



INNIS COLLEGE
ALUMNI & FRIENDS
MAGAZINE

2015/2016
INAUGURAL
EDITION

INNIS



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INNIS

Innis College

Over the last 50 years, this place of “humble beginnings” has fostered a rich and diverse community committed to growth and achievement. From the first pioneering cohort in September 1964 to the current generation of 2015, Innis students have been central to forging an identifiable ethos for the College. Innis’s reputation as a small, close-knit learning environment that encourages student participation, innovation and leadership remains strong. Our community of students, faculty, staff and alumni is immensely proud of what has been accomplished over the last five decades. As we embark on a new chapter in our history, we are excited about what the next five will bring. We hope you will continue to be part of helping to build Innis’s storied legacy.





Masthead

Innis College Alumni & Friends Magazine
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No. 001

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Cover Image

Breaking ground for the construction of Innis College, September 1973 (left to right) University President Dr. John Evans, Founding Principal Robin Harris, ICSS President Sheldon Sinukoff, and Principal Peter Russell.

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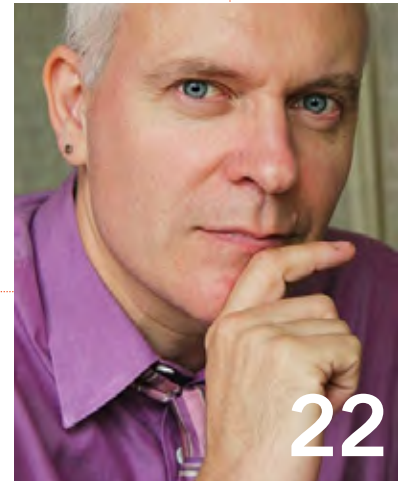
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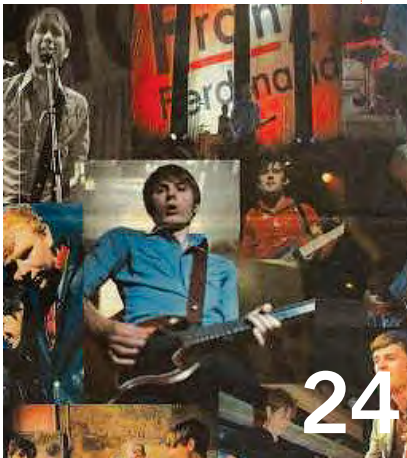
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Principal's Note

Above:
Charlie Keil is
the new principal
of Innis College.
Photography courtesy
of Alice Xue



The magazine that you are holding in your hands heralds a new era in Innis College's outreach to its community. *Innis College Alumni & Friends Magazine* will replace its predecessor, the *Innis College News*, and will appear on an annual basis, keeping you informed of the full breadth of activities and innovations occurring at Innis College. Fittingly, this new magazine appears at a time of significant change at the College: Innis's 50th anniversary celebrations have just wound down, and the Cinema Studies Institute is set to begin a series of events commemorating its 40 years of existence. Equally significant, Janet Paterson has completed her ten-year term as principal, overseeing a period of sustained growth and renewal at Innis, capped by the magnificent refurbishment of Innis Town Hall. The renovation of Town Hall restores the room to its rightful status as one of the university's best lecture halls, a peerless venue for live events, and, of course, the best place to see films on campus.

Innis has much to thank Janet Paterson for, and no one more than me, because I have inherited from her a College that is vibrant, enterprising, and unique. Over the next five years, I look forward to becoming even more familiar with the Innis community, whose talents are on display in this magazine, which combines insight from faculty, staff, students, and alumni. We hope you enjoy what Ennis Blentic, Rolla Tahir and the entire editorial team have put together and that it will prompt you to revisit Innis if you haven't been here lately. Innis will be host to a slate of memorable events this coming year and we hope to see you at many of them. As *Innis College Alumni & Friends Magazine* shows, there is no better place to be on campus than right here at Innis College – that has been true for many years, and will continue to be for many more. [INNIS](#)



By Ennis Blentic

Above:
Cinema Studies
alumna, Sarah Gadon,
speaks to George
Stroumbouloupoulos
during a post-
screening of *Maps
to the Stars* at the
re-opening of Innis
Town Hall.
Photography courtesy of
Gustavo Toledo

Innis Town Hall Grand Re-opening

Acclaimed actress **Sarah Gadon**, a graduate of the Cinema Studies Institute, recently returned to Innis College this past February to celebrate the re-opening of its 200-seat theatre, the Innis Town Hall.

Following a screening of **David Cronenberg's** *Maps to the Stars*, which Gadon stars in, she reflected on her four years studying cinema as an undergraduate student and cited her classes in Town Hall as a driving inspiration to pursue a career in front of the camera. Gadon, whose first major role came while she was still a student (in Cronenberg's *A Dangerous Method*), said her time at Innis still influences the film choices she makes today.

In an intimate and varied discussion with CBC's George Stroumbouloupoulos, she also delved into her numerous collaborations with Cronenberg and her recent roles, the state of Canadian cinema, and the expanding role of women in film. "I think there are more and more excellent roles for women; just consider this film," said Gadon referring to Julianne Moore and Mia Wasikowska playing lead parts in *Maps to the Stars*.

Before the Q & A, more than 250 guests – including *Degrassi* creator and U of T alumna **Linda Schuyler** – were treated to a special program demonstrating the transformation of Town Hall. The extensive renovations included audio-visual enhancements, new lighting, state-of-the-art projection equipment and sound-dampening architecture.

Town Hall has always been "a magical movie place, a teaching space, and the centre of the College and the film community," said alumna **Pam Fossen**. "It wasn't known for its comfort or its aesthetic beauty. With the recent overhaul, it could be rightfully known for both."

"The evening was a profound expression of the collective spirit of the College and the many brilliant people that form its fabric. I am immensely proud of everyone involved in this vital project," said Janet Paterson, former principal of Innis College.

Innis College is about to embark on the 40th anniversary of the Cinema Studies Institute. Beginning this fall, celebration events will be taking place throughout the year. INNIS

LEGACY

LOOK BACK AT INNIS
50TH ANNIVERSARY
EVENTS

Below, far left column:
Deepa Mehta
introduces her film
Midnight's Children

Below, middle column:
Innis Rhodes scholars
Aliyyah Ahad and
Chloe Walker

INNIS COLLEGE
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MAGAZINE 2015

Look Back at Innis 50th Anniversary Events

As part of the College's 50th Anniversary, the Innis College community enjoyed an unprecedented year of outreach and achievement: more than 1700 guests have attended a total of 15 events to date. The celebrations have centered around the College's history and its programs (Cinema Studies, Urban Studies and Writing and Rhetoric), covering a variety of interests (urban issues, film, music, etc.) and spanning all demographics. It has also been a year of tremendous student achievement, with two Innis students being named 2014 Rhodes Scholars and a record-breaking number of Cressy Award recipients (in recognition of contributions made to the U of T community and beyond).



1

May 2013
[Midnight's Children with Deepa Mehta](#)

Screening of *Midnight's Children* followed by a Q&A with celebrated director, screenwriter and producer, Dr. Deepa Mehta.

2

June 2013
[Historic Visit by Harold Innis Family](#)

Historic visit by the family of Harold Adams Innis on the occasion of the graduation of Innis's great-grandson from the College. Led by Innis's daughter, Mary Ellan Cates, the family donates \$17,000 to the Innis Town Hall revitalization project in honour of the visit.

3

October 2013
[Opening of the 2nd Floor Lobby](#)

Richard Kerr donates a lightbox (otherwise known as a motion picture weaving) that is now the centerpiece of the lobby. He also screens a collection of his films in the newly opened Deluxe Screening Room.

4

November 2013
[The Lost Films of Guy Maddin](#)

Celebrated screenwriter, cinematographer, filmmaker and distinguished filmmaker in residence at the Cinema Studies Institute, Guy Maddin delivers a three-part event at Innis Town Hall.



5

December 2013
[Rhodes Scholars Announcement](#)

Innis College students, Aliyyah Ahad and Chloe Walker are named as 2014 Rhodes Scholars, the University's sole recipients of the prestigious scholarship.

6

January 2014
[50th Anniversary Launch: Devil's Knot with Atom Egoyan](#)

Official launch of Innis College's 50th Anniversary celebrations with special guest, Atom Egoyan.

7

February 2014
[Advance Screening of Her](#)

Advance screening of *Her*, a partnership event with eOne and CINSSU in Innis Town Hall.

8

March 2014
[The Next Big Idea](#)

The largest Urban Studies event in history is held at Innis Town Hall. Moderated by *Toronto Star*'s Christopher Hume, it welcomes four of the city's leading urban experts.

[Conundrums and Disjunctions: Innis Film Society](#)

The Innis Film Society reunites for a special screening of its biggest hits of experimental films.

LEGACY
LOOK BACK AT INNIS
50TH ANNIVERSARY
EVENTS



Clockwise:
Atom Egoyan speaks
to audience in Town
Hall following the
screening of *Devil's
Knot*; Panel discus-
sion as part of *The
Next Big Idea*; Poster
from Richie Mehta's
Siddharth



9

April 2014
Enemy

Enemy, starring former Cinema Studies student Sarah Gadon, screens in Town Hallm, followed by a Q & A with producers Kevin Krikst and Frasier Ash and moderated by long-time Innis supporter, Charlotte Mickie.

10

May 2014
Rooftop Garden Re-opening

Newly renovated Innis Rooftop Garden official opening.

11

June 2014
Bob Bossin's *Davy the Punk*

Alumnus Bob Bossin (BA '68 INNIS) returns to Innis College and performs a series of one-man shows, based on his new book *Davy the Punk*.

12

August 2014
Alumni at Orientation

Nine Innis College panels share their experiences and career paths in front of 200 first-year students in the Innis Café.

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September 2014
Canada's Man in Myanmar

Alumnus Mark McDowell (BA '88 INNIS, MA '90), Canada's first ambassador to Myanmar, makes his only public appearance while in Canada, speaking to students at the Innis Residence Events Room.

14

October 2014
Innis College Graduating Awards

Alumnus Mathew Boulos (BSc '05 INNIS), founder of "the Teen Legal Helpline," gives keynote address at the graduation ceremony.

15

February 2015
Innis Town Hall
Grand Re-Opening

A screening of David Cronenberg's *Maps to the Stars* is followed by a Q&A with alumna Sarah Gadon and moderated by CBC's George Stroumboulopoulos.

16

April 2015
Seat Holder Celebration:
Siddharth with Richie Mehta

Screening of critically-acclaimed filmmaker and alumnus Richie Mehta's film followed by a Q & A.



17

May 2015
The Carbon Bubble with
Jeffrey Rubin

A discussion and Q & A with author and economist Jeffrey Rubin (BA '77 INNIS), moderated by CBC Metro Morning business commentator Michael Hlinka.

18

November 2014
An Evening with Dr. Alan Bernstein

An intimate talk with an internationally renowned scientific leader and innovator, and one of Canada's leading health researchers, Dr. Alan Bernstein, O.C. (BSc '68 INNIS, PhD '72).

December 2014
The Divided City

A discussion with Dr. Richard Florida, co-author of *The Divided City* report.

19

January 2015
Intimacies: An Evening
with Ingrid Veninger

Universal Screenwriter-in-Residence, Ingrid Veninger, along with cast and crew, delivers a special lecture on screenwriting, and shows her latest film, *The Animal Project*.

**Innis College Career
Mentorship Launch**

The inaugural program officially kicks off with a reception; keynote by alumnus Rahul Bhardwaj (BA '87 INNIS).



Above:
Breaking ground
for the construction
of Innis College,
September 1973:
L to R: Dr. John
Evans, U of T
President; Robin Harris,
Founding Principal,
Innis College; Peter
Russell, Principal,
Innis College;
Sheldon Sinukoff,
Innis College Student
Society President.

Right:
More digging fun
at the September
1973 groundbreaking
ceremony of Innis
College. L to R:
Sheldon Sinukoff,
Innis College Student
Society President;
Dr. John Evans,
U of T President;
Peter Russell,
Principal; Robin
Harris, Founding
Principal, Innis
College.



Innis College: Humble Beginnings

To say that the beginnings of Innis College were humble, is truly an understatement. “Neglected,” “short-changed,” and “diminished” are other words that come to mind. But “humble” is more polite and politically correct for this golden celebration of Innis College’s rise to prominence at the University of Toronto.

Innis College was founded with great expectations, an outgrowth of the post-war baby boom; indeed, the majority of students who enrolled at Innis College in its first year of existence were born in 1945, the year that World War II ended. As early as 1954, U of T President **Sidney Smith** warned that the rapidly rising high school enrolment would soon have a profound impact on university enrolment, which the residential facilities of the existing four colleges on the St. George campus did not have the capacity to accommodate. Estimating a growth in enrolment from about 12,000 to upwards of 25,000 students, in June 1956, a University committee recommended “establishing two new colleges on the [St. George] campus, each to be the nucleus of residences to accommodate 500 students.” As an alternative to the college residential system, another University committee proposed the construction of six buildings of eight to ten storeys in height to be located in the block bounded by Willcocks Street, Huron Street, Harbord Street, and Spadina Avenue to accommodate students from all faculties within the University. ▶

*By Roger Riendeau,
Vice Principal, Innis College*

“the freshmen themselves were forced to organize themselves; to decide how their society should be governed”

Fortunately, Professor **Claude Bissell**, an alumnus of University College who served as president of the University of Toronto from 1958 to 1971 was one of the strongest advocates of the college system: “Residence had always been considered part of the academic life of the colleges. I was determined to fight the proposals for faceless dormitories.” He was able to solidify support for the college system by recommending that the new colleges would be multi-faculty in nature, housing students not just from the Faculty of Arts and Science but also the growing professional faculties. The proposal to create two new multi-faculty colleges was approved by the University’s Board of Governors in October 1961, and New College opened its doors to undergraduates in September 1962. On 2 October 1963, President Bissell appointed a committee “to begin the planning for a second ‘new’ college.” To serve as Chairman of the Committee on “Newer” College, President Bissell called upon **Robin S. Harris**, Professor of English, who was then acting principal of University College.

In November 1963, the Newer College Committee recommended to President Bissell a plan to integrate it into the substantial New College complex, the first phase of which was nearing completion, and suggested its preference for three names: Baldwin College, Edward Blake College, and Innis College. Also considered

was a proposal to name the new college in honour of Robert Falconer, the fourth president of the University who served from 1907 to 1932. Accordingly, on 23 January 1964 the University’s Board of Governors approved the establishment of a second new college. Not surprisingly, Robin Harris was appointed the College’s first principal. And in somewhat of a surprise, the College was named after the late **Harold Adams Innis**, a renowned University of Toronto political economist and a pioneer of communication studies. The governors decided that the Falconer name was already on two of the current buildings, and they were influenced by **Vincent Massey**, the first Canadian-born Governor-General of Canada (from 1952 to 1959), to name the College after Innis. It became the first and only one at the University to be named after a scholar.

Principal Harris immediately appointed Professor Geoffrey S. Payzant of the Department of Philosophy to serve as registrar. Principal Harris told President Bissell that, “the registrar of Innis College will in effect be its vice-principal, and his responsibility will be correspondingly large.” Together, the two “founders” assumed their administrative offices after July 1 in a pre-fabricated one-storey building constructed in the late 1940s as a temporary bookstore. Eric Arthur of the School of Architecture complained about this modest, box-like structure “butchering” the lawn

beside the old observatory in Hart House Circle. But Principal Harris and Registrar Payzant were optimistic that the University would soon provide more ample and suitable quarters in which to house a multidisciplinary academic program.

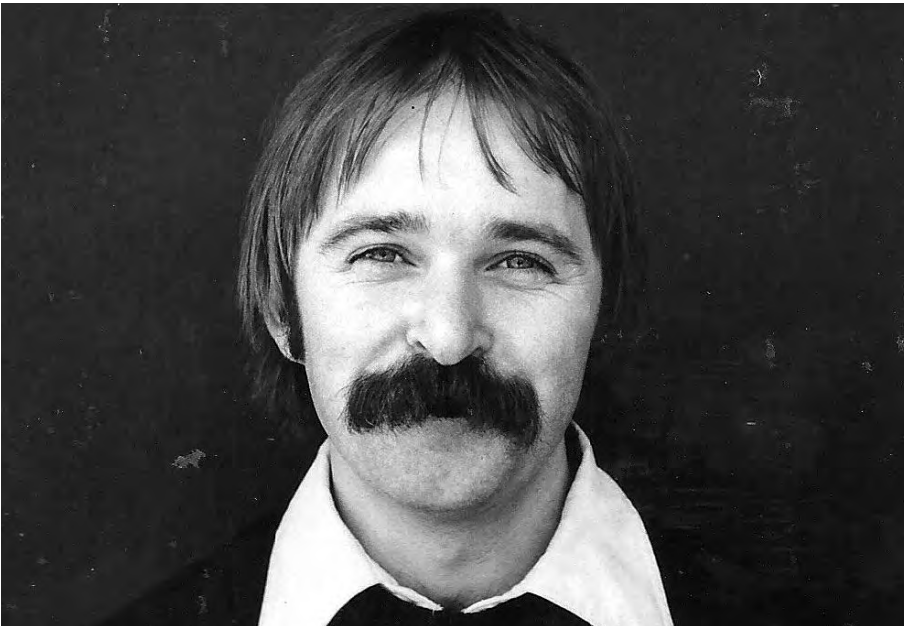
With an inadequate academic building, no residence, no academic program, and only three admission scholarships of \$350, Innis College offered little inducement to prospective undergraduates compared to the more established colleges. So, admission to the College in its inaugural year was restricted to “freshmen” students. As Principal Harris explained, “Innis College is a new venture and it is perhaps as well that we should all start from scratch.” This reality prompted Principal Harris to introduce an innovation known as the Writing Laboratory, which had the distinction of being not only the first academic offering of Innis College but also the first academic support service of its kind, not just at the University of Toronto but at any Canadian university. David King was hired to provide direction for the Writing Laboratory and in 1967 succeeded Professor Payzant to become the College’s second registrar.

