

Brock University

# *Surgite!*

Winter 1995/96



*Brock Grads in the High-Stakes  
Computer-Game Industry*

*Forum: What Do Performance  
Indicators Really Indicate?*



"Bronze is the mirror of the form; wine of the heart." –Aeschylus

DIVINO MUCCIANTE

In celebration of Niagara's outstanding vintners, Brock University has selected two premium wines to bear the Brock label. By enjoying these fine VQA wines, you can show your pride in Brock and in Niagara. VQA, or Vintner's Quality Alliance, is a national appellation controllee system that allows provinces to certify, for consumers, wines produced within this jurisdiction.

The selected white wine is a 1993 Riesling from the Inniskillin Winery in Niagara-on-the-Lake. This Riesling shows good fruit quality with intense aromas of peaches and pears complemented by the typical floral characteristics.

The red wine is a 1993 Pinot Noir Reserve produced by Stoney Ridge Cellars Limited, in Winona. This Pinot Noir shows ripe black cherry with subtle tobacco hints. Oak aging produces a pleasant vanilla feature with a slight peppery finish.

The new Brock wines are now available through the Liquor Control Board of Ontario. Locally in St. Catharines, the Pendale liquor

store (#252, at 210 Glendale Avenue) has listed the wines, and they may be purchased by the single bottle or in quantity.

In addition, the Riesling is available at the Inniskillin Winery in Niagara-on-the-Lake and at Inniskillin's stores in Toronto and Ottawa; and the Pinot Noir is available at Stoney Ridge Cellars in Winona, Ontario.

Brock graduates living elsewhere in Ontario may simply go to their local liquor store and give the CSPC number listed below, plus "LCBO store #252, 210 Glendale Avenue, St. Catharines"; specify "Brock labelled"; and order by single bottle or in quantity. The wine will be delivered to their store within one week. There are no additional costs for ordering or shipping. Enjoy!

**WHITE WINE:**

Inniskillin Wines Inc. Riesling 1993 VQA "Brock label" CSPC#83790, Sugar (1) \$8.95

**RED WINE:**

Stoney Ridge Cellars Ltd. Pinot Noir 1993 Bench Reserve VQA "Brock label" CSPC#893891, Sugar (0) \$10

Brock University

# Surgite!



Winter 1995/96

**BROCK UNIVERSITY**  
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**Surgite!** /sur-gi-tay/  
Latin for "Push on!"  
The inspiring last words of Maj.-Gen. Sir Isaac Brock, and the inspiration of the University that bears his name.

Brock University offers full-time and part-time studies in the humanities, sciences, social sciences, business, education and physical education.

**ON THE COVER:**

Silicon Knights Denis Dyack and Rick Goertz (see page 6).



Whose shoes are these? Find out on page 8.

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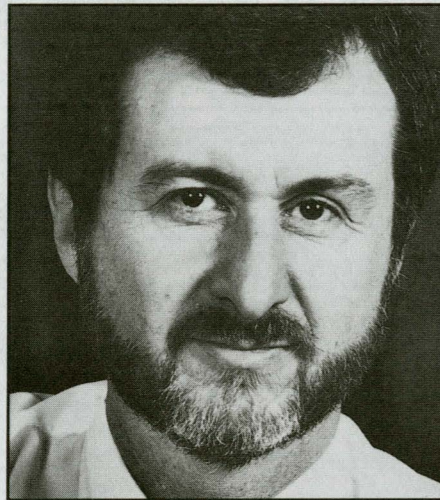
## Forum

# Performance Indicators: Much Ado about Numbers

One of the most important challenges facing Canadian universities is the growing demand for greater institutional accountability—to their graduates, the governments that fund them (both federal and provincial), students (not to mention their parents) and the various communities they serve. Universities are being called upon not merely to fulfill their responsibilities as educational institutions, but also to demonstrate—in concrete and specific ways—that they are doing what they say they are doing, and doing it well. This movement has been assisted (some would say exacerbated) by the increasing financial strain being felt by all universities as governments fight deficits by reducing transfer payments to all publicly-supported institutions. All this, of course, in the face of increasing enrolment demand, accelerating societal need for the services provided by universities, and growing reliance on the results of research and scholarly activity. The rock and the hard place are both close at hand!

Part and parcel of the accountability movement has been increasing attention to statistical measures of various aspects of university performance: "Performance Indicators" (PIs). Society at large uses PIs in a variety of contexts. A baseball player's batting average (or ERA), the number of records (sorry! CDs/tapes) sold by a rock star, or the rate at which a car accelerates from "0 to 60" mph—all are accepted (and commonly understood) statistical measures of success or failure. In fact, even educational institutions have made use of very basic statistical measures. References to "student/staff ratios" are common; even the mere size of an institution is seen as an indicator of maturity, if not quality. What has changed, or at least become more common, is the insistence on a broad range of indicators relating to virtually every aspect of university life. People want to know more about more.

