North and South America, which have lacked careful documentation. The 19th Workshop on Structure and Constituency in Languages of the Americas will address this imbalance by bringing together scholars with expertise in a variety of New World indigenous languages. No prior conference or workshop has brought together experts to examine these crucial issues in this fundamental question of linguistics.

Additional 2012-13 Research Projects

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<th>Name</th>
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<td>Alistair Bath (Geography)</td>
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<td>Mapping of Atlantic wolfish (Anarhichas lupus) habitat in coastal Newfoundland waters using multi-beam sonar data (DFO)</td>
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<td>Priscilla Renouf (Archaeology)</td>
<td>Archaeological investigations at Phillip’s Garden, Port au Choix national site: the 2013 field season (Parks Canada)</td>
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<td>Vince Walsh (staff)</td>
<td>The update and creation of new content to meet the needs of students in Grade 8 Newfoundland and Labrador History and Newfoundland and Labrador Studies 2205 (Department of Education)</td>
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<td>Mario Blaser (Archaeology)</td>
<td>Arts-based HIV/AIDS education for Aboriginal youth in Labrador: A community-based participatory action research project (2013 CIHR Atlantic Aboriginal Health Research Award to Blaser’s student)</td>
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SPARKS flying for fifth time

THE TRADITIONAL MATERIAL of the fifth anniversary is wood, representing strength, solidity and warmth. And warmth definitely abounded on January 19, as the SPARKS Literary Festival celebrated its fifth anniversary.

“SPARKS 2014 had the fizz and fascination of the new, with the new readings and books, and new constellations of listeners, but it also had the deep warmth and resonance of a yearly party looked forward to and familiar in its structures and celebrations,” said Mary Dalton, poet and festival founder. “I am so proud of this city for what its writers and readers together created, in their shared passion for writing and books—and of all the people who worked behind the scenes and on the day itself to support that passion.”

Among this year’s 16 participants were poet and novelist Michael Crummey, literary translators Jean M. Snook and Neil Bishop and humorist Marjorie Doyle. Iain McCurdy was awarded the third annual Cox & Palmer SPARKS Creative Writing Award, given to a recent graduate or current student of Memorial’s creative writing program by Paul McDonald, a partner at Cox & Palmer.

The 2015 SPARKS Literary Festival is booked for Sunday, Jan. 25, 2015.

www.arts.mun.ca/sparks/
ARTS on Violence

VIOLENCE usually tears people apart. But in the case of Memorial’s Faculty of Arts, it’s bringing people together.

ARTS on Violence is the first in what is hoped to be an annual, faculty-wide initiative highlighting some of the exciting research being done by faculty members and graduate students in the Faculty of Arts. The initiative, which was supported by the Vice President’s (Academic) Fund for Scholarship in the Arts, consisted of 10-plus events over the span of four months, each examining the theme of violence through the lens of the social sciences and humanities. Among the guest speakers were Gwynne Dyer examining why the Middle East is so violent, playwright and actress Carmen Aguirre discussing her book *Something Fierce: Memoirs of a Revolutionary Daughter* and self-proclaimed anarchist Jaggi Singh.

“When you hear ‘arts’ you don’t always think ‘violence,’” said Dr. Karen Stanbridge, head of the Department of Sociology and chair of the ARTS on Violence committee. “But violence is part of the human condition, and so it’s long been a concern of philosophers, writers, historians, and social analysts. It is appropriate to pause and reflect upon the ways that violence, broadly defined, has shaped the way we experience and understand the world. We also wanted to highlight the important ways that the humanities and social sciences have contributed to this conversation.”

www.mun.ca/arts/news/events/aov.php

A Fine Crowd

RELAUNCHED last year as A Fine Crowd (originally known as Author, Author) this annual event held in February 2014 celebrated the achievements of members of the Faculty of Arts. This included researchers who published books in the past academic year and those who received tri-council and NIH research grants (see pages 13-15). Also recognized were faculty members who received national and international recognition, including Trevor Bell of the Department of Geography (Arctic Inspiration Prize), Jim Connor (cross appointed to Department of History, Royal Society Fellow), Marguerite MacKenzie of the Department of Linguistics (SSHRC Impact Award), Barbara Neis of the Department of Sociology (Royal Society of Canada Fellow), Gerald Pocius of the Department of Folklore (Fellow of American Folklore Society) and Adrian Tanner of the Department of Anthropology (Weaver-Tremblay Prize from Canadian Anthropology Society).