Innis College opened its doors to 278 students who registered on September 16 and who started their classes on September 23. The “freshman” status of these “pioneering” students did deter them from responding vigorously to the challenge of shaping the character and style of Innis College. Principal Harris noted in his first annual report: “the freshmen themselves were forced to



Top left:
Innis students
participate in the
College's Moving Day
Parade, 1973.

Bottom left:
Student and
Innis Pub Manager,
Dovy Waldie, 1978.



organize themselves; to decide how their society should be governed; to work with a freshman principal, a freshman registrar and a freshman council on the problem of what kind of college Innis should be."

The seeds of the Innis College Student Society (ICSS) were sown only a week after classes had started. On 29 September, Innis students were invited to discuss the formation of a student organization with the newly-hired administrative assistant, Mary Pat McMahon, a recent graduate of St. Michael's College, who performed the roles of assistant registrar, dean of men and women, and student affairs counsellor.

A committee was struck to serve as an interim Executive and to draft a constitution for the ICSS that was ratified by the student body on October 26 and by Innis Council the following day. The first ICSS election was held on November 3 with the late John Bayly being elected president and Robert Patrick, vice president.

The ICSS did not have a direct voice in the governance of Innis College. Indeed, at the time, student participation or representation in University governance was little more than a pipe dream associated with the student radicalism fomenting at the University of California at Berkeley and



Top right:
Vice-Principal,
Arthur Wood and
Principal Peter
Russell review
model for Innis
College, 1972.



Bottom right:
Founding Principal
Robin Harris (R) with
U of T Chancellor
Omond Solandt
reviewing the Innis
College crest, 1966.



LEGACY

INNIS COLLEGE:
HUMBLE BEGINNINGS



Above:
Harold Adams Innis
(1894-1952)



Top right:
Early years of Innis
College, 1975

Below:
Innis College Women's
Ice-Hockey Intramural
Team, 1969

Bottom right:
Innis students
participate in the
College's Moving Day
Parade, 1973



showing signs of spreading to other university campuses in North America and Western Europe. With Innis comprised exclusively of first-year students in 1964-65, the prospect of student participation in College governance seemed even more unrealistic. Innis College Council, consisting of 15 faculty members (including a young Professor Peter Russell), selected by the president in consultation with the principal initially invited the president of the ICSS to report on matters pertinent to student affairs. The idea of regular student attendance, let alone voting, was not even contemplated. As the

year progressed, however, Innis showed its tendency to be unlike the other colleges or divisions with respect to the role of students in College governance. In January 1965, by mutual agreement with the ICSS, College Council established the Staff-Student Committee to serve as a liaison between Council and the ICSS. The Committee, composed of three representatives of Council and three from the ICSS, effectively became a sub-committee of Council, presenting a report at each regular meeting. It soon became traditional for the Staff-Student Committee report to be presented to Council by a student, usually the president of the ICSS, who would be

asked to remain at the meeting if other matters directly affecting student affairs were to be discussed. Indirectly, then, the seeds of student-staff “parity” were sown early in the life of Innis College.

Another expression of the Innis student voice was *The Paper*, the first issue of which was published on 12 January 1965. The inaugural four issues of the Innis student newspaper were modest in appearance, consisting of a few single-sided, double-columned, legal-sized pages reproduced by a Gestetner machine (prominent before the age of photocopying) and stapled together in the top left-hand corner.

As student enrolment increased to 400 in the second year (1965-66) and 685 in the third year (1966-67), it became apparent that the College’s one-storey building amounting to less than 465 sq. metres could not accommodate a nearly 250 per cent growth rate. But Principal Harris and Registrar Payzant could take comfort in the University’s big plans for Innis College, which as early as February 1965, included an academic building of at least four storeys to accommodate an eventual enrolment of 2,000 students. An adjoining residential complex of two eight-storey buildings would accommodate over 550 students. Indeed, Innis was expecting no more and no less than the physical resources that the University was in the process of bestowing upon New

“When the whole plan was shelved in 1970, the Innis College community felt betrayed.”

College. By January 1966, the University decided that such a massive complex located in the same block as New College was not feasible, so Innis was given its own building site – the north side of Sussex Avenue between St. George and Huron streets. The appointment of Hart Massey, son of Vincent and one of Canada’s leading architects, to design Innis College was hailed as a sign that the University of Toronto was truly serious about providing a formidable building.

In developing user plans for its new state-of-the-art building, the Innis administration once again resorted to what was then considered an outrageous idea by insisting that students serve on the Building Committee. The valuable contributions of these students to the planning process opened the way for the even more outrageous idea that students should be given a voice in College governance. By April 1967, Innis College Council had drafted and approved its first constitution under the terms of the University of Toronto Act. The new constitution, which included a provision for five student representatives and three administrative representatives on the 25-member Council, was authorized by the Board of Governors in July 1967 and was implemented in September 1967, the first occasion when students at the University of Toronto became full members of a governing council. The unique brand of Innis College democracy would culminate three years

later in the implementation of the first and still only parity governance structure at the University of Toronto.

Meanwhile, bursting at the seams with an enrolment of over 700, the College moved into larger quarters at **63 St. George Street** in 1968. The move was timely because the College’s nascent academic program would be bolstered by the launch of its first four credit courses in September 1969. But it soon became clear that the move to 63 St. George would not be so “temporary” as promised when the award-winning Massey plans for Innis College began to unravel because of a sudden cutback in federal and provincial government funding. When the whole plan was shelved in 1970, the Innis College community felt betrayed. Much of the supposed radicalism of the College in the 1970s stemmed from this feeling of betrayal, but that is a story for another time.

From its humble beginnings, the Innis College community realized that it would have to rely continually on its innovative and resourceful spirit to survive and thrive in the face of limited resources. Fifty years after its founding, Innis’s success in achieving this is evident in its vibrant and accomplished staff and student community. INNIS

Forty Years of Film: A Short History of Cinema Studies at Innis College

By Bart Testa

“Over 30 years later, the program saw its status changed: it became an Institute and first developed graduate programs...”

Cinema Studies is celebrating its 40th year in 2015, for it was four decades ago that the cluster of film courses taught at the University of Toronto was granted the status of a college program. As of 1975, Cinema Studies was officially housed at Innis College, where it has remained ever since. Over 30 years later, the program saw its status changed: it became an Institute (Cinema Studies Institute or CSI) and first developed graduate programs for MA students (in 2007) and then Ph.D. students (in 2013). During this time, the Institute also experienced considerable growth in its full-time faculty while also gaining graduate instructors from the other campuses.

For a number of years before Cinema Studies became a program in 1975, film courses were taught at U of T, beginning in 1969-1970, with Joe Medjuck's first iteration of what would become the program's introductory course, under the title “Modern Arts: The Cinema.” Medjuck was then a graduate student in English who had already been teaching a film-heavy arts course for the Faculty of Architecture

for three years; during that time he also became co-editor and co-publisher of the pioneering Canadian film journal *Take One*. The impulse for his film course came from Innis College Council, already looking ahead to building a multi-media lecture theatre, which would become Innis Town Hall. Founded in 1964, and already home to a variety of “experimental” courses at U of T (meaning that they moved beyond traditional departmental disciplines), Innis College faculty viewed the cinema course initiative as “a serious teaching commitment.” Medjuck's course adopted a basic historical approach, with one semester devoted to silent films and the other to sound films; a strong dose of classical film theory further enhanced his approach. He followed this course with a study of auteur directors, “Film-makers: the Personal Vision,” and a course in film theory soon thereafter. Kay Armatage, then at the forefront of developing Women's Studies at U of T, and a leading figure in the burgeoning scholarship devoted to “women's cinema,” began teaching a course on the topic in 1974 and, by 1978, she had introduced a course in contemporary theory as well.

Both Medjuck and Armatage began teaching film courses as doctoral students in English, and, on graduating, continued to build the program as part-time tutors. Their courses reflected the growing sophistication of film studies in the academy and the important role that film theory played in that development. Meanwhile, across the campus, other instructors, many of them professors in language departments, were offering film courses focusing on cinema from Italy, France, Spain, Poland and Czechoslovakia. There were also courses offered in the Department of Sociology, and

LOOKING FORWARD
 FORTY YEARS OF FILM:
 A SHORT HISTORY OF CINEMA
 STUDIES AT INNIS COLLEGE

INNIS COLLEGE
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 MAGAZINE 2015

Clockwise from right:
 Current Director
 of the CSI, Corinn
 Columpar; Cin-
 ema Studies class
 today, 2015; Dr.
 Kay Armatage, early
 trailblazer of Cinema
 Studies at Innis Col-
 lege; Professors David
 Clandfield and Joe
 Medjuck touring the
 projection booth in
 Town Hall; Cinema
 Studies class in Town
 Hall's early days



“Innis College became a nexus for the study of film at the University, but also a hub of film culture, in part because of the wealth of extracurricular film activities on offer there, including screenings arranged by an active Film Society driven by a particular interest in avant-garde filmmaking.”

the celebrated Czech novelist-English professor Josef Skvorecky. These instructors provided additional variety to the Cinema Studies offerings, initiating such courses as Novel into Film, Film Comedy, From Sound to CinemaScope, Melodrama, and a hybrid film theory-production course.

The program’s popularity had grown to the point that Victoria College and New College mounted their own introductory courses, taking enrollment pressure off the Innis course. However, after the opening of Innis Town Hall, these classes held joint screenings there, at the same time that Cinema Studies achieved program status. Eventually, a greatly enlarged Innis introductory course stood alone. Most courses were taught at Innis, in which recently constructed building housed the necessary equipment and offered office space. Innis College became a nexus for the study of film at the university, but also a hub of film culture, in part because of the wealth of extracurricular film activities on offer there, including screenings arranged by an active Film Society driven by a particular interest in avant-garde filmmaking.

By 1980, after a decade forging the core courses of the program and editing *Take One*, Medjuck left U of T. (He soon became a successful Hollywood producer, often collaborating with Ivan Reitman.) He was replaced by Bart Testa, a scholar with theological training, a breadth of intellectual interests, and catholic tastes in film, who added an array of challenging courses to Medjuck’s roster. The program started by mounting a minor and then a major, before eventually offering a specialist designation. Kay Armatage expanded her course offerings, adding further academic rigour to the program’s curriculum. Innovative in their design, Armatage’s courses responded to the key developments in the quickly expanding field of cinema studies, including different currents of poststructuralist theory, and attention to issues of race and gender. Enrollment continued to climb through the 1980s. One result was that the program required teaching assistants (TAs), one of whom was Charlie Keil. (Future hire Kass Banning would also serve as one of the program’s early TAs.) An English student at first, Keil left to do graduate work in film study at the University of Wisconsin-Madison and then returned to a tenure-stream cross-appointment with the graduate Drama Centre years later, further

the esteemed aesthete Francis Sparshott regularly taught a film course in the Philosophy Department. One of the most popular film courses, at St. Michael’s College, dealt with religion and film. The faculty members teaching these courses soon formed a Cinema Studies Committee to coordinate the offerings and began publishing a Cinema Studies brochure. They also began coordinating with the Audio-Visual Library (AVL) (now Media Commons) to amass a collection of film materials at the University. While most films shown were 16mm rentals, the AVL began building up a film collection for classroom use; this repository of titles now resides in the vaults of the Media Commons Special Collections. Some of the department faculty negotiated release time in order to branch out into pure cinema courses. These included French professor Cam Tolton (later a program director), English professor Barrie Hayne and

“The long 40-year career of Cinema Studies at U of T, starting with a smattering of courses regarded as interdisciplinary experiments of the late 1960s, and held together by a dedicated group of tutors and professors, has led to its present status as the Cinema Studies Institute, offering both undergraduate and graduate degrees.”

Institute and establishing an M.A. and a Ph.D. program was pursued in earnest, culminating in CSI welcoming its first doctoral cohort in 2013. Simultaneously, Cinema Studies hired new faculty, including Rob King (departing for Columbia University in 2012), James Cahill, Kass Banning, and Brian Jacobson (the latter starting in July 2015), while University of Toronto Mississauga appointed Brian Price and Meghan Sutherland, who teach in the graduate programs. The Institute also hosts post-doctoral fellows, both through the Jackman Humanities Institute and various granting bodies. The undergraduate program has attracted distinguished guest instructors from Canadian cinema, including Atom Egoyan, Guy Maddin, and Cameron Bailey, and offers a bi-annual Screenwriter in Residence program (funded by Universal Studios). The enrolment in Cinema Studies courses now nears 1500 overall, with more than 228 majors and specialists. Graduates of Cinema Studies at U of T now hold leading positions in film and media companies, work in areas of law, education, and publishing, and are film critics, directors, writers, and producers. A sizable group has gone on to become film professors themselves.

The long 40-year career of Cinema Studies at U of T, starting with a smattering of courses regarded as interdisciplinary experiments of the late 1960s, and held together by a dedicated group of tutors and professors, has led to its present status as the Cinema Studies Institute, offering both undergraduate and graduate degrees. While Cinema Studies has experienced numerous struggles and more than a few setbacks, its growth has largely been steady. Cinema Studies owes its current success to the engagement of its teachers and the enthusiasm of its students. While many of the early students in Cinema Studies settled on the program after discovering a course that caught their interest, the program itself now serves as a magnet for incoming students, and continues to be one of the defining features of the Innis College experience. [INNIS](#)

expanding the program’s undergraduate reach through a diverse series of fourth-year seminars. Initially, the Drama Centre had been designated as a possible home for graduate study of cinema, and both Keil and Caryl Flinn were hired there in the 1990s to provide the necessary teaching power. Unfortunately, that initiative was abandoned. Flinn, now a professor at the University of Michigan, departed U of T soon thereafter, and Keil’s appointment was reconfigured to allow for a cross-appointment between History and Cinema Studies.

The second and ultimately successful foray into graduate expansion was preceded by the growth of the Cinema Studies faculty base. Under the leadership of Director Peter Fitting, several crucial appointments were made, including Corinn Columpar, Angelica Fenner and Nic Sammond. When Keil became director in 2005, the process of Cinema Studies becoming an

The Genesis of the Innis Film Society

By Rolla Tahir (HBA '09 INNIS)

**“Officially, the
Innis Film Society
operated between
1985 and 1993...”**

On the evening of March 28, 2014, to celebrate Innis College's 50th anniversary, the long disbanded Innis Film Society (IFS) reunited to present a special program of experimental films hosted by original members Bart Testa, Jim Shedden, Kate MacKay and Dave Morris. They shared a few recollections and screened a generous selection of the IFS's greatest hits, including Joyce Wieland's *Sailboat*, Keewatin Dewdney's *Maltese Cross Movement* and Hollis Frampton's *Gloria!*

George Edelstein, one of the founding members, remembers the genesis of the IFS as essentially an excuse to have a party! When asked about his experience with the IFS, George Edelstein wrote:

What an impressive development from the seedling that John Lang and I planted when all we wanted was an all-night party for Joe Medjuck's film course at Innis College then

on St. George St. When we went to the SAC for funds to subsidise the 36-hour screening festival, we were told that they wouldn't fund a party for a class but, if we were a Film Society for the University, they would help us. Hence, we created the U of T/Innis Film Society, which we ran for the next few years. We screened mainly classics such as Les Enfants du Paradis, La Belle et La Bete, Peckinpah films, Godard, etc., all accompanied by a synopsis/interpretation/commentary sheet and followed by post screening discussions.

Interestingly, one of my former high school students, Jim Shedden, later helmed the Innis Film Society and, in his research into its history, came across a feature article in the Varsity about it by Henry Mietkewitz. This led Jim to contact me as he hadn't realised that I had been a founder or even involved and we have maintained sporadic contact ever since. He has since made a documentary entitled I Drink the premiere of which I attended.

So all this seems to have stemmed from a party idea. Five dollars got attendees 36 hours of films, pop, beer and popcorn until it all ran out, a deal indeed even in those days and one I doubt you could match today!



Above:
Jim Shedden (L)
and Bart Testa (R)
at the Innis Film
Society Reunion in
March 2014

Jim Shedden, who has been a good friend of the College and the Cinema Studies Institute, and is now Manager of Publishing at the Art Gallery of Ontario writes about Edelstein, the IFS and other reasons that sparked his interest in attending Innis College:

George was also one of my teachers in high school and is one of the reasons I went to Innis. That is, he was enthusiastic about the Film Society (which had a few incarnations it's true), and spoke about Joe Medjuck and Kay Armatage. Another reason I went is that I knew who Bart Testa was: he was reviewing jazz in Maclean's, and had had stints at Rolling Stone and Crawdaddy. Finally, I was attracted to it by a brochure called "Innis Isn't for Everyone," an ethos that was anathema to Principal John Browne, but definitely true enough that I knew it was for me.