The recent publication of the annual *Maclean's* university issue serves as a reminder of both the use and the mis-use of performance indicators. In fact, it was *Maclean's* which began the debate about PIs by doing them (and doing them very poorly). The magazine's first "university issue" was an almost perfect example of how NOT to do PIs: 46 universities (with different missions and circumstances)



DIVINO MUCCIANTE

were all ranked together; a relatively small number of indicators (12) was assigned relative weights on the basis of somebody's perception of what constituted quality (but whose?); an institution's reputation (as measured by questionnaires almost randomly distributed) accounted for 25 percent of the total; and data problems abounded (Sainte-Anne placed well in the survey because it had more residence beds than students). The more recent university issues have, to the magazine's credit, corrected many of the original problems; but there are still methodological questions—for example, what exactly does the proportion of students "from out of province" measure?

At the institutional level, the focus has been toward the identification of PIs that can assist the governing bodies of the university in the fulfilment of their responsibilities—"management indicators"—and the development of data sets that can be used to show the public(s) that the institution is fulfilling its mandate and achieving its mission. The "Broadhurst Report" (published in 1993) urged institutions to adopt PIs as part of an "accountability framework." A number of universities have begun collecting and publishing annual (or at least regular) reports which present PIs in attractive and easily-understood formats. Queen's University's "20 Indicators of Performance" was an early and standard-setting effort; and the University of Ottawa's "Selection of Performance Indicators" uses an interesting combination of PIs and more mission-specific or issue-specific data including, for example, information on

that institution's economic impact and its international activities.

The "dark side" of PIs has to do with their validity as measures of institutional performance (rather than, say, institutional circumstance or differences in institutional mission or orientation). For example, some institutions have deliberately maintained an "open admissions" policy in order to provide opportunities for economically- or socially-disadvantaged students, while others have attempted to admit the most academically qualified in order to enhance the quality of the academic experience. The use of a single measure to examine student admissions (say, the average entering grade of new full-time Year I students) may mask the fact that similar institutions have very different, but quite legitimate, admissions policies. Another problem lies in the fact that certain measures of performance may be interpreted in contradictory ways. Is an institution with a high graduation rate (that moves students through their programs quickly) necessarily doing a "better job" than one with a low rate? Is strong financial support from graduates a measure of "alumni satisfaction," or just the result of resources being diverted from the classroom toward fundraising?

The bottom line for all of us, both inside and outside the universities, is to remember that PIs are no substitute for rational discourse, and that statistical measures are often inaccurate and imprecise. To be effective, PIs must be tied to an institution's mission statement and they must be true measures of performance—value added, not circumstance. They must be seen as a means (to the enhancement of institutional quality), not an end in themselves. Comparisons with other institutions must be made carefully and appropriately, but they should not be feared; we are defined as much by differences as by similarities. Most important, the integrity of the process must not be sacrificed to expediency; not everything that can be measured is a good PI, and not everything that is important can be measured in a quantifiable manner. There is no escape from PIs, but that doesn't mean we have to screw it up.

Pat Beard ('70 BA hist; '82 MA poli) is Brock's Director of Institutional Analysis.

by PAT BEARD

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# A SERIES OF STRATEGIC FAILURES



by DAVID BERRY

While at Brock, David Berry (BA hon, econ '71) was student vice-president, worked late nights on the student newspaper and rowed crew for two years. When Brock students marched across the Rainbow Bridge to protest a nuclear test at Amchitka Island, David presented U.S. customs officers with a burned, battered globe to symbolize the damage nuclear weapons could wreak on planet Earth. He asked them to send it to then-President Nixon in the White House. Twenty-five years later, he works there as Interior Department Representative to the Council on Environmental Quality.

Asked how his path led from Brock to the White House, David says, "It's been more an exploration than a career. If the experience encourages recent graduates who are concerned about choosing their path to trust that the process will all work out, it may be a useful tale to tell." Here's David's tale.

First, by way of explaining my work on the environment, let me recall a conversation with William Hogg, Vice-President of General Motors and a member of the President's Council on Sustainable Development (PCSD). We were admiring a view of Washington's monuments from atop the AFL-CIO headquarters, and sharing memories of St. Catharines—Bill's of the GM plant and mine of Brock. He remarked that people will gradually understand that sustainable development is not only about the environment or about development, but about balancing our attention and concerns for the economic, environmental and social needs of today and the legacy we leave for the future.

At the 1992 UN Conference on Environment and Development, world leaders pledged to move their nations toward sustainable development. In 1993, President Clinton created the PCSD, composed of Cabinet Secretaries and heads of major corporations and environmental groups.

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## A Series of Strategic Failures (Cont.)



These "conversations" on sustainable development are an opportunity for divergent groups to voice their concerns, share insights and work together for solutions. It took a year for corporate and environmental leaders to truly hear each other and to develop sufficient trust to use that opportunity. Now their work is to implement the policy recommendations and draw others into the process.