“A Fine Crowd represents the depth and the breadth of our scholarship—which, as we know, may take the form of an influential book, a hard won grant, a community-engaged graduate course—or any other number of effective ways we circulate and apply the knowledge we create, and often co-create,” said Dr. Phillips. “What we have in common is that we all, in one way or another, convey something of the significance of the human experience. And, despite some evidence to the contrary, I think that increasingly the world is realizing how important that knowledge is—for when the social, cultural, political and historical dimensions of a problem are not taken into account, solutions to the problem almost always flounder.”

www.mun.ca/arts/news/events/fine_crowd.php

Faculty of Arts authors: Julie Brittain, Scott Jamieson, Sean Cadigan, Anne Thareau, Mary Dalton, Don Nichol, Marguerite MacKenzie, Denyse Lynde and Mariya Lesiv
Faculty of Arts Authors, 2012-13

The publication of a book is often the culmination of many years of sustained research or concentrated creative energy. Congratulations to our 2012-13 authors, editors and translators!

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<td>Jean Snook (trans.)</td>
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Community Research Award

THE AWARD was established in 2013 to recognize a community or place within the province of Newfoundland and Labrador which has been an instrumental partner in research completed by an Arts faculty member(s) and/or graduate student. The research must have taken place within the last five years and have made a positive difference in the community.

Mamu Tshishkutamashutau/Innu Education (MTIE), the Labrador Innu School Board, nominated by Marguerite MacKenzie, was the inaugural recipient.

“The years of work that have resulted in a major trilingual dictionary and many additional language resources for the Innu language would not have been possible without the close collaboration and support of the directors of the school board, which is making positive difference to the education of Innu youth,” said Dr. MacKenzie.

Dr. MacKenzie presented the award to Kanani Penashue, Sheshatshiu’s director of education, at a ceremony in the community held on Nov. 27.

“Our committee strongly believed that Dr. MacKenzie’s research simply could not have been accomplished without the co-operation of the MTIE – which is one of the key questions we wished to answer,” said Dr. Lynne Phillips, of the Community Research Engagement Award Committee.

The winner of the 2014 award will be announced in June 2014. www.mun.ca/arts/engagement/crea.php

Progress on a proposed law school at Memorial

DEAN OF ARTS Dr. Lynne Phillips chaired a 2013 committee that unanimously recommended that Memorial University consider establishing a law school.

From May to November 2013, the committee met with numerous stakeholders including members of the judiciary and the legal profession, and held public consultations across the province, including at the St. John’s campus, Grenfell Campus and the Labrador Institute.

“Chairing this committee has been an exciting and educational experience for me,” said Dr. Phillips. “On behalf of the committee, I would like to thank all those who took the time to meet with us, send emails and answer the online questionnaire over the past several months.”

A new internal committee has now been formed whose mandate is to explore the proposal stage of a Memorial University law school. Members of the 2014 committee include: Dr. Lynne Phillips, chair; Dr. Noreen Golfman, dean, School of Graduate Studies; Dr. Wilf Zerbe, dean, Faculty of Business Administration; Ann Brown, associate vice-president, facilities; Karen Kennedy, internal consultant, Provost’s Office; Heather M. Clarke, PhD candidate, Faculty of Business Administration; Janet Harron, communications coordinator, Faculty of Arts.

Updates regarding the activities of the proposal committee can be found at www.mun.ca/lawfeasibility/.

The report can be read online at www.mun.ca/president/Lawschoolreport2013.pdf.
REUNION
2014

DID YOU STUDY abroad in Heidelberg while a Faculty of Arts student? Well you’re in luck because this year’s reunion event (to be held Friday, Oct. 24) will have an Oktoberfest theme and is focused on alumni of that particular field school. See www.mun.ca/arts/engagement/alumni/reunion.php for more details.

WHERE IS THIS?

STUDENTS REALLY DIG this idyllic spot near the St. John’s campus.

Name the location and what’s happening there this summer and email your answer to jharron@mun.ca. First correct answer will receive a free copy of ISER Book’s latest offering French Visitors to Newfoundland.

ARTS WORLD is a publication of Memorial’s Faculty of Arts. It is intended to highlight some of our best and brightest achievements—to show off what we’ve become, and what we’re still becoming—and of course to recognize the support from so many that helps us accomplish so much.

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JOIN THE FACULTY OF ARTS FACEBOOK GROUP and keep up to date on events, network with students and alumni, and help to reinforce the value of an arts education. www.facebook.com/MemorialFacultyofArts

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