An excerpt from *The Varsity* in 1970 reads:

Innis group to form centre for film art. The growing demand and enthusiasm of film buffs has resulted in the formation of the first major Film Society of the University. Besides showing a wide range of films by directors such as Hitchcock, Peckinpah, Eisenstein, Welles, Godard, Truffaut, there will be free

daily showings of movies, other free films exclusively for members, a library of books on film, discussion groups, assistance available for any questions you might have, and an opportunity for the amateur to show his own film and have it discussed. "It is clear that this is not just another club, but a complete centre on the film art. We're trying to be comprehensive and educational" said George Edelstein, the co-organizer of the Society. The Society is a complement to the CIN 204 course which was formed last year for the first time at Innis College. This year, about 270 students were unable to get into the one-year course. The Society will keep those students still interested in cinema involved. "York U. has a full 4-year course on film. We're just filling in the gap" says Edelstein. The Film Society is co-ordinated with the Hart House film-making club. Membership is open to anyone on or off campus."

Officially, the Innis Film Society operated between 1985 and 1993 and was the predecessor to the Cinema Studies Student Union (CINSSU). CINSSU is known among students and cinephiles for its long running series of Free Friday Films, a student-curated program of films screened in 35mm at Innis Town Hall free of charge to everyone. INNIS



An Ambassador's Journey off the Beaten Path

*By Lily Choi (HBA '13 INNIS)
Trade Policy Officer, Department of
Foreign Affairs, Trade and Development*

Ambassador Mark McDowell (BA '88 INNIS) describes his efforts during this time as “either having gotten nothing done or an incredible thing done,” laying the groundwork for the future work of the mission.

Ambassador Mark McDowell (BA '88 INNIS, MA '90) speaks of Burma, his current home of two years, with great pride. He has been at the head of the Embassy of Canada to Burma (Myanmar) in Yangon since June 2013, following a posting at our embassy in Beijing. And it seems the admiration is reciprocated by the Burmese people – out of the 4 million people online in Burma, 40,000 follow the Embassy's Facebook page (that's 1 per cent of all Burmese who have an online presence – an incredible fan base indeed). The work of Canadians to help the Burmese rebuild their economy, engage with their culture and support the development of labour standards in the 50-year isolation and persecution of Myanmar's populace has not gone unnoticed by the Burmese people. (Neither do the musical stylings of one Justin Bieber, whom the ambassador swears is the most popular foreign musician in Burma.)

McDowell's prolonged interest in the country long before being officially stationed in Burma was evident in his frequent trips there during his posting in Bangkok. He reckons he must have visited about 20 times. That, combined with the extensive knowledge and contacts he had cultivated in the region, made him the logical choice for the role of ambassador.

His first year at the Embassy – or rather, *the* first year of the Embassy, as he is the first Canadian ambassador to the country – was dedicated to physically building the office from the ground up. Ambassador McDowell describes his efforts during this time as “either having gotten nothing done or an incredible thing done,” laying the groundwork for the future work of the mission. Then, during the second year, he was able to get programs up and running as envisaged.

With national elections and an anticipated ceasefire paving the way to a process of peace-making, the next year alone will see Burma undergoing tremendous changes. Canada's role in these developments will consist of supporting democratic processes as well as acting as human rights defenders and watchdogs. Canada will also provide technical assistance to the Burmese government in areas like institutional modelling and drafting laws, crucial at a time when the country is starting from scratch. Canada's execution of federalism and ethnic and linguistic rights will also serve as guiding examples at this time of transition.

McDowell is particularly proud of the relationship he has helped build between Canada and Burma in a relatively short amount of time. This has involved organizing several high-level visits, strategically engaging a wide network of government officials, opinion leaders, human



Right:
Friends and
Innis grads (L to R)
Derek Archer,
Mark McDowell and
Daniel Garber



rights workers, and figures in the political opposition, as well as developing a strong social media presence. At this speed, he claims, “we are starting to overcome the lost decades in the Canada-Burma relationship.”

The fact that he and his team have accomplished this – with HQ input – while maintaining a lean operation is a particular point of pride for McDowell. A staff of ten (up from its initial four) comprise the mission, with their work supported by a number of interns. Innisians, take note: McDowell points out that none of them have been from Innis as of yet.

Of course, knowing Ambassador McDowell’s fondness for Innis and his time with the College as a student, this is likely something he seeks to remedy (while being an equal opportunity employer, of course!). Although he admits he was convinced by his older brother to choose to join Innis for its glorious social scene, which at the time revolved around Innis Café’s \$1 beer nights, McDowell came to develop some of his most meaningful and longest-lasting relationships with fellow Innisians: two of his closest friends and even his wife, whom he met by chance at Roberts Library, happen to be Innis alumni – perhaps a testament to the sort of character found in the Innis community.

“If you get an A+ in all your courses, it’s an indication that you’ve misallocated your time.”

Ambassador McDowell impresses upon students to keep an open mind about their academic and career path, and to not focus on trying to identify a linear or singular path to a career destination. Having taken his time to travel abroad, switch majors, and take a breather during his eight-year undergrad career, McDowell by no means took the most direct route to the foreign service. He advises students to try to do something completely unplanned (he chose to study Chinese), and to make use of their time at university to broaden their horizons, rather than letting it constrict their path. Take advantage of the extracurricular opportunities presented by the University and by Toronto, he advises. To sum up, he echoes a sentiment that a dean at Harvard, his grad school, once relayed in a speech to incoming students: “If you get an A+ in all your courses, it’s an indication that you’ve misallocated your time.”

Perhaps more controversial still, McDowell advises those interested in pursuing a career in foreign affairs not to feel obliged to take courses in international relations. Instead, he suggests prioritizing learning a language – extra points if it’s one of the more difficult languages identified by the Department of Foreign Affairs, Trade and Development (DFATD) as being a strategic asset, such as Arabic, Chinese, or Korean (the exhaustive list of these particularly sought-after languages can be found on the DFATD website). Students would also benefit from experience in a practical area of specialization, such as law, in addition to possessing strong skills in written communication, he says.

Not an hour-and-a-half before our meeting, Ambassador McDowell received confirmation of a third year at his posting, “which is such a relief,” he says. “This is such a unique and interesting job... if they offered me another three years, or even five, I would take it.”



The Innis Herald

Franz-mania Page 9:
A review of their October
18th concert, and why the
band is just so damn good

The *Innis Herald*: Mapping Inconsistency

Preface

The *Innis Herald* is the chameleon of publications at the University of Toronto. As new groups take over, it changes in form, content, and the audience that it attracts. In the current student editorial team's inaugural January 2015 issue, we coincidentally came into the 50th anniversary of the *Innis Herald* and, of course, sought to celebrate its history. Looking through all of our archives, we realized that the paper itself has continually evolved. It represents a student voice that has been constantly changing, with little to no similarities from one decade to the next. Compiling a mosaic of covers from the past, we tried to identify a more cohesive voice throughout the changing face of *Innis Herald* history.



1960s

Founding of a student voice

Every issue of the 1960s *Innis Herald* was printed in basic typeface, with a great deal of text and fewer pictures. The content was reflective of the state of the College at the time. In its beginnings, Innis students and staff were collectively finding their footing

and focusing on the development of the community and its representative voice. Talk of sports teams, academic updates for students, and news of scholarships and position appointments filled the pages. Looking more closely, however, one can trace an emergence of social commentary. In Volume 1, Issue 3, a student wrote of the changing roles of women: “[some] women try to evade a choice of identity by taking the easy way out, i.e. early marriages for the wrong reasons. Once, however, a choice is made, the blank feeling disappears and some dimensions of happiness found.” Stressing the idea of women’s choice, the earliest editions of the paper seem to value a form of feminist thought, perhaps one still valuable to modern readers. This decade also saw the discussion of faculty-student parity – an important feature of Innis’s identity today. Fifty years later, Innis has become one of the most student-inclusive colleges.

Innis Herald
cover page, Vol. 41
Nov 2005.
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College Student Society



1970s
Emergence of a concerned
and unified community

The 1970s saw a major shift for the paper. It became more community-oriented, where tweet-sized tidbits of information were often directly presented to students on the cover. These short comments ranged from personal details and jokes to sports updates and student successes. The range is best exemplified by updates like: “There’s a broken Xerox machine on the 3rd floor of Robarts Library where you can get free copies” and “Patsy is off her diet” both featured in Volume 10, Issue 4. The 70s also brought a more intellectually savvy, socially conscious Innis voice. Editorials on war and the mistreatment of workers, and political thought pieces were blended with arts and culture. Volume 11, Issue 5, for example, featured a piece on Marshall McLuhan’s theories, cultural representations around the world, and an article on the work of Jackson Pollock. It seems the creators left College updates to the cover page, reserving the majority of space within the paper for reviews and perspectives on world issues.



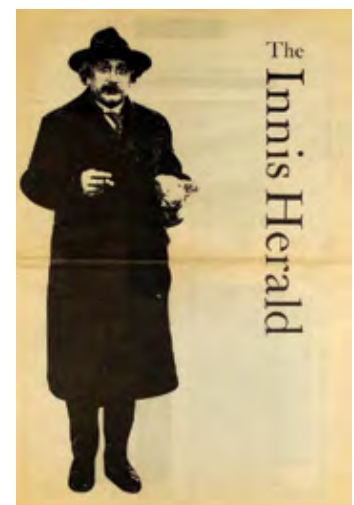
1980s
A versatile, intellectual and
artistic student body

As an established campus publication at this time, the *Innis Herald* saw its most active decade in the 80s. It switched from offering worldly perspectives back to pages filled with student news, campus updates, and features on professors, residences, and course information. The paper became distinctly Innisian – it represented the College and seemed to become a trusted, consistent source of student news. Then, in 1986, (presumably with a change in the staff cycle) the paper reinvented itself once again. Gone were the structured covers and student news, replaced with artistic covers featuring only illustrations. The news instead became creative writing, music reviews, and thought pieces. The illustrations were accompanied by catchy taglines like “Success without college” (Volume 21, Issue 1) and “I’m completely degraded in this issue” (Volume 20, Issue 4). This shift in content and aesthetic revealed a more artistic side of Innis. The staff of the time embraced their creativity, forming a new look that would become the norm for quite a few years, recurring frequently in the 90s and for much of the 2000s onwards.



1990s
Identity crisis: Re-assessment
of the student voice

The 90s were a complicated time for the *Innis Herald*. The paper seems to have gone through somewhat of an identity crisis. Aspects of every past decade filled the pages, with solely visual covers, content regarding world issues, student politics, and artistic thought pieces. It embodied what the 1980s simply couldn’t bring together in one issue. This decade can be labelled as the *Herald*’s chameleon years, in which it was adapting to fit the minds of all types of



students. Prior to the 90s, it appears that either student politicians and intellectuals or artists had taken the reins, but this decade seems to exhibit the most diversity on staff. Articles on film were featured most predominantly throughout these years. This is not surprising to many, considering the long affiliation between Innis College and Cinema Studies, but the uniqueness lies in the sheer size and breadth of coverage. Most papers dive in with film reviews or star features, but the *Innis Herald* took it much further. It contained in-depth features regarding film style, the rise of independent film, and intensive studies of film form. In Volume 27, Issue 1, a surprising 10 pages were dedicated to film alone – a clear testament to the interests of the current student body (or perhaps just student newspaper staff). Despite this specific subject matter taking up the largest amount of space, the *Herald* of the 90s, in one way or another, catered to all.



2000s

Pop cultural invasion in the digital age

A new millennium spurred a novel form for the *Innis Herald*. The creators took an approach that was unseen in the newspaper until this point.

Student news and information took a back seat to major international news and pop culture coverage. Stories of Darfur, celebrity scandal and a short two pages of film reviews filled Volume 4, Issue 2, showing a shift from the previous decade. A lot of this could be attributed to the advent of the digital age. New access to information and a growing culture of getting everything on-demand brought with it a newspaper that attempted to provide information just as quickly. Aesthetically, the *Herald* consistently embraced colour for the first time, with a lot of futuristic-looking features early in the decade. The end of the decade saw some aesthetic experimentation. There was a time when each issue had one blank page with only a colourful frame lining the edges. Despite this interesting choice, one thing was clear throughout the 2000s: visually, the paper was striking.



2010s

Looking forward

By the end of the 2014-15 term, we will have released two issues, and we hope to put the *Herald* online in early Fall 2015. Our goal this past year has been to bring a consistent student voice back to Innis, while ensuring its longevity.



Although the current paper focuses on thought pieces, short guides to campus life, and reviews, we want to try reflecting the Innis community instead of only projecting our interests onto it. Incorporating more profiles of students making a difference, interviews with important members of the Innis community, and coverage of student politics are upcoming areas of focus for the *Herald*. Of course, any new directions would only be integrated into the innate uniqueness of a paper that has never tried to take itself too seriously. The *Innis Herald* is defined by its framers – and likely always will be. This adaptability, however, is exactly what has allowed the publication to change in tandem with a community that inevitably alters and re-creates itself over time. INNIS



To view the complete collection of past issues of the *Innis Herald* visit: archive.org/details/inniscollege

The Many Masks of askastu

**Simply put,
it's a website
in which University
of Toronto students
answer questions
from other University
of Toronto students.
It's a place to talk
candidly about the
university.**

As any past aska will tell, to ask aska about askastudent, it's most prudent to inquire in the form of electronically-submitted questions (with hints of desperation and/or effusiveness for good measure).

udent

During the summer of 1999, Innis student Duncan Hill designed an online forum for University of Toronto students as part of a summer position. It was a seminal move – though most students never knew it happened.

Despite having operated continuously for 16 years, most people at the University of Toronto have never heard of the student-operated site askastudent.utoronto.ca. The site's minimal advertising has been cryptic at best. A few snappy lines of copy and a web address to askastudent's web site on a bookmark have been the extent of its marketing.

So, for those in the dark: what is askastudent?

Simply put, it's a website where University of Toronto students answer questions from other University of Toronto students. It's a place to talk candidly about the university.

Since 1999, 14 students have written for askastudent, taking on the mantle of "aska," a snarky character who quips and pokes fun as much as he/she answers questions.

With its casual, even brash, tone of voice, askastudent could pass for a personal blog run by an especially disgruntled undergraduate student. However, since its inception, askastudent has operated under the helm of Registrar and Assistant to the Principal

at Innis, Donald Boere. With the help of Assistant Registrar Thomas MacKay and IT Coordinator Jason Daye, askastudent has had a home in the College for nearly two decades now.

In addition to providing guidance to aska about everything from voice to website layout, MacKay and Daye – as well as the rest of the staff at the Registrar's Office – have helped provide answers to the most obscure and finicky of university-related questions. When aska doesn't know the answer, they have always been able to fill in the blanks.

Not only is askastudent the cumulative effort of a team of students and staff at Innis, but its intentions are nested in a legacy of innovation and respect for student voice, which

Better yet, aska was encouraged to join this virtual conversation with little to no threat of censorship from the powers that be.

has characterized the College since its inception. The website arose as the first student-voiced, University-endorsed, student-to-student, online advice forum at U of T.

Akin to a *Dear Abby* for the digital age, askastudent demonstrated keen initiative (read: opportunism) by enterprising into cyberspace. Aska met students within the emerging medium where they were already asking questions and conversing.

Better yet, aska was encouraged to join this virtual conversation with little to no threat of censorship from the powers that be. Aska has never been a double agent on a 16-year inside job for the University to trick students into listening to official, institutional messaging. No, askastudent is premised upon the belief that student voice itself is a credible one.

As any past aska staffer will tell, to ask aska *about* askastudent, it's most prudent to inquire in the form of electronically-submitted questions (with hints of desperation and/or effusiveness for good measure). This is exactly what the aforementioned supporter of the website, Thomas MacKay, has done. What follows is a virtual conversation between Mackay and four incarnations of aska, based on the order in which they assumed the role.



To read the full interview, visit the digital edition of the magazine, now available on the Innis Alumni website. alumni.innis.utoronto.ca/magazine/the-many-masks-of-askastudent

Thomas MacKay: What has askastudent meant to you/ what did the job do for you personally?

aska 2: The job was a big one for me. At the time, I thought I was learning how to help students and how to build websites. Certainly both of those are true. And certainly both of those helped me in a variety of ways. I took a lot of pride in

helping my compatriots at the University to make friends, settle into their new surroundings, find easy classes, and to get more involved in their own student experience. And as one of the first writers for the site I had the pleasure of also building version 1 of the website, a skill I would turn into a full-time thriving business upon graduation from U of T.

But it wasn't until almost a decade later – when I started making film – that I really discovered how much I had learned on the job at askastudent. I became a producer; a job that requires skill in dozens of disciplines. Pitching, creative development, fundraising, grant writing, budgeting, story editing, networking, marketing... the list goes on and on. All of these were elements I had touched on while developing askastudent.

It was easily one of the best jobs I ever had.

aska 6: askastudent is pretty much the ideal job for any aspiring writer. The

The irreverent, jokey DGAF tone empowered you to develop your voice, using the website as a platform to speak your mind honestly about navigating the heavy emotional terrain of an undergraduate education.

irreverent, jokey DGAF (Don't Give A F***) tone empowered you to develop your voice, using the website as a platform to speak your mind honestly about navigating the heavy emotional terrain of an undergraduate education.