Here is the "Vision Statement" that opens their report to the President: "Our vision is of a life-sustaining Earth. We are committed to the achievement of a dignified, peaceful and equitable existence. We believe a sustainable United States will have a growing economy that equitably provides opportunities for satisfying livelihoods and a safe, healthy, high quality of life for current and future generations. Our nation will protect its environment, its natural-resource base, and the functions and viability of natural systems on which all life depends."

**Looking back** over the years since I was at Brock, I see how events and experiences were often part of an unfolding pattern that became clear to me only later. Upon graduation, I joined Natural

Resources Canada as an economist. The chief who hired me liked the fact that I

**"Looking back, I see how events and experiences were often part of an unfolding pattern that became clear to me only later."**

had spent a winter mining nickel near Sudbury, hitchhiked around Europe and done a stint in student politics.

In 1974 I emigrated to rural Illinois, drawn by the commitment to personal growth and practical service of a spiritual community there. I married Elizabeth, from New York; and after a year we moved to the woods of Wisconsin. While waiting for a green card, I became an agricultural

salesman. Soon I had helped deliver a breech-birth calf, ridden a combine and learned about farming; lots of families asked me to join them for dinner. But it wasn't such fun waking up in a country hotel, trying to start my car at 20 below zero, and wondering what a former economist was doing selling door to door, anyway! I would drive those country roads grumbling about my circumstances and round a curve to be startled by a stunning sunset, a herd of deer or a calendar-perfect view of a well-kept farm, and feel the grumpiness fall away leaving space to accept what was happening in that moment.

When my wife headed to grad school in Minneapolis, I went with her, bought some three-piece suits and "went under cover" as a corporate salesman of computer-controlled energy-management systems that provided energy efficiency in a building's air conditioning, lighting and machinery. It was my first experience integrating the business objectives of efficiency and profits with ecological ones like reduced pollution and stewardship of resources. Customers installed systems to save money, but they were also happy to save energy.

In Minnesota, I played guitar and sang with a partner in clubs, on Garrison Keillor's very popular show "Prairie Home Companion" for National Public Radio, and on a television program shown on 30 ABC stations. That experience prepared me for speaking in public.

My wife got a job in the Foreign Agricultural Service in Washington, D.C., and there I installed energy-management systems for *The Washington Post*, hotels and offices. I learned how facilities operate, so that our strategies would not interfere with comfort or productivity. I surveyed truck, motorcycle and medical factories, hospitals, and the lab where—years later—monkeys got the Ebola virus. I got to know something about a lot of things. I also learned to find my way around organizations large and small, and how to encourage participants to make a decision. After a number of years, I was in a groove...or perhaps a rut. Whatever our plans, though, we can expect to encounter the unexpected.

## Crossing Swords (cont.)

**In 1985 my wife** called my office to ask, "Are you sitting down?" She had just been assigned to Seoul, Korea. We moved there with our daughter Sarah, and I looked for a familiar pattern into which I could insert myself. Within a few weeks, I began work on Korean national TV and radio, teaching English and acting.

I tried energy management, but nothing happened; so I started an import-export business. For a U.S. client, I found a firm to develop the first computer-controlled woodworking machines ever built there; the chairman of the company received an award from the president of Korea. I traded in many lines of business including building materials, medical equipment and computers.

Then we moved to Ecuador, a major culture change from Korea with less opportunity for me to earn a living. I visited every kind of facility in the country, including a sugar plantation with its own town, tile factories and lumber mills. I shipped lots of containers of goods to Korea, but my business in Ecuador was never profitable. Life was pleasant, and offered adventures like diving in the Galapagos or climbing into the crater of an active volcano in the Andes; but I felt stagnant in my work and development. Most of the projects I tried in Ecuador failed, but the accumulated threads of experience seemed to weave into the next opportunity. I was slowly learning a few principles; and I met wonderful, diverse people along the way who are still my partners and friends today.

**In 1990 my wife's** job took her back to the United States. I had tried for years to be an international trader, as a step to being credible in work on development and values; but I was going bust. I considered returning to Korea to work on TV, but my family said they'd like to keep me around. I finally came to a point where I surrendered, deciding to abandon working to get rich or gain credibility. I began to scan for what needed to be done, for a pattern in which I could serve rather than work only for my own benefit. I applied for a job with the Interior Department; and the folks working on materials and resource management noted that, in energy



management or international trade, I had worked with almost every kind of industrial facility. They hired me and soon made me a manager as a result of that diverse experience. With my background in "moving out" to explore different organizations and cultures, I viewed the government as a new culture to learn, with new projects to bring into being. Soon I was arranging meetings between managers in many government agencies.