It can be hard to give advice when you're also a stressed out undergrad, coping with student loans and term papers and roommates that sing the *Rent* soundtrack on repeat. Askastudent showed me that the best writing has personality and a clear voice, that it's okay to be funny and honest and a little sassy.

On a personal note, I couldn't imagine kinder co-workers, who were incredibly empathetic and helped me through all kinds of personal upheavals on the long (six years!) journey towards finishing my Cinema Studies degree at Innis College. Their support and the education I received through that job alone was a formative experience that I'll always be grateful for. Long live askastudent.

aska 10: It feels funny to look back on my experience with askastudent as a job. Perhaps it *was* the prospect of a humble work-study wage that first piqued my interest. However, the resultant professional and personal development retains my fond affection for the website to this day (and my shameless commitment to promoting it!). FACT: I would not be a practising web designer today if Donald and Tom hadn't given me free rein to self-teach and then redesign askastudent. FACT: I would not have a job in University communications today if askastudent hadn't demonstrated the value of disseminating accessible, honest information to students. FACT: My circuitous path from Innis to grad school to workplace would have been a lot more anxiety-laden had it not been for the constant, generous, positive and energetic mentorship shown to me by my askastudent boss, Donald Boere.

aska 14: As the current aska, I am uniquely handicapped in trying to answer this question. Since askastudent is my current job, it's impossible for me

to retrospect about it. Neither can I muse about how it might affect my future. Certainly, it's daunting for me even to consider attempting to match the professional accomplishments of my predecessors, who have established a legacy of excellence – in writing, design, and general warmth of heart – on askastudent.

So, what has askastudent meant to me? In some ways, only time can tell.

However, one thing is for certain. No matter what askastudent may mean for me in the future, it has been the best thing to happen to my undergraduate career. Maybe askastudent is the start of many greater things for me – but even it is isn't, this will have been more than enough. INNIS

askastudent Timeline

askas 10 and 14 sought to illustrate the diverse history of askastudent voices by curating a pictorial timeline, or family tree, of askas 1 through 14. Trace the chronological thread from 1999 to today to get acquainted with our proud pantheon of masked askas. Illustrations by askas 10 and 14



askas I, the Original

Quote: “you may not enrol in any post-secondary courses anywhere on earth, or you will have to re-apply to come back to u of t. surprisingly enough, there is a fee attached to this process—sixty dollars... who knew there were fees attached to every single process, administrative or otherwise, at u of t?”

— January 24th, 2000



askas II, the Irreverent

Quote: “the true key to drinking and partying at U of T is balance. HOW-TO-BE-A-HAPPY-DRUNK-WHILE-STILL-PASSING-YOUR-COURSES-AND-NOT-SPENDING-ALL-YOUR-CASH 101 should be a mandatory class for all first years.”

— October 5th, 2000



askas III, the Gentle

Quote: “don’t use askastudent as a venting space without being prepared for a little mocking. that’s what your momma’s for! in any case, here’s a better rant so that if you’re going to use up my time for your therapy, at least you have a quality model from which to work.”

— July 4th, 2002



askas IV, the Quiet

Editor’s Note: too quiet to provide a quote.



askas V, the Sarcastic

Editor’s Note: too sarcastic to provide a quote.



askas VI, the Wit

Quote: “all of us askastudents are actually renowned supermodels. sure i’m a current cinema studies student during the day, but even claudia schiffer has to learn sometimes right?”

“if you want to date the askastudent staff, let’s not play games here. let’s face it, we’re pretty hot/cool and in demand. don’t toy with our hearts asking for information about who we are, or hitting us up for photos, like some disgusting craigs list ‘casual encounters’ post.”

— September 26th, 2006



askas VII, the Righteous

Quote: “this site is a university of toronto website. though we’re happy giving the kinds of answers that no one else will give, the law is pretty clear on the whole no-drinking while underage thing, and we’re not able to instruct students on how to break the law. personally, aska never needed a fake id: older siblings and their G1’s are the best thing ever.”

— July 4th, 2007



aska VIII, the Strawberry Shortcake

Quote: "I'm afraid my outpour of sympathy has made me seem too 'vanilla'. My supervisor just informed me that if I keep up the Strawberry Shortcake shtick I'll be put on question probation."
— January 15th, 2008



aska IX, the Dad

Quote: "I know that frosh may seem like a big thing, but it's really just one big dorky party. Actually, who am I kidding, I have no idea what it's like, but it seems like a dorky party to me. So for your questions: go to St. Mike's. Wear clothes. Act natural."
— August 2nd, 2008



aska X, the Verbose

Quote: "While askastudent may be criticized (by idiots) for being insensitive, offensive, and self-indulgent, no one has ever questioned its honesty. In keeping with this reputation, I am letting everyone know that the beloved Aska that you have grown to love/hate over the past year has gone into retirement, and a new incarnation (me) has been born."
— May 22nd, 2009



aska XI, the Alien

Quote: "And yes, it is spelled OUAC, not UOAC. Come on. Even I remember that and it's been a few years since I've graduated from my uh.....high school. What did you say? No, I'm not an alien... where did you get that idea? *nervous laughter*"
— January 28th, 2010



aska XII, the Mannerly

Quote: "Unfortunately neither I nor anyone at the Innis Registrar

understand[s] your question, which is why I have to do the cardinal sin of U of T – referring you to someone else... The place to talk to would be Admissions and Awards. They will know exactly what you're talking about and how it pertains to your program of study. Sorry that I don't!"
— September 23rd, 2010



aska XIII, the Stern

Quote: "Madeline, for your sanity's sake, I'm going to be very blunt with you. Stop talking to upper years. We enjoy making newbies squirm."
— July 15th, 2013



aska XIV, the Current

Quote: "aww man – we don't actually hate admissions questions, y'all. it's just a bit of teasing. if you guys stopped sending us questions, where would aska be? at home in a big t-shirt and no pants, probably, eating mac n cheese and watching totally spies on netflix."
— March 26th, 2015



Mentoring Innisians

A Look at the Inaugural Innis Mentorship Program

**By Rolla Tahir (HBA '09 INNIS) and
Maddie Freedman (Class of '15)**

Left:
Student
Jasmine Denike
(L) with her
mentor, Marion
Plunkett (R)

The Innis Mentorship Program, the first of its kind at the College, has received much praise from both alumni and mentees. The program, which ran between January and April 2015, was meant to provide an opportunity for students to gather valuable and individual career advice from successful Innis alumni through one-on-one meetings.

We sat down with Jasmine Denike and her mentor Marion Plunkett to get their thoughts on participating in this initiative.

Marion Plunkett who was the Director of Research at Ogilvy, part of WPP, the largest communications company in the world, set up her own communications company a few years ago. Denike is a fourth-year English major with minors in Drama and French as a second language. Denike got involved in Innis during her second and third year with FROSH, council and politics as VP External UTSU 2015/16. Like many prospective students, Denike was attracted to Innis College because of its “awesome residence,” film culture, and its intimate but strong community, which was less daunting coming out of high school. Innis offers a small number of students the same amount of opportunities as a larger college with more resources, something Denike really loves about the college.

When asked about her thoughts on the Mentorship Program, Plunkett stressed the importance of it and praised Innis College for taking this initiative to bridge the gap between academia and the business world. She says most universities do not go the extra miles to provide students with real world experience, which then leads to students enrolling in community college to get it. Mentoring can help give a snapshot of the “big bad world” instead of just being thrown into the real world following graduation. External mentorships provide practical knowledge and expand the mind to better arm students with the knowledge they need and offer a glimpse of the real world.

The mentorship program has surpassed Denike's expectations. Getting to know Plunkett and knowing how she achieved her success helped Denike to learn how to be successful in her future. Talking with Plunkett has given her a different perspective on what she wants to do after graduation; her advice and mentorship has made Denike less fearful about the fact that she is unsure what her future holds.

A major lesson Denike has learned from Plunkett is to take opportunities as they come, and not worry too much about what happens next.

Plunkett provided Denike with new ideas and a different path that exposed her to possibilities that she was unaware of previously. For Plunkett, the mentorship was not simply a formal obligation but rather a more personal one, where the two participants helped each other grow. As a final thought, Plunkett praises the flexibility of the program in allowing relationships to form and flow organically between mentors and mentees, while Denike stresses the importance of the mentees' commitment to the program. INNIS

Following a special screening of his latest work at Innis Town Hall in the spring, filmmaker and Cinema Studies grad, **Richie Mehta**, talks about the planning and experience of making his films with his former professor, **Bart Testa**

“We
Could
Control
Every-
thing.”

Introduction and interview by Bart Testa

Right:
Richie Mehta
addresses the
audience prior
to the screening
of his film



Richie Mehta graduated from University of Toronto where he studied Art History and Cinema Studies, taking these courses at Innis College. He then attended Sheridan College for an intensive post-BA production program. His 2004 film, *Amal*, grew out of his Sheridan shorts. He expanded it into a feature in 2008, also titled *Amal*. Then, in 2013, Mehta completed two features simultaneously. The science fiction *I'll Follow You Down*, was made in Toronto with an international cast including Gillian Anderson (*The X-Files*), Haley Joel Osment (*Sixth Sense*) and veteran Canadian character actor Victor Garber. The film deals with time travel and a family whose father has not returned from an appointment he set for himself with Albert Einstein. Mehta's other film, *Siddharth*, was shot in India and concerns a street tailor who sends his son away to work. The boy, Siddharth, disappears and the rest of the film concerns his search for his son, aided by friends and strangers alike. *Siddharth* quickly earned Mehta a reputation for sensitive handling of actors, in this case a mix of professionals and non-actors, and achieving a meticulous and polished look on a small budget.

Siddharth was well received by a full house in Town Hall this spring, as was Mehta's winning and warm presence when discussing the film with Charlie Keil and the audience:

You said some very kind things about your film education in the discussion at Innis after the Town Hall screening of *Siddharth*. How was it a help? Would you have not discovered the films you saw in the Cinema Studies courses anyway? Was knowing the history of films, and the interpretations they inspired an aid to discovering your way as a filmmaker?

In a way, you've answered the first question with the follow-ups. I would not have discovered many of the films I saw in Cinema Studies had they not been shown to me. And I don't mean the standard 'intro to cinema' films, though these were all essential viewing. But the more obscure ones, known among cinephiles, but not to me. Some of the lesser-known films of Howard Hawks, the early Kubricks, things I would have let slide. And certainly, the interpretations they inspired helped immeasurably. I don't think I can make a film now without directly referencing some of these films, and how they conveyed in the most subtle and cinematic way certain ideas. I design my films with the utmost care, and indeed, won't even tackle a project if it doesn't have as deep a meaning as some of these films that were shown to me. Of course, this is all subjective!.

You said that the films in your Cinema courses were well curated. What did you mean by this?

As I mentioned above, it was some of the choices of films that my profs – you included – made that I never would have discovered. I recall that you showed us *Letter from an Unknown Woman* (1948, directed by Max Ophuls) – to this day one of my favourite films – *after* class, as one of the elective film screenings. I made sure to attend all of those, and found that often times they were the real delights, both as a viewer just wanting to enjoy a film, as well as someone looking for deeper meaning and hoping that much of that embedded depth was by design. Of course, we cannot watch every film we'd like to in these courses, so often times I only know what was curated. I also recall seeing my first Chinese film through Kass Banning's Film Theory course, which was an eye opener, and to this day has informed much of what I see.

Right and bottom:
Screen photos
from Richie Mehta's
award-winning film,
Siddharth
© Courtesy of Poor
Man's Productions

Was there further training after your undergraduate degree that was helpful in finding your way?

Yes. I completed a post-graduate film production program at Sheridan College, focusing on directing, editing, producing, and writing. It was a one-year intensive, and really provided the space for me to experiment with some of the ideas above. At first I wanted to do and say so much in the short films I was making. But over time I learned brevity (I hope) and how to be concise and more respectful of the audience.



You have made three feature films since 2007. *Amal* grew from a short film. *I'll Follow You Down* (2013) seems to have been a "studio" film, as you suggested in your remarks at Innis. And a science fiction film does seem incongruous being bolstered by *Amal* and *Siddharth*, which are down-to-earth realist dramas. How was the experience different — generally? How was dealing with experienced actors, like Gillian Anderson, Victor Garber and the grown-up Haley Joel Osment? And a larger technical crew? Was it enjoyable, whatever the outcome? You had co-writers on your more personal two films, while you wrote *Follow* alone, unless

the credits are inaccurate. Did you originate the story? Did you originate the project?

Strangely, I began writing *I'll Follow You Down* at Sheridan, as a thesis script. It was something very personal, based on my views and perception of family dynamics in conflict with personal desires and passions. It took me a while to wrap my head around – 12 years of writing with long breaks in between to make the other films - and was an extraordinary challenge to execute, simply because my team and I were overextended. We had too little money and time to do what was required, and yet, we pulled off exactly

Right:
Screen photo from
Richie Mehta's
award-winning film,
Siddharth
© Courtesy of Poor
Man's Productions



what I hoped and dreamed of. So in order for that to have happened, it required every ounce of focus, attention, and energy I could muster. Of course, all films do, but that one also was the third film I shot (and second film I finished, as I was doing *Siddharth* at the same time). And if I hadn't shot two films prior to that, I wouldn't have had the confidence or knowledge to pull it off. With respect to the actors and crew, I suppose shooting in India (for *Siddharth*) in ever-changing conditions can prepare you for anything. But, I was thrown off when we began *I'll Follow You Down*, as it was the first time I shot in Canada since I was a student, and I was amazed that we could *control everything* (the light, the extras, the environment, the frame!). Even though I trained that way, I forgot that's normally how films are made! And with respect to the crews and actors, it is indescribable to work with people who are so professional and experienced, that anything you desire can be done. We need the sun to shine at two a.m.? No problem, give them an hour. We need an actor to cry on cue, four times in a row for takes and coverage? Sure

thing. There is no hand-holding, because they have far more set experience than I do. That can be a wonderful thing. And it can backfire too if they sniff out your lack of confidence or preparation!. Was it enjoyable? Sometimes yes. Sometimes the pressure can be immense, and this was one of those instances. But with each film, I'm learning to deal with the stress better. I enjoyed it 100 per cent when I was a student. I hope I can get back to that someday.

In some respects the plot situation in *Siddharth* resembles the one in Hou Hsiao-hsien's *Sandwich Man* – in effect Hou's artistic debut, after three studio assignments. Do you know that film? Or did you come upon these characters and their circumstance by observation (as did Hou himself)?

I actually do not know that film but will be sure to track it down! Rather, I came upon the characters in *Siddharth* by observation and interaction. And in fact, I'm trying as much as possible to not inform the themes and subjects of my films from other films. Technique, craft, execution, and of

course, acknowledgment of what has preceded my attempts (especially those that merit comparison or grouping) is crucial. But for me I'm finding that my own experiences, which I try to keep as varied and diverse as possible, are the best way to inform my work, and hopefully, allow others to relate.

On the other hand, *Follow* is an unusual sci-fi film in being a family drama that orbits (sorry!) around a missing and perhaps irrecoverable family member, which is not entirely unlike *Siddharth*. (It also resembles some recent Canadian sci-fi, like *Spliced*, which also takes on a family drama aspect.) Does the resemblance strike you as true or nonsense?

You know, we scored both films at the same time, in London. (Andrew Lockington composed the music for both films, and we recorded back-to-back in London). It was strange to switch hats so quickly, one day observing the orchestra play the score for *Siddharth*, and then the next day for *I'll Follow You Down*. After it was all over, one of the players approached me, having just played her heart out on violin, and having seen only sound-less images here and there of both films, and said to me "I don't know what these two films were about, but I think yesterday's was about a father searching for a missing son, and today's about a son searching for a missing father?" I blanched. It never even occurred to me that this was the case! So while it certainly is true, I didn't know it beforehand. And again, I can't really comment on the comparison to other Canadian sci-fi, other than I find that

most filmmakers in Canada are based in the three largest cities. And with that, their experiences are going to be urban, perhaps domestic even. That's something that tends to show up in a lot of Canadian cinema, regardless of genre.

Are the market prospects of your films known beforehand or is it a case of casting bread upon the waters?

In the case of a film like *IFYD*, yes. I mean, one never really knows, but the producer is required to put together proposals and packages that state they do know, so we all try. And then afterwards you see where and how it lands. With *Siddharth*, it was done as an experiment, so I never even considered it would be a coherent film! We made up its market prospects as we observed them.

Are you negotiating – or even being approached – on further projects, either commercial ones, or those of your own? Are you in a position of choosing or do you have to be rustling up work?

I am being approached to direct other projects, often more commercial. There are a few I'm in development on, which may or may not see the light of day. And while those proceed, I continue to research and write my own projects. It's a nice place to be in, surely, but I'm also keeping my eye on the prize, which is to make my own work, write my own stories, based on my observations and ideas. I figured if I'm going to spill this much blood in my work, at least try to make it original and meaningful to me.

Do you do in-fill work between projects, like TV work, commercials, etc.? TV, and especially high-quality drama, seems to have sustained a remarkable number of Canadian directors.

I do. I've been lucky to do some TV documentary work here and there, which is a great way to learn and explore with technique. I recently directed my first commercial (for Unicef Canada, which was a massive campaign for [reducing] child mortality). I haven't gone into the high-quality drama world just yet, but am holding my breath, as it seems to be a promising path as you've pointed out. I was also lucky in the past two years, as I was an on-screen judge for a Canadian reality program titled "Bollywood Star," in which Canadians audition for a chance to

succeed in the Mumbai industry (season two airs this September on OMNI). I never thought I would star in a reality series – I'm certainly not qualified to direct them – but it's been a great experience.

Do you think that you can build sufficient momentum professionally on the strength of films like *Siddharth* to sustain a career? Do you hope to?

This is the key question really, for sustainability. I always say that 'success' in this business is making a living pursuing the vocation you love. So far so good for me. And with *Siddharth*, it's been really wonderful. I'm running with it, and hope to parlay the success to the next project. But, as with any other contract-based career, it will always be job-to-job.

Your films, and *Siddharth* especially, seem traditional and realistic in terms of your style. This seems an obvious aesthetic choice given the stories that attract you. Are you thinking of continuing along these lines or does experience (or your imagination) seem to be pushing in a different direction?

I'll Follow You Down was the opposite of *Siddharth*. Every frame, every shade of colour and light, every camera move was controlled, mapped out and planned. Again, that's how I trained, and that was the intended goal. The India projects changed all of that, and now I'm continuing along both routes, and want to explore the extremes of each, as well as the hybrids. The hybrids interest me the most in fact, which is what *Siddharth* really is. Every shot in the film was planned in that I knew where the camera would go, how it would generally move, and where our actors would be in the frame. Whatever else was happening in the frame was a gamble, and that's where life intervened. I love this, and hope to continue exploring it. INNIS

Inside the Creative City: Shawn Micallef, Writer and Instructor, Innis One Program

Right:
“In The City”
Image tied for Best
Visual Piece in 2015
Innis Review
© Photography by
Shuiyao Wang



A Look at the Instructors and Writing of two of the Innis One Courses

Launched in 2012, *Innis One: The Creative City* draws from the College’s three academic programs – Cinema Studies, Urban Studies and Writing & Rhetoric – and encourages students to develop their creative and critical capacities by exploring the dynamism of the urban environment.

**By Shawn Micallef,
Instructor, Blogging the Just City**



**“The job of
the writer is to
pull more people
into the issue”**

Shawn Micallef presents his findings and critical reflections as an explorer of Toronto in numerous ways. He is the author of Stroll: Psychogeographic Walking Tours of Toronto; Full Frontal TO, nominated for a 2013 Toronto Book Award; and most recently The Trouble With Brunch, a Globe and Mail best book of 2014. He is also a columnist for the Toronto Star and is both co-owner and senior editor of the influential and ground-breaking magazine, Spacing. Shawn also co-founded the [murmur] media project, a curation of memory-rich city sites coupled with recordings of memories and reflections, accessible by mobile phone. Shawn

teaches at University College and joined us at Innis One this past year. We asked him about “writing about a place,” and writing to make a difference.

One of your students was really struck by the exhortation to “make people care” when writing. What do you want your audience to care about, and has it changed much since you first began writing?

I see this course as two things: an exploration of the city and a course on writing. The students are exploring issues they (presumably) care about, and as a writer of any kind, not just bloggers, part of why you write is to get other people interested in the issue. Since the lens this course looks at the city through is justice, getting readers to care about the issue is important, but simply writing about it isn’t enough, even if we think that laying it out there should be good enough for people to care. The job of the writer is to pull more people into the issue and get

Above:
Shawn Micallef,
Instructor, Blogging
the Just City
© Photography by
Beth Darbyshire



them to connect to it, so we discuss various tactics to do that in blog posts. Sometimes you have to be a little entertaining, as a writer, to get people to care about an issue they might not choose to read about on their own. I think of this kind of writing as being a bit sneaky. Useful, ethical sneakiness. Of course, each student will write in their own way, with their own voice, which can also help pull people in. When somebody writes passionately about something they care about, people pay attention.

I want my own audience to care about the city, to embrace it, and to live it. Many people live their entire lives in a city just allowing it to pass them by. My greater hope is that if people are engaged in their city, even in a fun way, it might lead to deeper connections and a sense that they can contribute or change the city for the better; they don't just have to ride it out.

Your class focuses on the blog as a medium for reflection and criticism. How have you seen blogging develop in the past decade as a mode of writing? What is the goal of dedicated networks of blogs, such as the one hosted by *Spacing*?

Blogs, even serious ones (whatever that means), were largely considered amateur or hobby territory 10 years ago. It was hard for people writing blogs to get press passes or on media lists, let alone respectful access to people. There's been a real professionalization of blogs since then, and by that I mean they're taken seriously as a place where news is sometimes broken and opinions that need to be listened to are expressed. Sometimes they're still part time or "amateur" but the idea of what journalism is has expanded. Standards are still important, but you don't have to work for a major organization to be considered a journalist. One-person operations can get a lot of respect now, and that allows for a lot of diversity in voices.

What's your assessment of the vitality of conversation around the city, about the city? Are there conversations that you feel keenly need to happen more actively and widely?

There are lots of conversations around the city, more than in most places I think. This is a city of panel discussions that draw big audiences and a robust media, despite the problems in the industry.

I want to say we need more conversations about income inequality and the affordable housing crisis in the city, but those conversations happen but political will and action remain elusive. I hope that more voices writing about this from various perspectives and geographies might begin to tell a wider story that can relate to more people and impress upon them why they should care.

What kinds of questions or guidelines did you present to your students to encourage their engagement in their urban environment, and to encourage reflection on that environment?

We did a survey of a dozen or so urban issues and I tried to balance the field trips and guest speakers with a mix of scholarly articles on each subject and journalistic pieces, so the students, when writing their responses to the issues on their blogs, could pull from all of that as well as whatever their own experience with an issue might be or additional evidence they found.

"Experiential learning" is ever-increasingly a focus for U of T and all universities, though in fact has a relatively long history at Innis College, especially in Urban Studies. What does the phrase mean to you, and how does it play out in your course?

In Blogging the Just City it means going out to see places in the city where some of the issues brought up in the course play out on the streets. This way the students both study the theory and also act as first person reporters out in the field. The blogs they produce are hybrids that slide along a scale between academic papers and a piece of journalism, depending on the subject matter. Their own unique voice is encouraged; in this case, that the city can be both a public and personal object of study.

Your course aspires to bring a diversity of voices into a conversation about city, space, and social justice. Have you found yourself challenged and/or surprised by the voices emerging in your class?

Yes! That's what I really like about this course. Even in Toronto with so many media outlets and Twitter feeds, it's easy to get in a bit of a pattern, reading the same people. Here I'm "forced" to read all these perspectives, which is great. New voices lack the cynicism that often comes with professional journalism; new angles too. One student wrote a great piece about being from rural Ontario and the contentious relationship with wind turbines, which many city people, including me, think are great things. Reading all the student work has enriched my view of things, and is a bit of pulse-taking of what students feel about certain things, what they think is important.

What themes or lessons from your Innis One course might be a good take-away for anyone who might want to enrich their stake, and sense of citizenship in the city?

I'd really like people to see the city as an accessible thing, that you don't have to just live here and ride it out, that there are dozens – hundreds – of ways to engage with the city, whether directly political or through another means, perhaps the arts. My favourite class this past term was when we went to a city hall meeting. I pointed out to the students I made no special arrangements: we simply showed up at (their) city hall and went up into the chambers, with only a brief bag check on the way in. There are of course many barriers in the city, some of which we discuss in class, but I hope they leave with the notion that making change in the city isn't off limits to them.

Coach House Books is basically an Innis College neighbour, on bpNichol lane. Does it evoke a particular sense of place to you?

Yes! bpNichol Lane is a great physical connection between some landmarks of Canadian information theory and experimentation. Harold Innis is here in the middle, with Coach House's now 50 year history of producing Canadian books

just up the way. Giant bookends are Robarts Library at one end, a mountain of thought, and the experiment in education that was Rochdale College on the northern end. There ought to be more plaques here!

**An Excerpt from Student Work:
Hilary Hager**

Hilary Hager is an Innis College student entering second year, pursuing her Honours Bachelor of Arts in Anthropology and History. She has allowed us to reproduce her reflections on sitting in a Toronto City Council meeting.

50 Shades of All The Same

Last week, we went out on a class field trip to Toronto's City Hall and sat in on a City Council meeting. I'd never been to a City Council meeting before, but I have been to many school-based council meetings, and they're essentially run the same way. So it wasn't too difficult for me to follow along and get the gist of what they were working through. When we went, council was going through a number of discussions on the agenda, many of which they had addressed in more detail previously, and were voting on how to proceed with each point. There were topics ranging from more affordable housing to restoration and improved protection of Toronto's historical buildings and sites. All in all, it was an uneventful meeting which, in light of the fame Toronto has acquired via Rob Ford, was nice.

Toronto's "catch phrase" or slogan or what have you is "Diversity our Strength." In one way this defining phrase of Toronto expresses the very true diversity of Torontonians. We are a tiny mini-world in a sense, encompassing people literally from all around the world. The statement, however, doesn't reflect Toronto's political body. As Myer Siemiatycki points out, "[j]ust five of Toronto's 45 council members are visible

minorities, and it would require four times that number to achieve statistical equity" (Siemiatycki, p.12). There's hardly any ethnic diversity found in Toronto's city council, and yet it has a huge population that identifies as "non-white."

One of the solutions Myer raises is that there needs to be some sort of, "election reform such as addressing the under-representation of the GTA in federal parliament" (Siemiatycki, p.ii). The lack of diversity in City Council seems to be a rather complicated problem Toronto faces, and Myer recognizes that it's the elections that need to change. There's no doubt that individuals who identify with "ethnic minorities" can and should run; however "[i]n the absence of political parties, municipal elections largely hinge on name recognition [which]...gives incumbents a huge advantage" (Siemiatycki, p.18).

One of the ways that Torontonians could address this issue among others, as WiTOpoli—Women in Toronto politics—points out, is to either write to or present you issue publicly to Toronto City Council committees (WiTOpoli). In this way, the voices of Torontonians can be heard directly by people who then report to Toronto's City Council. It's a great way to get involved with the city of Toronto and to initiate a change within your own community or even the city as a whole! Actually, while we were on the field trip the members present gave recognition to a young girl in the "audience" who'd earlier that day raised the issue of affordable housing and homelessness (I believe). Even Toronto's youth has a say in what happens, so why is it we're still not representing our diversity?

For a city that boasts about its diversity, there are an awful lot of "white guys" on its council. innis

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Right:
“Tree Lights”
© Photography by
Michelle Gu



Inside the Creative City: Sharon English, Writer and Instructor, Writing and Rhetoric Program

A Look at the Instructors and Writing of two of the Innis One Courses

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**By Sharon English,
Instructor, *Telling the Stories of the City:
Writing Creative Non-Fiction***



“Increasingly I’m drawn to write stories that explore our disconnected and abusive relationship with the non-human world”

Sharon English teaches creative writing in the Writing and Rhetoric Program at Innis, where she’s also taught in the Writing Centre since 2000. Her publications include two collections of short stories: *Uncomfortably Numb* (2002) and *Zero Gravity* (2006), which was long-listed for the Giller Prize. Her work has also appeared in numerous literary journals such as *Best Canadian Stories* and *Dark Mountain* 5

Above:
Sharon English,
Instructor, *Telling
the Stories of the City:
Writing Creative
Non-Fiction*

in Britain. She has recently completed a novel about finding home in a time of ecological crisis, called *What Has Night to Do with Sleep?*

In my fiction writing I’ve always been intensely interested in exploring **place** as the ground for story and character, whether that place is suburb, city or forest. Increasingly I’m drawn to write stories that explore our disconnected and abusive relationship with the non-human world: what is usually called ‘nature,’ as if nature is somehow ‘over there’ or ‘out there,’ while we’re someplace else. This disconnect, lying at the heart of our civilization and its imperialist mindset, urgently calls for repair. Beginning that work requires enlarging our perspective on the world.

For quite a while I’ve been interested in essays by contemporary (so-called) nature writers, yet frustrated by their tendency to focus on natural places far from daily modern life. When I heard that the Innis One program



was to be called *The Creative City*, I felt this was an opportunity to help connect students (many of them from elsewhere) to the place they are living more deeply by having them write about their real experiences of Toronto as a place. For the program's first two years the course was titled "*The Natural City*"; students worked on exercises and writing that focused on perceiving the natural world in this urban environment, exploring the interplay between 'the culture of nature' and the culture of humanity. Students wrote papers on places such as the lake, the island, ravines and parks, gardens, marginal spaces like alleys and abandoned industrial sites, wildlife such as birds, and elements such as darkness and snow. They wrote about technology and its effects on the senses and perception.

During these two years, I found that many students struggled with the course concept. They signed up, but often resisted approaching the city in this way. Partly, the problem was

that students new to the city are overwhelmed by its size and complexity, and I was asking them to view the urban environment through an additional lens, so to speak. As well, students – like everyone in this culture – are pulled constantly towards the abstract and virtual more than the physical and real. Some students in the class literally could not perceive the natural world in the city. Nor did they know why it mattered.

Wanting the course to be inclusive, fun and rewarding, I decided to abandon my concept and broaden the theme, changing the course title to the current one. In essence, what I teach hasn't changed: we focus on connecting to the world more deeply by paying attention, asking questions and noticing our reactions – the essential tools of writing well in any genre. We focus on writing that shows the interplay of self and world by balancing the vivid and sensory with the writer's reflections. ▶

In class, students now focus more on connecting to their own wells of experience: the stories that they most want to explore. Activities in class help them discover memories that have particular bearing on the present, while exercises take them into the city to write about new places and connect them to their own histories. Students may write about anything they wish as long as the writing emerges from their own experience and vividly conveys the world. This approach has been very successful – and shows me yet again that, often, teaching means knowing when to stop steering the boat!

An Excerpt from Student Work:
Rashida Abbas Khokhar

Rashida Abbas Khokhar is now a second year Innis College student from Mississauga who is planning not only a very interdisciplinary degree in both English and Mathematics, but also furthering her skills as a writer of fiction. The following is an excerpt from The Other Side, an essay written for the Innis One course Telling the Stories of the City.

The Other Side

The line moved at a slow pace, so much so that if it had been nightfall we wouldn't have realized for the lack of windows. This got us wondering what time to the prisoners meant. Not a clock that ticks off every second towards death, but an expansive route towards freedom? Maybe there was freedom in death, but then again maybe there was freedom in not having to assimilate into society. Living far away from a stable society, these prisoners must have built their own unusual community and a life they could call their own.

Finally we got to the front of the line, received our headphones and proceeded with our tour. We put on our headphones which were attached to a remote control and pressed the green button. Instantly, I was welcomed into another dimension where it was just me, the voices of the tour guide and the prison. I was very surprised to find that our tour would not be guided by an objective, distant and robotic

female voice. In fact, we would be hearing the story right from the people themselves: guards and prisoners who once shared a past here and now opened it up to us.

I forgot about the world outside and the one inside. I even forgot about myself. It wasn't intentional, but I naturally became immersed in the place and its stories. The tour began with introducing us to the rules of the prison and the conduct that was required from all prisoners. Uniforms that must be worn at all times, showers on particular days, schedules for manual labour, leisure time in the island park, and the list went on. The tour guided us towards a row of jail cells with historic plaques put up at places where we would be asked by the guide to stop while he explained. There were many rows of jail cells, each with a second level. It felt like a never-ending labyrinth of doors that would keep leading you to the same future and reality: no escape.

We were guided to cells that were decorated with items for the prisoners like toothpaste, paintings, an accordion and chessboard. The voice explained these valuable items as some of the inmates' hobbies. One guard recounted listening to the accordion. Another one admitted playing chess with an inmate to pass time. It was very unusual to know that the relationship between prisoners and guards wasn't abusive, as we might assume. It seemed like the place had its own community, as if whatever time was spent there did not go in vain. In fact, there was a feeling of camaraderie between them. Even now their voices breathed life into the prison cells, making them come alive with songs, laughter and murmurs shared between the inhabitants.

One interesting tale told to us was, of course, one of the most famous on the island and in the world: *Escape from Alcatraz* is the title of the Hollywood movie. How true are those events portrayed in the movie no one can know, but being in the actual place, hearing the story from actual people, made it feel like

one we belonged to and could somehow relate to – a feeling that a movie could never recapture, because it's only a reimagining of the past and not a retelling.

This most famous escape was cleverly executed by three inmates who carved a hole in their cell for over a year with a spoon and crafted dummy heads using soap and toilet paper. The dummies were supposed to fool the guards, which they did, and the hole in the cell was supposed to lead to ventilation shafts, which it did as well. It was a brilliant escape on the inmates' part and a foolish misstep on the guards' part, but the ending is still inconclusive.

To this day, the FBI haven't figured out whether those three men are alive or not, as they could have died from swimming in the cold water or could have craftily maneuvered their way into a life on the run. Either way, standing in front of the jail cells that belonged to those three men and peeking into the ventilation shaft that helped their escape, I could only imagine what it must have been like to escape in the dark of night. Exhilaration mixed with fear and hope created a dangerous concoction, one that resulted in these three men's determination to escape.

It boggled my mind to know that a place that once meant death and despair for a people was now just a place where people pass through. Wherever those men are, would they be delighted to know that people flock to their story like bees to a hive, or disappointed to recognize that their story merely serves as an escape? A tale heard in a makeshift place made of stone that ultimately serves as a purgatory for the future: we're not really learning, just passing through to get out.