**Around that time,** I attended a lecture by a spokesman for the spiritual leaders of the Hopi tribe. Thomas Banyacya spoke of the need for people to live in harmony with each other and with Nature, of prophecies about the consequences of failure to do so, and of Hopi attempts since 1948 to deliver their message to the United Nations. He said time was short, and asked for help.

Sitting near the back of the room, I had a peculiar feeling that I was at a threshold. My hand went up as Thomas was being thanked for coming. He pointed to me and I stood up, not knowing what I was going to say. "I accept your invitation," I told him. "I will help you get into the United Nations." That was the beginning of the most extraordinary project I had yet undertaken. It involved trips to Arizona to meet Hopi elders, and negotiations with U.N. officials and organizations of indigenous people. Ten months later, sitting in the gallery of the General As-

sembly, I listened to Banyacya give the keynote speech at the opening of the International Year for the World's Indigenous Peoples.

On that project, I learned to spot a trail through any set of given circumstances, to allow for an intention to be realized. It involved identifying opportunities on a more subtle level than I had done before. When an official would tell me why something could *not* happen, I heard what needed to occur to bring the project's intention to the next step.

When the President created the Council on Sustainable Development, I followed a similar trail which led to the call to support the White House input to the Council. Other folks I met along the way found their own paths to this national level, and we often work co-operatively. Recently I was named Executive Director of the Working Group on Indicators. I still work with my Native American friends. In October, I moderated a meeting at the Pentagon at which spiritual leaders from several several American and Canadian tribes shared their prayers and prophecies with senior generals and admirals in all four branches of the U.S. Armed Forces.

**What's next?** I don't know. Next year my wife will be working at another overseas post and I will be there, scanning for a place in the pattern where I can help something happen. 

Cover

# Crossing Swords with the Hollywood Giants

## Brock Grads Creating Computer Games



**P**ush your way through the anonymous glass doors of a strip-mall unit in north St. Catharines, and you find yourself in another world. Just inside, two swords hang on the walls. They're real Toledo steel. From another wall, the menacing face of a medieval-looking man stares down at you out of a large poster. The world you've entered is a labyrinth of (mostly) dimly-lit rooms full of computers and computer cartons, in the corners of which young T-shirted men are hunched in front of computer monitors. Around them, the walls are covered with sketches and full-color renderings of scenes from their work-day world, the world of adult computer games.

This is the domain of Silicon Knights, a computer-game production business started by Denis Dyack and Rick Goertz (both '91 Computer Science grads). Denis is president, Rick vice-president of the firm. Denis apologizes for being "hyperactive." Rick appears the calmer of the two. The interview ping-pongs between them, as if you were watching opponents in a video game.

They met as Computer Science students at Brock, working late in the lab, playing "a lot of video games. Both of us had Atari computers at the time," Rick recalls. "It was the cheapest computer my parents could get for me, and Denis had one, too. We did our first game on the Atari. By the time we had finished



the Atari version of the game, Atari had virtually died in North America—in a period of just two years. That shows you how quickly the industry is changing. We also did versions of the game for Amiga and the IBM PC. The PC is the only one left of those three. (Apple/Macintosh frowned on games; they didn't want their system to be seen as a 'toy.' But games are one of the biggest-selling things on the PC now.)"

Denis and Rick's first game was *Steel Empire*, which sold throughout Europe in five languages. They called it *Cyber Empire* in North America. "Rick and I were focused on interfaces and multi-player games back then," Denis recalls. "We thought the key reason a lot of people didn't play computer games was because the interfaces were too complicated. As our theory evolved, we real-

ized that there was more than interface to computer games. People want to be involved as well as entertained. The movies do that very well, because they're linear; it's hard to do in games, which are dynamic by nature.

"We're approaching a technological threshold, in about the next 10 years, where the machine will be fast enough to do whatever you want; then creativity will be important. Well, creativity is our focus now, at Silicon Knights. Many other game producers are concentrating on technology.

One of our best accomplishments has been *Legacy of Kain*. It was the only Sony-platform game shown at E3 (the Electronic and Entertainment Expo) that was not three-dimensional. We went 2-D, and people liked it so much they nominated it as one of the best Sony games in the show. Creativity is the key. And we've inadvertently cornered the market, since we had no competition among Zelda-like games [where you're a character in a story and you discover clues, solve puzzles, save the Princess]."

"We decide what would be fun to do as a game," Rick explains, "then we find the right technology. We start with a concept, and wrap the engine around the game; not the other way around, as many others do. We were ahead of everybody in the quality of our full-motion animations [FMAs]. They were created on

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## Crossing Swords (cont.)

PCs, which are relatively cheap. Typically, people are spending half a million—as much as \$10 million—on software to produce a game. We spent \$20,000."

On a large screen, Rick and Denis show how FMAs are used to allow the player to move through a landscape. In this sequence, "you" are a bat, flying low through a series of haunted valleys and mountain passes.