At one point during our tour, we were led to a small, square window located near the cells. Looking through, you could see the parallel roads running up the hill of San Francisco city, cutting across equidistant from each other. The sun's bright rays shone through as well, transmitting a block of light on the prison floor. A lone square of light in the trench of darkness.

The guide claimed that the prisoners detested looking through the window, as it served as a reminder of what they couldn't reach or gain. However, I found that piece of information to be misleading, as it would make people think that having a window was torture for the prisoners. No one thought that maybe it was because of the window and the ability to see the outside world through the glass that the prisoners were able to take comfort in knowing that they were not alone. There was a future out there and that fueled their determination to live through the present.

The tour ended on the lush green field outside the prison. I finally took my headphones off and returned to the world, the present. All around me, families enjoyed the beautiful, sunny day with their children. Laughter and shrieks from the excitement of children were flowing through the air. Some stood close to the wall that looked over at San Francisco city and others returned their gaze to the two-storey, off-white, ancient building, admiring what it stood for.

Wonder in their glowing eyes displayed an awe at how this one building meant so many different things to different people: a cage, a hope for freedom and rights, and a non-reverberant echo of a past momentarily forgotten.

I, too, stared at the prison house one last time, hoping to feel a fleeting sense of history playing out around me. I saw the prisoner's misery, angst and sorrow, but also their joy when they got to be out in the field enjoying the view. I saw myself there too. I saw manly, gruff men smiling and laughing as they watched the innocent children playing around them. What they saw was a future that would release them from the past, so they could join us in the moment. Even as I imagined, I saw parents looking and smiling at those men, welcoming them with grateful smiles and recognizing them to be the stone wall. [innis](#)



Ways of Healing

By Keara Long

Above:
“Ephesus Cat”
Image tied for Best
Visual Piece in 2015
Innis Review
© Photography by
Sonia Sobrino.

This piece was
written in Sharon
English’s class,
Creative Writing and
the Natural City.

01.

Scoop out a handful of medicine from the jar. Sweetgrass, cedar, sage. Place it in the abalone shell and fetch a lighter. Click, spark, flame. Bits of cedar, leaves of sage and twigs of sweetgrass flame up in their different ways. They quickly die down to embers, releasing a cloud of smoke. It smells like home.

02.

“I think that’s essential to being a First Nations person in Canada these days.” On the podcast they’re talking about A Tribe Called Red. They’re discussing the DJ group’s political messages. “That’s what Taiaiake Alfred always says, is that *being born is a political act if you’re an Indigenous person.*”

You’re always going to have politics and identity issues attached to you, no matter what.

In a lot of circles you’re going to be the ambassador for a long history and for a wide, diverse group of people that gets lumped together.”¹

03.

My stomach contracts and I feel pain stab at my sides as I write. There’s something here about who I am, but I can never express anything. I know I am broken in many ways. I spend my time trying to heal. When I eat, my stomach rejects and retaliates. I go through the day and I am so tired. Something is tense inside and out, but here, nothing is expressed. There’s no energy, and yet that repressed person builds up.

04.

At the back of the classroom, my eyes brim with tears. Breathe deep. The lecture continues and I try to focus. The professor is explaining

the history of land treaties. I remember every time I've heard people complain about the Indians: their free school and special hunting rights. She says, we are not just another interest group in these areas. She says, we are not a conquered people. I like hearing this. Still, the room spins.

05.

There's an anger that I can't express. There's a frustration. I'll never be able to explain it to those people who've only seen Indians in their history textbooks, those who've only seen reserves in crime reports on their nightly news. I'm grateful for my education funding, but I'm not grateful to the government. I don't think my education compensates for the damage they've done.

06.

"It's like he's speaking for them. Who gave this white person permission to write this?"

This question provokes entertained smiles around the group. The boy talking is dark skinned and sassy. I'm in a tutorial for an Aboriginal Studies class, and we're discussing readings in small groups.

I'm troubled, and I try to bring my thoughts together and speak:

"I really like this article... I recognize a lot of the traits he talks about as people that I know. And I relate to it, I guess because *I'm Native, but I'm not really, because I didn't grow up on-reserve.*

In a way, he's spent more time on-reserve, but he isn't Native, so we're both kind of halfway."

07.

I think a lot about the readings and lectures in this class, but I don't often speak in the tutorials. It's strange being in a class where everything is personal. I worry about speaking too much, both for myself and for others. Every reading about Native culture brings to mind stories about family and people whom I know. If I open my mouth, I spill my stories everywhere.

08.

There's one other Aboriginal student in the class. He answers:

"I don't think that matters. I didn't grow up on my reserve, but I still identify myself as Native. If I had grown up there, well, I wouldn't be here." I want to reply but I'm drowned out in continuing conversation.

At least there's always space for me on paper.

09.

While I was walking in a forest in Ireland, I heard a buzzing unlike anything I'd ever heard. It seemed to come from all directions, like I'd been immersed in noise. I couldn't see a single bee. I felt small and powerless, and I imagined an unseen hive descending.

When I listen, I still hear that buzzing alive in my veins, lying in wait: a restlessness, only more insidious.

The buzzing wants expression. It wants satisfaction, but the hunger is endless. Chasing grades, chasing boys. They run; I think they hear that buzzing too. It's the same habit: go anywhere and have a drink and have another – trying to drown something I can't reach.

The buzzing lies in wait.

10.

Look: "A Queen's University professor is studying how much students know about indigenous issues, and why they might not know them... Early results show 'a lot of very well educated people know very little at all about First Nations, Inuit and Métis people in Canada... That suggests a social structure that supports, and promotes, really, a lack of knowledge.'"¹⁰



The full feature can be found in the online version of the magazine.
alumni.innis.utoronto.ca/magazine/says-of-healing



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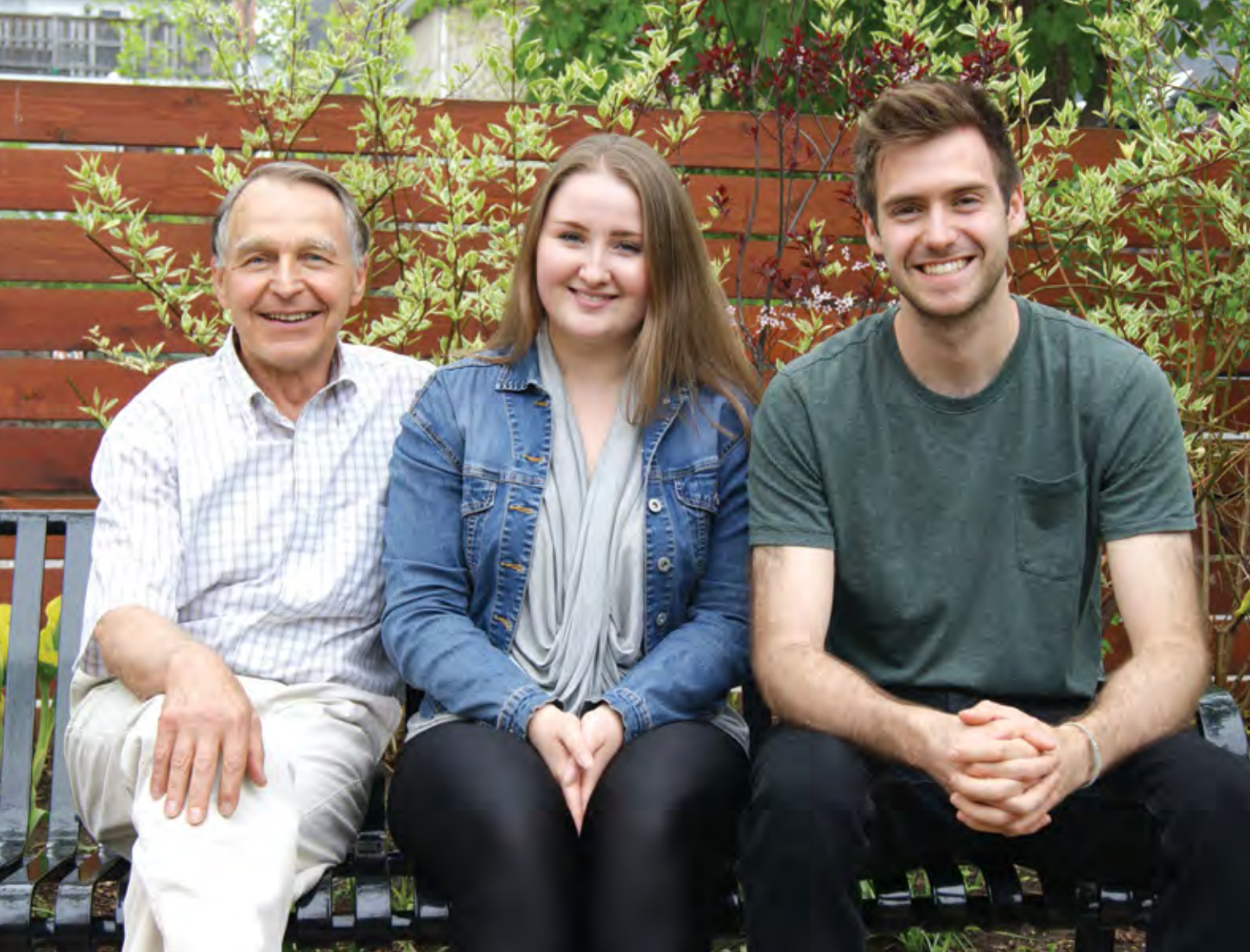
Peer — To Peer:

A Conversation on the History of Student Leadership at Innis

The following are edited excerpts of a conversation on May 11th 2015 between three student leaders of Innis College: Robert “Bud” Patrick (BA ‘67 INNIS) was in the first class of Innis College students and served as Vice-President of the Innis College Students’ Society (ICSS) in those formative years, and is credited with, among other things, coming up with the title of the Innis Newspaper, the *Innis Herald*. Ryan Lamers (Class of ‘15) served as President of the ICSS for 2014–2015 after many years of student leadership and advocacy. Khrystyna Zhuk (Class of ‘16) is the current ICSS President for 2015–2016 and also previously has served in leadership roles in the ICSS for several years. We asked them to talk about student engagement at Innis College, past and present. ▶



Right:
Student leadership
at Innis, past and
present (L to R): Rob-
ert “Bud” Patrick,
Khrystyna Zhuk and
Ryan Lamers



The Mandate from the Start

Robert “Bud” Patrick: This is the Freshman Handbook, 1965. The first year students got together over the summer, and we thought that we would like to put out some sort of a handbook to students coming in, in 1965, and the President of the Innis College Students’ Society, John Bayly, and also the Principal of Innis College, Robin Harris, wrote a nice introduction, but there’s a paragraph or two here that I’d like to read into the record. It says that:

But the outline as yet is vague and it is not at all clear in what direction the College is going. Most of the major decisions have yet to be made.

One decision that has been made is that the students of the College must have an active role in all its affairs. The College is not the Principal, nor the administrative staff, nor even the College Council, though the Council is constitutionally the supreme authority. The College is the whole membership, and this now includes each of you. And it is a life-long term – you will remain members of Innis College when you graduate, and there will be a role for you to play as alumni. Whatever Innis College has become, ten, twenty, fifty years from now, it will still be your College, and what it is will in part be determined by the contribution you make during the next few years.

That was Robin Harris, September of 1965. So we’re looking almost exactly 50 years from the time that he wrote that, and it is absolutely true then as it is today.

I’m looking at John Bayly, writing in the same document, a message from the President of the Innis College Students’ Society, and he says in part:

There’s nothing magical about our approach at Innis. However, we do stress participation. We are the newest college on the St. George Campus and I think I can definitely say, the most enthusiastic on campus. We all pitched in last year to get the experiment started, but it is by no means finished. We look to you, the new freshman class, for help in this challenge. And there is much you can do not only to help the college but also to get the maximum value out of the university. First of all, take an interest in things going on around the college and the campus. Second, take care not to neglect your studies; they are after all your prime reason for being at the university. Thirdly, give a little of yourself to college activities; they were planned with you in mind. Finally, I wish you as much happiness and success in your first year at Innis as I had in mine.

So again, both from the President of the ICSS and Robin Harris, they’re really encouraging student involvement. And because Innis College started with something like 250 students, it was easy to get involved, and that’s probably how I got involved in the constitution, and naming the *Innis Herald*, and being the first Vice-President of the Student Society.

Ryan Lamers: Wow. Yeah, I guess with 250 people it’s a little easier to get high involvement. But last year, Khrystyna and I were reading old Innis College Council minutes, and old – what was the book they wrote, the principals wrote in each year? It was just like a review of the year that each principal had written. And they said that one of the biggest issues was the turnout for events and getting people involved. So while we had this huge population of really involved students, like you, apparently, there was still a very high population – or so it seems, just from reading the stuff that we’ve read – that wasn’t getting

“We are the newest college on the St. George Campus and I think I can definitely say, the most enthusiastic on campus.

We all pitched in last year to get the experiment started, but it is by no means finished. We look to you, the new freshman class, for help in this challenge.”

involved. So of those 250 people, how many do you think were really getting involved and really getting out there?

RP: Well the ones that were involved were around us; the ones who weren't involved we didn't see, so it's hard to give a number. We certainly got involved with as much as we could, and I think there were probably some students who didn't get involved, but there was a core who really became very, very active, in letter writing, and getting involved with parity, student council, the Writing Lab was a big draw... all of those things got us going. And I think also having Mary Pat McMahon, who was only a few years older than us, she graduated from St. Michael's College, she was from the States initially, I think, but a very young energetic, enthusiastic liaison between the administration and students. I mean she was just a spark-plug, she just kept us going. So we got involved – we had to.

Dividends of Involvement

RP: I think the size of Innis College for us was beneficial because it was small, and because it was small there was lots to be done and there were just so few people to do it; and therefore we spread ourselves as far as we could across the spectrum to get all of these things done. And if I had gone to another college like Victoria College or University College (UC), I would be just a single student among so, so many. And I think the growth for me was stepping into an area I probably would never have stepped into. If I went to UC or any of the other colleges they would have had a constitution, they would have had a student council, and I probably would have just been a student, going to my lectures, coming back, doing my study in the library, and that would have been my circle of activity – and maybe picking up one sport. I look back on Innis College and the impact that it's had on my life is just incredible, just incredible.

And Innis College was set up for what they called “late bloomers”: people who were marginal in their academic studies, and that was for me, I was a late bloomer. I couldn't

write an essay to save my soul, the Writing Lab saved my bacon, because literally I was not doing very well writing. And every year, I got stronger in my writing, got stronger in my academic marks. I finished one university course and went on to another university, onto another university, and I did four degrees, and my final degrees were all straight-As. You know? So if I went back to my high school teachers who taught me grade 13, and I'm getting 51 or 52 in trigonometry, and my Latin mark isn't all that great, they would look at me and say, "I don't think you're university bound." Then I would show them my final marks, straight-As at the university, they wouldn't believe it and I wouldn't have believed it either. And I attribute that to Innis College and getting involved. You just stepped up to the bat.

Khrystyna Zhuk: I feel like I can attest to that as well. I think that Innis College has really helped me grow and develop as a person. I wasn't very engaged in high school at all, I just didn't feel like it was the right place for me to get involved. But I feel that when I stepped into this atmosphere it was just – there was such a community feeling and there was definitely such a push from upper years to get involved. I think it has really, I think it has *definitely* helped me grow as a person.

RL: I guess I kind of felt kind of in the middle of this, somewhere. When I was on the Student Council at Lawrence Park [High School], and I ran for president in my last year, and I lost, and after that I was like, OK, I'll go to university, and I'll just focus on other things. And I had this whole big plan: I had a heart condition (well, I guess I still do), but right after Frosh Week, the very first day of classes, of my first year, I was set to go off and have heart surgery. And so at first I remember being really nervous that I'd met all these people during

Frosh Week, and then right after Frosh Week I had to leave, and that no one would remember me, because I would come back a month later, and no one would know who I was. And, well, I came back and that wasn't the case at all, everyone had remembered me.

But when I got back I was planning to join different sports teams and be really active, and that's where I was going to spend my time outside of the classroom. But my heart surgery wasn't successful, so I couldn't go play sports. And then about a month after I had gotten back here, a student who was living in the residence who was very involved with things – I just walked by one day and he said, "Hey Ryan, we need you to do this." And I was like, "Eh, I don't really want to..." And he was like, "It's too late, we put your name in. You have to do this ..." Yeah, it was a charity function, they needed to wax my back for charity...

KZ: I just want to quickly comment on, Ryan, what you said, about the way you were pushed to get involved, as in someone picked you, and you have to do this. I sort of got involved the same way. I ran for First Year Rep; I didn't win, but the way I got picked to do it, or pushed to do it, was just the vice-president at the time, Mary Stefanidis, who went on to be president, just came up to me and was like, *You have to run, like, you have to do this*. It was such a weird – not a weird – it was such a different concept to me at that time just because I had never been involved in student leadership in high school, so I was like, I can't do this! I don't know anything about this! How am I supposed to represent these students? But I ended up running, I didn't win, but I still stayed fairly involved in the ICSS throughout the year, and then ran again the next year, and the next year, and here I am.

But I think that idea of upper-year students pushing first-year students to get involved is so crucial, because a lot of them walk into university and they think, I'm not going to have time for anything, except for school work, especially since U of T, you know... they get these scary stories about how your GPA is going to plummet, all this stuff. They think: I'm not going to have time to be involved; I'll barely have

“I think the size of Innis College for us was beneficial because it was small, and because it was small there was lots to be done and there were just so few people to do it; and therefore we spread ourselves as far as we could across the spectrum to get all of these things done.”

enough time for friends; I can't do any of this stuff. I know I wouldn't be where I am today if not for those students who pushed me to get involved. And you know, we need someone to replace us when we decide to leave too, so that's really important as well.

Parity and Identity

RL: I was lucky enough to get a job in the residence as a porter, working the front desk, and part of the job was giving tours. When I was taught how to give tours, it was: show the residence off, but also, while you're walking around, talk a bit about the community, make people see more than the physical space. And when I first started talking about it, I would talk about how fun it was to be with people living in a residence, and whatnot; then I got really involved at the College, and my community talk that I would give started to be about student parity, and how important it was to have students sitting on Bursary Committee meetings and to have students sit in pretty much any decision-making meeting.

RL: And parents in those tours... like, jaws dropped, and the kids they were bringing in for the tours were like, *Oh, this seems kind of cool.* And the parents were like, *That is amazing!* It's driven people to come here.

One of our – I don't want to use the word best, but – one of our best students, like, overall students at this College, who (you see him everywhere) is Graham Coulter. He's a National Scholar and I gave him his tour, and he always says that what brought him here was the tour that I gave him, talking about student parity here, and now he goes and gives tours to students every year. He's always nailing in that fact, that we have student parity here, and you just see eyes light up in the room. And it's something that, as I said, I think died down a little bit in terms of the appreciation for it, on the student side, but has quickly risen back up and has become a huge part of our identity again. INNIS



The full interview can be found on the online version of the magazine.
alumni.innis.utoronto.ca/magazine/peer-to-peer

Alumni in Focus: Jessi Cruickshank

Graduating student Samii Folliott (Class of '15) sits down with fellow Innisian and mentor Jessi Cruickshank (BA '04 INNIS) to reflect on her time at Innis and her successful career in the television industry.

By Samii Folliott, Class of '15



As a recent Innis Cinema Studies graduate, I am told more and more how essential personal connections are, and how important having leadership experience is. Through the Innis Mentorship Program, I met Jessi Cruickshank, TV personality and host extraordinaire. As it turns out, we have quite a bit in common. Other than the fact that we are both proud gingers, we also have a passion for the television and film biz, a fascination with celebrity gossip, and many fond memories from Innis College. It was a perfect match.

Shortly after graduating from Innis College, Jessi's career boomed. Getting her big break cohosting MTV's *The Hills Aftershow*, Jessi now works for *Etalk* as its L.A. correspondent, and is the host of *Canada's Smartest Person*. Aside from her work in front of the camera, Jessi also works as a TV writer and producer. Jessi was kind enough to answer a couple of questions about her time at Innis and how it impacted her future success in the television industry.

What is your fondest memory at Innis College?

Jessi Cruickshank: I LOVED being a part of the Residence Council – I was the first floor rep for two years in a row! Of course it was TERRIFYING the first year to put myself out there and run for the

position but all the nightmares and the anxiety and the profuse sweating was worth it! I helped organize so many memorable events for my floor, the residence, and the college and it felt so good to contribute and give back to Innis in that way.

How did your time at Innis help you to build up skills needed for your career path? Are there any skills you learned at U of T, either through academics or extracurricular, that you use in your day-to-day life?

JC: Absolutely! Being so involved in my college and residence taught me leadership skills that I still use as a television producer. Working in TV is such a group effort – I work with producers and writers and directors who all have different visions for the show but the goal is always to try and work together to create something that we will all be proud of. I think I learned the foundation of that kind of team work on the Innis Residence Council.

Not to mention living in an apartment-style residence. It was my first time living on my own and sharing a space with other people – I quickly learned how to compromise, how to manage different personalities... and how to do my dishes.

What is it like being a Canadian living and working in Hollywood?

JC: It's definitely an adventure! I feel so lucky that I started my career in Canada – I learned so much during my time at YTV and MTV so when I made the move to Hollywood I had a really good foundation and sense of who I was as a TV personality. That has proven to be incredibly valuable. Plus, there are SO many Canadians working in all facets of the entertainment industry, you never feel alone! All of my closest friends here in Hollywood are Canadian, it's borderline discrimination!

Aside from partaking in the Innis Mentorship Program (and mentoring me!), you also work with the Free The Children organization. Why is it important for you to give back to Innis and this particular charity?

JC: I LOVE mentoring you! When I was at Innis, I only WISH I had someone in my business to ask questions to and get advice from; it is truly my pleasure to be that for you.

I have always been deeply involved in volunteerism. I think giving your time and energy to someone who could benefit from it is the most valuable thing you can do with your life. Even when I was a busy student at Innis I made the time to volunteer at a local elementary school teaching Drama. I still volunteer weekly working with people with intellectual disabilities in L.A. and yes, I am a long time ambassador for Free The Children! The work they do internationally is nothing short of incredible and I urge ALL students to be a part of the U of T chapter and go on a volunteer trip with Me to We. It will shift your perspective for life!

If you could give Innis students a piece of advice, what would it be?

JC: GET INVOLVED!! There is so much more to Innis than just going to class, studying and writing essays or exams. See how you can be a part of extracurricular activities in your college, your residence, in intramural sports, on-campus theatre, clubs, events, ANYTHING! Because when you graduate, it's likely the things you did outside of class – the people you met and the activities you were involved in, that you'll remember the most and that may just teach you the most valuable life lessons!

As her mentee during the past six months, I have gained insightful advice, guidance and a whole lot of support. Jessi's vivacious personality and her encouragement have taught me many lessons that I will reflect on in the future. Additionally, her willingness to mentor me even while living in L.A. with her extremely busy schedule, has proven to me how strong a bond Innis has with its community members. One of the best parts of the Innis community, no matter when you graduated, is that everyone cares deeply for the College and the individuals who are a part of it. Through Innis, I have gained not only a mentor, but also a friend. — INNIS

Beginnings

We asked three Innis couples to tell us a bit about how they met and how their love bloomed at Innis. Here are their stories...



Above and right: Kathleen and Jim as student leaders at Innis in the early 1980s and on a recent trip to Venice.

Middle right: Christine and Stephen at their wedding in 2012 and (below) during their student days in 2005.

Far right: Jean Marc and Katrina in the Innis commuter lounge in 2009



Jim Penturn
(BA 1981 INNIS) &
Kathleen Crook
(BA 1982 INNIS)

By the time we arrived at U of T in September 1977, we had already been dating since March of that year after having known one another from primary school. I was accepted into Victoria College. Jim enrolled at Innis College and promptly became involved with the Innis College Student Council (ICSS) taking on the role of social convenor. Back in the day, the ICSS threw great parties at which food and beverages were provided for a nominal admission fee (*Rocky Horror Picture Show* became a recurring favourite at the party).

As a consequence of being constantly at Innis, I transferred over in second year. We both studied Political Science, and Jim, Economics as well. We also became very involved with the ICSS and Jim served as president in his second year.

Innis has a unique governing system with the College Council having parity between student and staff representation; both of us were active on the Council and Jim served as co-chair. I ended up serving on two search committees for new Innis College principals and we've both continued to support Innis as donors and volunteers. Oh, and we got married in 1986!



Stephen Hutchison
(BA 2006 INNIS) &
Christine Creighton
(BA 2008 INNIS)

Christine and I met in fall of 2004, while working at the iconic student newspaper, the *Innis Herald*. At the time, I was in third year and she was in first

year. We got together in summer 2005, while on a summer abroad program in Oxford, England. Christine and I also went to law school together at U of T. We were married on July 14, 2012. Christine is also a lawyer; she practices banking law at a business law firm called Blake, Cassels & Graydon LLP. I practice energy law for an Ontario government agency.



Katrina Lagace
(HBA 2010 INNIS) &
Jean Marc Ah-Sen
(Cinema Studies, 2010)

I met my husband while I was editor-in-chief of the *Innis Herald* and he was in his third year of writing for the publication. It was an eventful final year for us at Innis to the say the least: CINSSU was in the middle of an eclectic and at times controversial film screening program, and the viability of the *Herald* was aggressively being called into question. In many ways, this was a life-changing year for us both professionally and personally. We commemorated this history last year by giving our first baby the middle name of Herald. INNIS

Did you meet your partner as students at Innis? Well, we'd love to hear about it! Write us at alumni.innis@utoronto.ca and we would be happy to share your story with the alumni community.

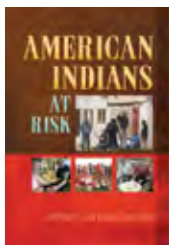
Innis on the Bookshelf

From fiction to young adult literature to current affairs, Innis College is immensely proud of the many members of its community with a recent publication. Below are just a few...



The Rise & Fall of Great Powers
by Cinema Studies grad,
Tom Rachmann

The Rise & Fall of Great Powers is **Tom Rachman's** second book and tells an intriguing time-machine story of identity crises, travel and a mystery through a character searching for her beginnings. It follows his bestselling debut, *The Imperfectionists* released in 2012.



American Indians at Risk
by Jeffrey Ian Ross
(BA '85 INNIS)

Jeffrey Ian Ross (BA '85 INNIS), professor at the University of Baltimore and award-winning author, published his twentieth book, *American Indians at Risk*.



Slow Mountain Train
by Roger Greenwald

Long-time faculty member **Roger Greenwald** published his second book of poems, *Slow Mountain Train*. Roger taught creative writing at Innis College for many years, founded and edited the international literary annual *WRIT Magazine*, and served as director of the Writing Centre. Three poems from the book and video of the launch at Ben McNally Books can be found on Roger's website: www.chass.utoronto.ca/~roger.



The Carbon Bubble: What Happens To Us When It Bursts
by Jeff Rubin (BA '77 INNIS)

Jeff Rubin (BA '77 INNIS), former chief economist at CIBC World Markets, published his third book, *The Carbon Bubble*, with a launch event held at Innis Town Hall in the spring. Jeff is the author of *Why Your World Is About to Get A Whole Lot Smaller*, a #1 national bestseller and the winner of the National Business Book Award. His second book, *The End of Growth*, was also a #1 bestseller and made multiple best book of the year lists in 2012.



The Boundless
by Cinema Studies grad,
Kenneth Oppel

Best-selling young adult writer, **Kenneth Oppel**, released his latest book *The Boundless*, a thriller set aboard the most magnificent train ever built. Oppel's other books include the *Silverwing* trilogy, which sold over a million copies around the world and *Airborn*, winner of the 2004 Governor General's Award for Children's Literature.



Pax Technica: How the Internet of Things May Set Us Free or Lock Us Up
by Philip N. Howard
(BA '93 INNIS)

Author and Professor, **Philip N. Howard** (BA '93 INNIS), recently published his latest book, *Pax Technica: How the Internet of Things May Set Us Free or Lock Us Up*. In this original and provocative book, Howard envisions a new world order – a Pax Technica – emerging from the great transformations from the technologies around us. INNIS



Have a recent publication you would like to tell us about? Please contact the Innis Alumni Office at alumni.innis@utoronto.ca and we will be pleased to include it in our next edition of the magazine.



The Great Debater

By Rolla Tahir (HBA '09 INNIS)

Above:
Venu Goswami at
Kensington Market
in Toronto
© Photography by
Rolla Tahir



Last year, at the World University Debating Championships in Malaysia, Venu Goswami, an Innis alumnus, was named third-best speaker. Goswami graduated with a major in Political Science, and minors in Philosophy and History from U of T. Now in law school, Goswami gives us some insight into the world of competitive debating.

Competitive debating is an activity in which two teams, consisting of two participants each, present arguments for or against a given topic presented to a panel of judges. The topics are usually assigned only 15 minutes before the teams are set to debate. The participants are allowed a single binder with external material that they have prepared beforehand. Goswami, and his partner Joe McGrade, specialize in Political Science and Economics, respectively.

Topics assigned cover a broad spectrum of areas, from politics to international relations, from economics to social policy. Depending on where the competitions are held, one or two topics often tend to favour the host country and by extension the teams from these countries. Goswami explains that the most challenging topics are ones that involve countries he is unfamiliar with where he is required to stretch his knowledge base. Topics can also be challenging if they force participants into sides that they do not believe are persuasive or that require arguing for something that they are fundamentally against.

Needless to say, competitive debating builds excellent public speaking skills. However, contrary to what many people believe, competitive debate is first and foremost about listening. Listening is essential in order to understand ways in which to respond to the counter arguments presented. As well, deconstructing arguments is a skill that is useful in many areas in life beyond debating. Moreover, to broaden their knowledge base, participants must possess excellent research skills. A great debater in Goswami's opinion is one who is a good listener. After all, someone who is not listening cannot accurately respond to arguments. Equally important is to be willing to question basic assumptions. Good debaters do not have to be loud and forceful; they are usually more soft-spoken. —INNIS



Innis Residence at 20 Years:

By Tim Worgan

From Residence Life to the Innis Office of Student Life

The Innis Residence just celebrated its 20th anniversary as the best residence on campus!

The Innis Residence was built in 1994 as the first apartment-style residence at the University of Toronto. With 85 suites of four-and-five bedroom apartments, the Residence was the first fully accessible residence on campus, and it continues to be the most requested residence for incoming U of T students.

From 1994 to 2009, the first dean of residence at Innis College was Garry Spencer, who lived in the residence with his family. It was through his initial oversight of the Innis Residence that made it financially and operationally successful, with a strong student community, and was a model for future suite-style residences on campus and across Canada.

Around the year 2005, the Innis Residence began focusing on organizing and framing the variety and diversity of its programming events. Above and beyond the successful community-based social events hosted by the Innis Residence Council (IRC), Innis began to offer structured “Residence Life” programming through more formalized workshops

and information sessions around skills for academic success, “personal skills development” and the beginnings of leadership and mentorship groups within the residence community.

Looking forward to the next five to ten years, the dean of students & residence, along with the assistant dean, student life at Innis, must address the needs of all of Innis College’s residential, off-campus and commuter students. With the support of Innis College’s new principal, Charlie Keil, and in collaboration with the Innis College Student Society (ICSS) and the IRC, they will continue to develop, implement, deliver and assess curricula for student life programming for Innis students. INNIS



Above:
Innis Town Hall
Seat Engraving
© Photography Alice Xue

Lessons in Lifelong Learning

'A social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage.'

Com · mu · ni · ty' – Ask anyone at Innis what makes our College unique and the word community will invariably come up. The Innisian sense of community can be described as tight-knit, friendly, and familiar. Innis is a local campus hub, around which numerous aspects of academic and student life revolve. Our community is an open and highly interconnected one, linking campus life to myriad groups across the city.

Perhaps no other constituent reflects our diverse community better than Later Life Learning (LLL). To the reader who is unfamiliar with this organization, LLL is a non-profit educational program for retired individuals, whose total membership is approximately 1400. In the Fall and Winter semesters, members register for 10-week lecture series that are held in the Innis Town Hall. Program topics are as varied as they are instructive, ranging from *Toronto: Made for the 21st Century*, by former Toronto Mayor David Crombie, to *Galileo's Legacies*, by renowned astronomer, Dr. John R. Percy. The scholastic quality of the program is complemented by an enthusiastic sociability and pride of association. By extension, Innis College serves as a weekly gathering point for friends, under mutually-held values of intellectual challenge and lifelong learning. This has been the case for over three decades. ▶

**By Ben Weststrate (HBA '08 INNIS) with
Mojan Naisan Samani (HBSc '15 INNIS)
and Nic Weststrate**



In light of the integral role that LLL plays in the Innis community, we sat down with two (non-LLL) members of the College community to reflect upon the impact of, and the possibilities for, LLL engagement at Innis. Recent Innis graduate, Mojan Naisani Samani, is a Psychology specialist, the outgoing president of the Innis Residence Council, and a mentee in the inaugural Innis Mentorship Program. Friend of the College, Nic Weststrate, is a PhD candidate in the Department of Applied Psychology & Human Development at nearby OISE, and he is Samani's mentor in the aforementioned Mentorship Program.

How does Later Life Learning impact Innis College students?

Mojan: Later Life Learning is a huge part of Innis College, and has had a very positive impact on the students. LLL has worked in collaboration with the student body and the administration to help make necessary changes for many years, including one of the largest and most recent initiatives, the Innis Town Hall renovation, which has provided a better classroom for students and a great gathering point for events and film screenings. Even more, LLL has been a huge supporter of Innis College students, with an endowment that gives out countless scholarships to the students every year that encourages and recognizes all of their hard work.¹

Nic: As Mojan pointed out, the LLL community has tangibly impacted student lives through its inspired advocacy and generous financial support. To further the point, I would imagine that LLL's impact extends beyond concrete acts of kindness. Through formal and informal interaction with LLL members, the potential for co-curricular learning is astounding. As change agents and financial donors, the LLL collective has demonstrated to Innis students the spirit of community, the benefits of reciprocity, and the importance of thinking beyond oneself. This just scratches the surface of what can be learned through meaningful intergenerational engagement! I am completely energized to be having this discussion here!