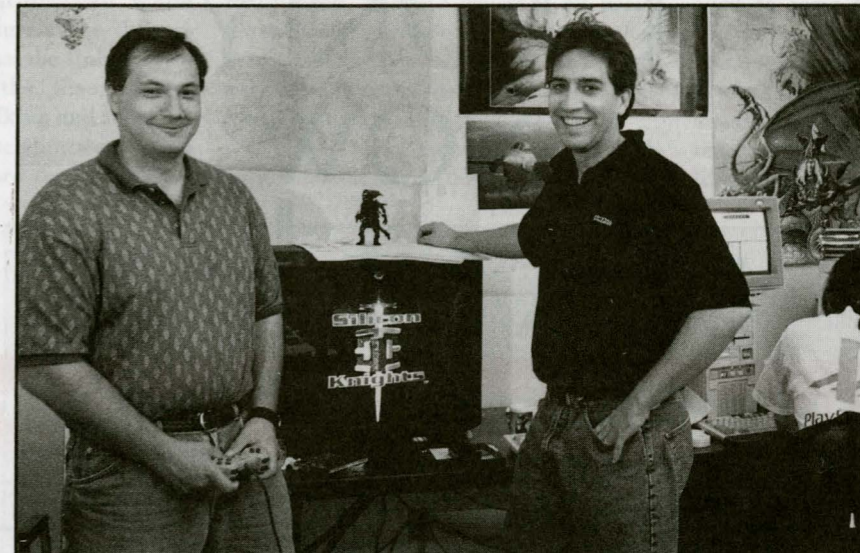
"The game industry now makes a lot more money than the movie industry," Rick reports. "We get a lot of calls from the movie industry wanting us to make games. The entertainment companies want to market every entertainment product they can.

"When we go up against the huge Hollywood companies, like Universal Studios, we have to try to compete. We went looking for financing, and discovered that the Government of Canada has a National Research Council program that is really quite good. It took us three or four months to get an application together, with the help of [Industrial Technology Advisor] Richard Abbott at Brock; and the NRC funded a good chunk of our project.

"Almost everything we do is research. There's going to be a new [computer] system out every three years, with a huge learning curve. We're like the movie industry was in the '30s: we're still on the technological curve. Once that curve is flatter, creativity will be the key. Creativity is our focus now. We have to make a new engine every time we develop a game, because we start with the concept, not the technology."

During the interview, Denis keeps having to excuse himself and go to another room. Rick explains that they are in the middle of a crisis. "We're trying to produce a sample disc of one of our games for Sony's marketing package, and we're having trouble with it. It's a high-pressure situation, but that's typical for this business. Some days, absolutely everything goes wrong. On a typical day, something goes wrong, and we have to fix it. We're on the 'bleeding edge' of the technology."

Silicon Knights currently has 15 employees: artists, who create the images; designers, who create the world of the game;



Denis and Rick in the main work room, with a big screen and the Sony play station (in Denis' hands)

and programmers, who create and debug the "engine." The company has come a long way in a short time. Denis did all the art for their first game, *Steel Empire*, completed in 1992. The two computer-game wizards decided to

**"We decide what would be fun to do as a game, then we find the right technology."**

incorporate in July 1993, and Rick retired from his high-school teaching job. Their second game, finished in September 1993, was produced by four people. They added five more employees for the next one; and their latest, *Legacy of Kain*, brought them up to 15.

"By next year," Denis predicts, "our staff could be as many as 40 people. We're not getting bigger just to get bigger, but to make better games. The market is flooded, so there's no point in making anything that's not the very best. There are eight to 10 major publishers of computer games. In the end, the game machine *per se* will die; eventually everyone will have a PC, and players will be linked by modem through the cable system.

Computer games have been more adult-oriented since Sony entered the market, say Denis and Rick. "People who played Nintendo 10 years ago are growing up. People in their 40s and 50s are playing computer games.

We strive to produce the game we want to play, a game that will make us think and challenge our intellect. Kain, the character whom you 'play' in *Legacy of Kain*, has to make moral decisions at every turn of the story."

Right now, the Silicon Knights and their employees are designing and producing games for companies like Crystal Dynamics, the publishers of *Kain*. They hope to be publishing their own games within five years, "but it's

hard to tell how long that's going to take. We couldn't be garage developers any more. We need to have too big a team now. We were lucky; we entered the field at the right time."

Asked what they do besides this, Denis and Rick look puzzled for a moment. Their minds are probably on the Crisis of the Day, that pesky CD. Then they clue in. "Between running this company and doing bleeding-edge products, there isn't much time for personal relaxation," Rick admits. "We average 75 hours of work per week, and a lot of times it's more like 100 hours." They exchange a significant look and a chuckle. "We're going to take a vacation when *Kain* is completed."

Denis is completing his Master's thesis in Computer Science at the University of Guelph, with Brock Professor John Mitterer as one of his advisors. He and Rick are big advocates of Brock's Computer Science program. Denis says he's experienced the programs at Guelph, McMaster and the University of Waterloo. "What's good about Brock's program is, they tell the student, 'We're going to teach you the school of hard knocks, and how to get things done.' They teach thought process." Obviously a useful weapon for the Silicon Knights.