¹Established in 1984, the Later Life Learning Scholarship has grown into an endowed fund with a value exceeding one million dollars. In recent years, this fund has awarded over 70 scholarships to Innis College students on the basis of academic merit, with a subset of these awards (LLL OSOTF Scholarships) factoring in student financial need.

In more intangible terms, how does LLL impact the Innis community and the culture around the College?

Mojan: LLL has a huge presence within the College that is not only seen through sharing spaces within our buildings, but also through their participation alongside students at College events and screenings. In my opinion, this prominence certainly gives students much to think about. The conversations that are had between LLL members and students span a wide range of topics and beliefs that are not discussed among most undergrads. This exposes Innis students to new perspectives that can be hard to find within classroom walls.

Because LLL members and Innis students are learning in the same spaces, we students are reminded that learning never ends, and just how important it is to have diversity within higher education. It's fantastic to walk around our College and see such diverse groups of people, both in terms of cultures and life stages. This really adds to the university atmosphere. The success of LLL to date, in terms of size and longevity, and how integral it is to the Innis community as a whole, stands to show just how important the program is to both the College and the students within it.

As Psychology students, how does this conversation relate to your academic interests and your personal values?

Mojan: I think this conversation is a very important one to have, specifically within the university setting. I am sure Nic would agree. I have previously worked in an Adult Development Lab in the Department of Psychology. It was eye-opening to learn what a great divide exists between people in different life stages, and the uninformed views and prejudices that many people have regarding older adults. I think LLL is one of the only groups on campus to actively break down the stereotypes, through leading by example. As a student, witnessing these common misconceptions being proven wrong in real life, rather than being told about it in a classroom, is an amazing experience.

Academically, I aspire to become a professor. To see such passion for learning from LLL has been very inspiring for me. I hope to be able to inspire others to want to learn as much as LLL members do, and I hope to be in their very shoes some day.



Nic: As a PhD student in the area of lifespan developmental psychology, this topic is incredibly important to me. Groups like LLL are totally obliterating the harmful stereotypes associated with aging. We are witnessing social change in real time! Rather than perpetuating the stereotype that retired adults are idle, resigned, and disinterested, LLL shows younger people just how busy, engaged, and thirsty for learning older adults can be! Which is exactly LLL's mission – to promote lifelong learning.

I wonder if the members of LLL realize they are dramatically changing young people's attitudes every time they enter Innis College? The future of our aging population hinges on this type of attitudinal change, otherwise, financial resources, human capital, and other forms of support may be difficult to broker in our time of need.

Now, with all of this said, intergenerational engagement is not a means to another end, it is, of course, an end in itself. One of the goals of my fledgling research program is to promote happiness and personal growth among older adults. I will pick one of many possible examples to illustrate how LLL also achieves this aim: Aging research has shown that a persistent concern among older adults is the desire to embolden future generations – what psychologists call 'generativity.' Generativity is expressed in many ways, such as the scholarships provided by LLL. It's also expressed through intergenerational dialogue; a context in which older adults advise, instruct, and share wisdom about life and living that they have accumulated over the years. It's a legacy leaving process that matters so much to both young and older people. I love that LLL is an outlet to

satisfy the need for generativity among retired individuals. And for many of us, who are pursuing higher education far away from our parents, aunts, uncles, and grandparents, opportunities to connect with older adults in such a meaningful way are rare.

How do you feel LLL's place within the Innis community, and its impact on the student experience, could be reinforced and enhanced?

Nic: With the "aging boom" on our doorstep, we should ask ourselves: What else can we do to harness the transformative power of intergenerational exchange? This is important for so many reasons. As I've alluded to above, part of my research examines the transmission of lived wisdom through intergenerational storytelling, which, in our research, we define as the exchange of stories between grandchildren and their grandparents. We believe that intergenerational storytelling is mutually transformative for younger and older adults in terms of their personal development and quality of life at all ages. Imagine an "intergenerational classroom" where Innis students and LLL members learn together in some curricular or co-curricular program that enables the sharing of personal stories! As Mojan has pointed out, these conversations are often perspective-shifting in a way that transcends textbook learning. Really, the sky is the limit! Right now I'm imagining a Cinema Studies course on, say, the Golden Age of Cinema, where undergraduate students view and discuss these films with members of LLL, who can, in turn, provide a rich cultural-historical perspective on the topic. These conversations will be naturally infused with stories

and lessons for students to consider and grow from. As exemplars of successful aging, through lifelong learning, the LLL group is a vast personal resource to students, and students to them.

Mojan: As we have discussed, Innis students are already benefiting a great deal through their interactions with LLL members, who are such a vital part of our community. However, I believe there are some very big opportunities that would build upon the spontaneous conversations already happening with the LLL membership. Even greater interaction can definitely be facilitated through co-curricular programming, such as the "intergenerational classroom" concept that Nic has just described. Both students and LLL members possess large and diverse amounts of knowledge, life experiences and points of view. Bringing them together around shared interests, in a manner that provokes meaningful conversation, would be phenomenal. I suspect you would see tremendous results for all involved. Passion for learning in students would increase very quickly, and an even greater connection between LLL and the Innis community would develop. I think this would be a very rewarding direction for Innis College! INNIS



Thank you Mojan and Nic for sharing your insights and personal reflections on the value of lifelong learning, and for your words of gratitude to our fellow Innisians in the Later Life Learning program. It is through conversations such as this that our rich sense of community is illuminated, and from which new, innovative opportunities for learning can emerge. To learn more about the Later Life Learning program, visit their website at sites.utoronto.ca/innis/All.

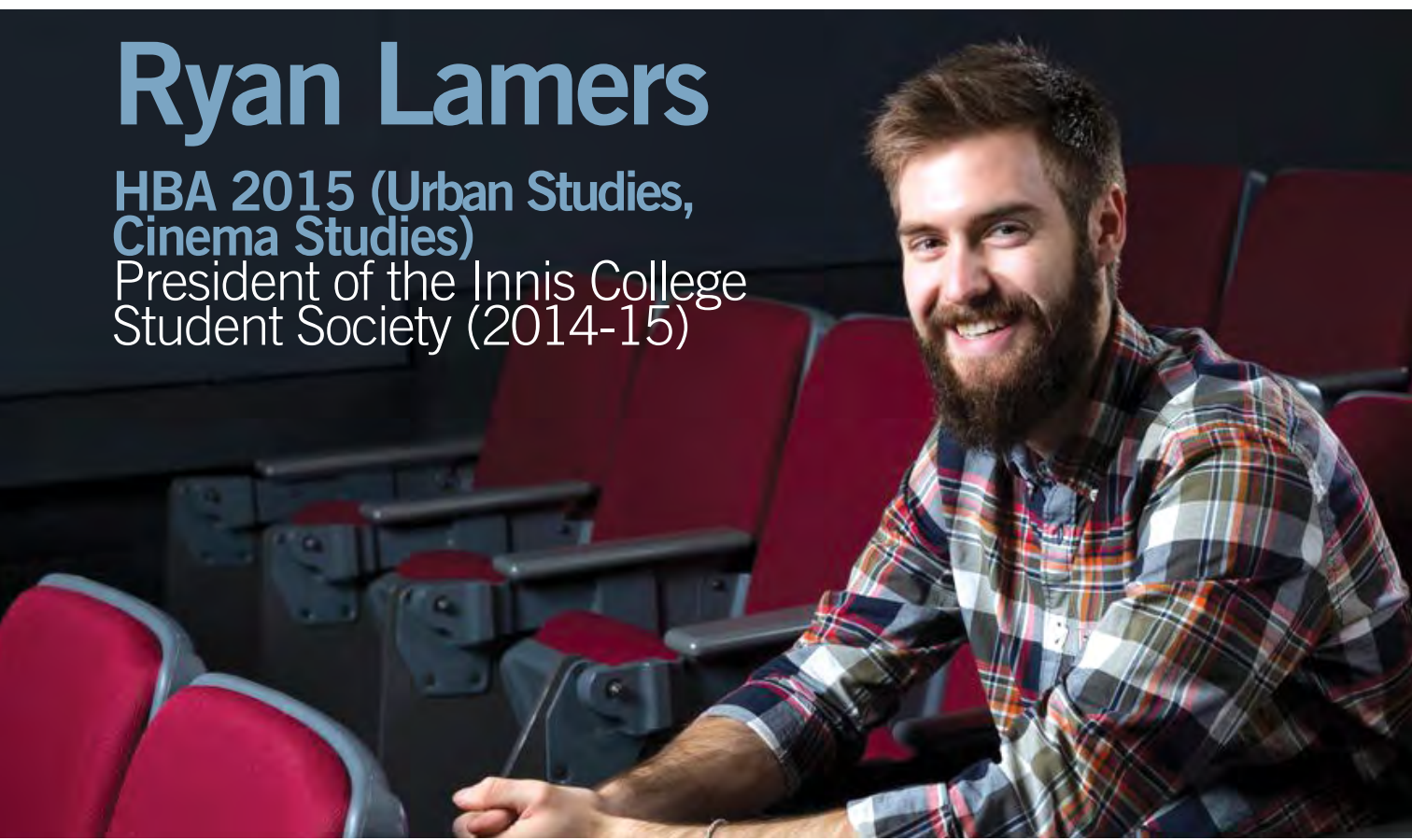


The full interview can be found on the online version of the magazine. alumni.innis.utoronto.ca/magazine/lessons-in-lifelong-learning

Ryan Lamers

HBA 2015 (Urban Studies,
Cinema Studies)

President of the Innis College
Student Society (2014-15)



“Support from alumni and friends plays an instrumental part in relieving students from a heavy financial burden, allowing them to concentrate on what really matters – following their dreams to become global citizens and work on things that are of importance to ordinary people.”

Join the Boundless Campaign by supporting the ongoing revitalization of critical student spaces at Innis College and increasing the number of merit and needs-based scholarships available to our students in Cinema Studies, Urban Studies and Writing and Rhetoric. Your gift will help students like Ryan reach their boundless potential at Innis and beyond. INNIS



If you would like to make a gift to Innis College, please visit donate.utoronto.ca/innis or contact the Innis Advancement Office at alumni.innis@utoronto.ca or 416-978-3424.

Share Your Story on *fastforward*



Fastforward.innis.utoronto.ca is a new alumni exploration web tool being piloted by Innis College. It allows students to learn about the unique paths that Innis alumni have taken throughout and beyond their undergraduate years. Visitors to the site are able to search through a growing online catalogue of alumni profiles. By applying search filters based on different facets of student experience, they can learn about alumni whose undergraduate and professional paths interest them.

This is where you come in! If you would like to have your alumni path featured on *fastforward*, please take five minutes to fill out the intake form, currently available on the Contact page of the website. This form gathers such information as your programs of study, co-curricular involvement, and postgraduate

career fields. The *fastforward* team at the Innis Registrar's Office will then use this information to create a personalized profile for you.

As our catalogue of alumni profiles grows more robust and diverse, so too does the value of the web tool for students. We hope that by discovering the myriad paths that can extend from an undergraduate degree, students can project their own potential pathways, effectively *fastforwarding* themselves to the many possibilities beyond Innis College. INNIS



fastforward.innis.utoronto.ca
If you have any questions about this initiative, feel free to contact fastforward Coordinator (and fellow Innis alumnus!), Ben Weststrate, at ***ben.weststrate@utoronto.ca***.

Thanks in advance. We look forward to (re)connecting with you!



Thanks to contributions from more than 1,500 donors and volunteers, Innis College can now boast a state-of-the-art screening facility and lecture space that rivals any theatre in the city. As the centre of life at Innis, Town Hall will continue to play host to thousands of students, as well as countless film festivals, special screenings and public events.

We look forward to hosting you at an event in the near future so you can experience the transformation yourself. Please contact us to receive invitations to special events held at Innis Town Hall. INNIS



Innis Alumni Office
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DETACH THIS PORTION



College Timeline

→
Innis College has a rich and colourful history – spanning five decades, here are a few of its seminal moments and key developments

1956

University of Toronto Senate recommends establishment of two new colleges on the St. George campus

1966

Hart Massey is appointed as architect for College building to replace "pre-fab" structure in Hart House Circle

1970

Innis College Council becomes first (student) parity governance body at U of T

1970—1971

Prize-winning Innis College building plans cancelled for lack of funding

Peter H. Russell is appointed as second Innis principal

1972—1973

New Innis College building is approved and construction begins

1964

[Jan] Innis College is established

[Sept] Innis College opens its doors to 278 "freshmen" students with Robin Harris as principal

Innis College launches first writing laboratory (now Writing Centre) at any Canadian university

Innis College Student Society is formed

1965

Innis students first publish *The Paper*, which will become the *Innis Herald*

1967

First Innis graduating class forms Innis College Alumni Association (now Innis College Alumni Network)

Innis College Council welcomes first student representatives – first student involvement in U of T governance

1968

Innis College moves to 63 St. George Street.

1974

Urban Studies program is launched as first College-based interdisciplinary academic program at U of T

1969

Harold Innis Foundation is established

Innis College offers first credit courses

Vladimir House on Spadina Avenue is designated as Innis College residence, housing 40 students

1975

Cinema Studies program is launched



LEGACY

COLLEGE TIMELINE

INNIS COLLEGE
ALUMNI & FRIENDS
MAGAZINE 2015



1976



William G. Saywell is appointed as third Innis principal

Innis College moves to new building at 2 Sussex Ave.

1993

Minor program in Writing and Rhetoric is discontinued

1978

Environmental Studies program is launched

1979

Dennis Duffy is appointed as fourth Innis principal

Innis College launches first credit courses in academic writing at U of T

1983

Minor program in Writing and Rhetoric is launched as first credit-based writing program at U of T

1983—1984

Later Life Learning moves to Innis College

John W. Browne is appointed as fifth Innis principal

1994



Innis Residence opens as first suite-style undergraduate residence at U of T, housing 327 students

1999

Askastudent is established as first inter-student online assistance network at U of T

2000

Frank Cunningham is appointed as sixth Innis principal

2003

Minor Program in Writing and Rhetoric is renewed

2012—2013

Cinema Studies Institute launches PhD program

2005



Janet M. Paterson is appointed as seventh, and first female Innis principal

Environmental Studies program joins Centre for Environment

2007

Cinema Studies program becomes Cinema Studies Institute, with M.A. program

2009

Innis Office of Student Life is launched

2012

Innis One: The Creative City is launched

2014—2015

Innis Town Hall undergoes major revitalization

2015



Charlie Keil, first Director of Cinema Studies Institute, is appointed as eighth Innis principal

Principal Janet Paterson 2005 – 2015

By Ennis Blentic

Ten Transformative Years of Leadership, Excellence and Growth

On June 18, 2015, faculty, staff, students, family and colleagues gathered to celebrate Principal Janet Paterson and her remarkable contributions to Innis College and our entire community. Punctuated by musical performances and moving tributes, it was a fitting, joyous celebration of an incredible career.

Innis College has benefited immensely from Principal Paterson's leadership. For a decade, she has given the College a strong and distinct voice, one that has become synonymous with her ethos of community building, engagement and outreach. She has been its most loyal advocate, a champion of its faculty and staff and an unwavering supporter of its students.

Her dedication to students' success is evident everywhere you look at Innis College. It can be witnessed in the tremendous growth and development of Innis's academic landscape,

including the evolution of the Cinema Studies program into an Institute and the expansion of a robust student life program that serves as a model to other divisions. It is exemplified in the revitalization of student spaces, from the much-needed reclamation of the Innis Green to the transformative renovation of Innis Town Hall. Taken collectively, this vast improvement of the student experience at Innis is the direct result of Principal Paterson's commitment and resolve to ensuring students have the very best in services, facilities and academic support. Generations of Innis College students will reap the benefits of her many contributions.

Over the last ten years, the College has experienced a renewed sense of vision and purpose. Led by Principal Paterson, it has forged new relationships and strengthened partnerships with some of its key historical allies and supporters, like the Later Life Learning

program. The alumni community has been energized and engaged with special opportunities to reconnect with their alma mater through the introduction of new programs and high-profile events and reunions.

Through it all, Principal Paterson has always exhibited her trademark charm and her unfailing kindness, humour and warmth. She leaves behind a lasting legacy of dedication, excellence and growth. INNIS

To celebrate Janet's term as principal, a scholarship in her name has been established by members of the Innis community. Named after the College's seventh principal and first female principal, ***The Principal Janet Paterson Scholarship*** seeks to recognize academically outstanding young men and women and encourage them to aspire to leadership roles.

To support ***The Principal Janet Paterson Scholarship***, please contact:



Ennis Blentic
Associate Director, Advancement
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LEGACY
PRINCIPAL JANET PATERSON
2005 – 2015

INNIS COLLEGE
ALUMNI & FRIENDS
MAGAZINE 2015

This page:
Tribute event for
former Innis College
Principal, Janet
Paterson, June 2015
Courtesy of Alice Xue



➔

BREAKING GROUND FOR THE CONSTRUCTION OF INNIS COLLEGE,
SEPTEMBER 1973 (LEFT TO RIGHT) UNIVERSITY PRESIDENT DR. JOHN
EVANS, FOUNDING PRINCIPAL ROBIN HARRIS, ICSS PRESIDENT SHELDON
SINUKOFF, AND PRINCIPAL PETER RUSSELL.

ALUMNI.INNIS.UTORONTO.CA