And those swords in the lobby? "We buy an authentic replicant sword, made in Spain, for each project we strike a deal for. We have two so far: "Excalibur" [King Arthur's sword-in-the-stone] for *Dark Legions* and "Richard the Lionheart" [a replica of the Crusader's sword] for *Kain*. "If their future matches their dreams, Denis and Rick may have to apply for a weapons permit!"

DIVINO MUCCIANTE

by LEILA LUSTIG

# I ONLY KNOW WHAT I LIKE

**Fausto Toffoletti also Does Art**

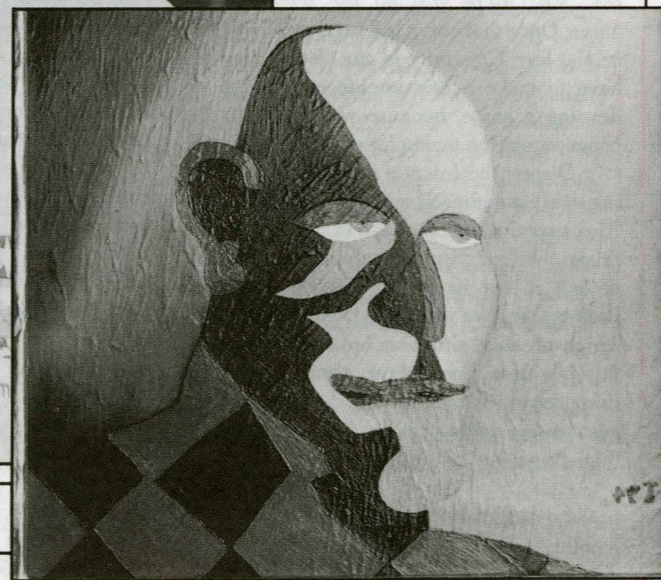
PHOTOGRAPHY BY STAN LAPINSKI



"After the Parade"

*Like many people today, Fausto Toffoletti (BEd '84) has two jobs. What's different about Fausto is that he loves them both.*

His day job is teaching English and film studies for the Dufferin-Peel Roman Catholic School Board. His other job is art, to which he devotes every bit as much time, energy and professionalism. And it's starting to "pay off": he's had one-man shows in Toronto and New York City.



by LEILA LUSTIG

So why isn't Fausto teaching art? We'll get to that. But first let's find out how he wound up with two full-time jobs. While studying English literature at the University of Toronto, Fausto met the University's artist-in-residence at the time, Martin Guderna. "We got to talking and I started going to his studio to watch him work. I had painted very little before then, just as a hobby. Martin encouraged me to take some drawing classes, and over the next six to eight months I started to develop a real taste for it."

Fausto had thought he would be a writer. A few of his things had been published and he was quite proud of them. "But then Martin just said to me, 'You're a better painter than you are a writer.' For the next couple of years I informally apprenticed myself to him; I took art history, drawing classes and studio technique with Martin. Then I worked for a while at an art-restoration house in Yorkville; I continued to learn about the chemical properties of paint and basic technique. Even during teacher's college, that process never stopped."

Fausto says he chose Brock's teacher-education program because it offered more student-teaching time than programs at other faculties. He lived in downtown St. Catharines across from the fire station. "About every 25 minutes—day or night, whether they needed to or not—the firemen blazed out of their station," he laughs. "It was fun." After graduation, he stayed in touch by reading *Surgite!* and contributing "to some small degree" to various fundraising campaigns. "The faculty here were really helpful. I remember especially Irma Purchase, who ran our homeroom section; she was excellent not only as an instructor, but also as just a decent person. And there was Ralph

Connolly, who worked with her. They were very common-sensical people, which was really good, because we were all pretty crazy. There weren't too many jobs out there waiting for us. We knew we'd probably have to supply-teach for a while before landing anything permanent.

"I was lucky enough to get a job almost immediately with the Dufferin-Peel

from teaching art. I find that I have strong beliefs and ideas about art that I don't want to come through in the classroom. We're there to educate people so they can make their own decisions. I'm fearful that I won't be able to be as objective as I should be. That's half the reason I don't teach art. The other 50 percent is that I like working in isolation in my studio; it

takes a long time for my ideas to develop, and I don't want them to be too influenced by outside ideas. I want them to develop their own identity."

To Fausto, painting (oils on masonite is his medium) is first a technical process by which the painter wants to solve a problem. Then it becomes a dialogue—first between the artist and the medium, then between the artist and the audience, and finally "the artist becomes removed from the painting and the dialogue is between the artwork and the audience. For me, each painting is a new conversation I want to have with someone, an effect between the painting and the viewer."

In a sense, Fausto Toffoletti has three jobs: teaching school, producing art and marketing his artworks. "The business side of art is like a horror show," he observes with a wry facial expression. He's had three shows in Toronto over the last 10 years,

but says the better galleries there "are showing a lot of very established painters they've been associated with for years. I can't blame them. I figure to mount a show like the one I had in Soho costs about the same as a down-payment on a medium-priced house. It's a big gamble for the gallery owners."

The February 1995 show at Z Gallery in New York City's fashionable Soho district was like a dream come true. Fausto

"A Quiet Moment"—Even the devil needs a day off to sit down with a couple of bottles of wine and take the edge off. Imagine how draining it must be, wreaking havoc all over the world.



"FOR ME, EACH PAINTING IS A NEW CONVERSATION I WANT TO HAVE WITH SOMEONE"

Board. I've been there ever since. I love it. When I started, I did a kind of five-year plan, at the end of which I would assess whether I was any good at teaching and whether or not I liked it. I was amazed to find myself suddenly at the end of the five years. I decided, 'I'll stay with this until it isn't fun any more.' And here I am."

Fausto teaches English and film studies to OAC students and the occasional Grade 9 class. "I would rather stay away

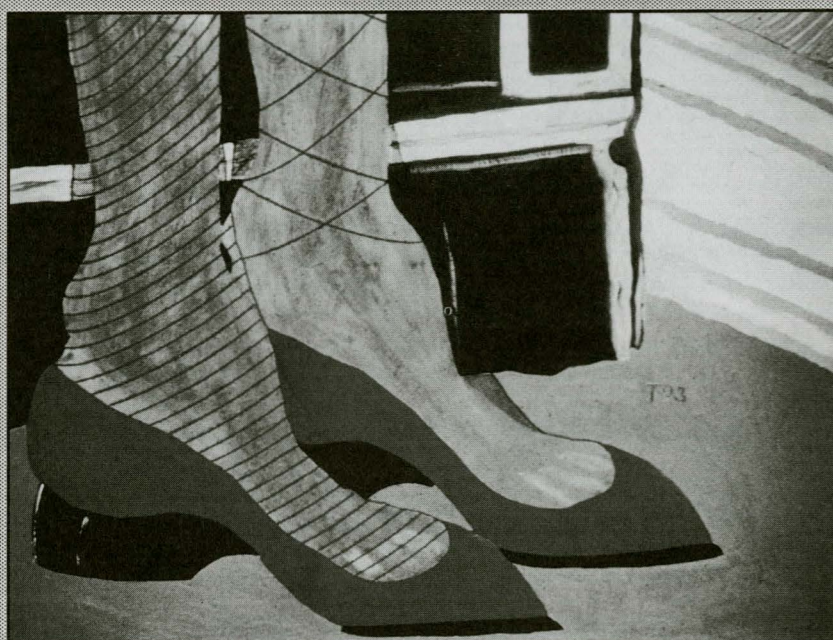
## I Only Know... (Cont.)

had produced the 21 paintings between 1991 and 1993. For a year, he and publicist Peter MacDonald had tried selling the show in the Toronto area. On a Victoria Day weekend visit to his girlfriend in Greenwich Village in New York City, Peter took along Fausto's portfolio.

"When he came home Monday night, he said, 'We've got three places that are interested in showing you.' I was flabber-

respond to his paintings? Perhaps more readily than they do here. "My style is figurative, but I lean toward an almost surrealist approach, which is still kind of taboo in North America. People don't feel confident enough of their own judgments. They say, 'I don't know anything about art; I only know what I like.' But knowing what you like is the critical yardstick people *should* use: 'Does it reveal something

"An Indiscreet Pair of Red Shoes"



"IF I SPEND FIVE HOURS TEACHING IN THE CLASSROOM, I MAKE SURE I SPEND FIVE HOURS ON MY ART."

gasted! The second week in July, we went to New York and met with a number of the galleries. I kept pinching myself the whole time, to make sure it was really happening. When I got home I framed the paintings. I frame all my own work; the frame is an organic part of the painting, and each show is framed differently."

One reason Fausto chose Z Gallery for his show was because its owner opened the first private gallery in Beijing late in 1994, and he hopes to be showing there in 1996. How does he think people in China will

about me to myself?" Good art expands the envelope of our experience somehow. My work is in some cases a little too hard for North Americans, but the Chinese are fascinated with Western traditions of art and mythologies. My next show will be all paintings of mermaids; that plays on a lot of mythological themes that are interesting for us, but also captivating for people who don't share our mythology."

And how does Fausto balance his two full-time jobs? The key, he says, is self-discipline. "If I spend five hours in a day

Fausto's agent Peter MacDonald is also an English teacher. Asked to describe Fausto's work, he says,

"There's no one out there doing what he's doing. I guess you could say his style is Expressionist, but his work is very accessible. It's very hard to describe. I often just tell people that he's hard to pin down as far as a style goes. He has a unique way of expressing himself in his medium. He tries to blend Old-World and New-World ideas, partly because of his heritage. In his work there are nods to European architecture, symbolism and mythology. He blends it with topical ideas like the disintegration of the family, the role of the teacher, and the role of the church and other institutions in society.

"I got to know him when we were both at the University of Toronto—Fausto studying English and I at teachers' college. (My first career was in journalism; then I decided to get a teaching certificate. I teach English, too.) He needed someone to represent his work, and approached me about doing it. I believe strongly in his work, so it made sense for me to represent it."

teaching in the classroom, I make sure I spend five hours on my art, whether it's painting or going through my notebooks or sketches. If it's a holiday at school, I try to make it a holiday both places (unless I'm hot on something in my painting, in which case I just keep on working).

"I've been painting 20 years now; I'm in my late 30s and I'm just now beginning to find my voice. It's the most difficult thing in the world to make a living in the arts. That's one of the reasons why I'm a teacher. I can paint what I want, because I sign the check."

# Library with a BRAIN

## Brock's new on-line catalogue system



Student Alexander Sage reads the day's headlines on the "Web" through BRAIN

If you graduated from Brock, you probably remember spending hours at the old GEAC terminals in the Library, your tired eyes reflecting their green glow. (And sometimes, in latter days, the glow was about as tired as your eyes!) Well, those old, fading terminals are gone, replaced by 40 or 50 color monitors ushering users into a menu-driven "Windows"-based environment and a whole new integrated world of information.

The GEAC system was mounted on a mainframe roughly the size of three side-by-side upright freezers. The new CPU is slightly larger than a VCR, has as much or more storage than the mainframe, and is linked directly by modem to its manufacturer. Brock Reference Librarian Pat Wilson named the new system "BRAIN-Brock Research and Information Network." Users have access not only to the main catalogue, but to the World Wide Web, the University's gopher (campus-wide information system), the Library's CD-ROM local-area network (LAN) and other databases and catalogues.

Systems Librarian Sid Fosdick says the new system will allow the Library to upgrade, replace and add modules rather than having to install a completely new system. Instead of the old mainframe and hard-

wired "dumb" terminals, BRAIN's micro-computer client workstations are networked to their server by the University's computer backbone. The server itself requires much less attention from Library staff than the GEAC mainframe did, and "distributing application functions empowers departmental staff members to carry out many operations formerly handled centrally by Library systems staff. This leads to improved efficiency and service."

Head of circulation Bob Rossini says that, while it's still early to judge, "I'm happy with it for a lot of reasons." User-friendliness is one. "Using the bar code on your ID card and a PIN number you create, you can access your own circulation record, and see what materials are signed out to you. You can access reserve materials on-line. BRAIN is also user-friendly for researching the collection. For example, you can do a keyword search if you know the topic but not the title."

Sitting at his own computer, Bob types in the words "crime" and "women" at the prompt, and 17 entries are listed on-screen with those words in their titles. He types in "crime," and 331 subjects are listed. If he wants, he can scroll through 776 entries with "crime" in their titles and get more

information on-screen about each one. He can also limit his search using a number of factors listed in the on-screen menu, including a publication date or range of dates, or type of document (e.g., government documents only). Users can also "browse" through the stacks on-screen.

Perhaps the most dramatic improvement is accessibility of reserve materials. This becomes significant when you learn that 47 percent of the items circulated in the Library are three-hour reserve items! "Reserve lists used to be print-outs," Bob explains, "and they were almost immediately out-of-date. Now they're listed on-line by professor and by course. The system will give you the call number and the status of each item on the reserve list, and will sort them alphabetically at your request, by author or title. And students can do this from their dorm room, if they want."

Brock's new system is nice for first-year students, but it's a real switch for users of the old GEAC system. Most students love BRAIN, reports Phyllis Wright at the Reference/Information Desk, because it has so many more features than GEAC had. Reference librarians are busier than ever, helping them learn these new features. "The sheer numbers of users have increased," Phyllis reports. "There are more databases to explain. Also, students can access the World Wide Web and Carl Uncover, and a number of assignments require students to use these resources. Students get into the Internet and have questions about it that need answers right away."

And what about the users themselves? Second-year Politics/History major Alexander Sage says, "The new system is much faster to use." He likes the improved access to reserve materials, being able to view his circulation record, put a hold on a book that's checked out to someone else, and type in his suggestions for Library staff. "And I can e-mail bibliographies to myself if I want...although I still prefer to write them out," he admits a bit sheepishly.

Alexander points out the different ways he can access BRAIN from outside the Library. "But the Brock Library has good hours, so I prefer to come in and use the terminals here."

## Alumnews

**1975 Lucy (Bubovich) Stephens** (BAdmin) is the new chief of financial affairs for the Niagara Regional Police Service. Since graduation, Lucy had been Director of Finance at the Toronto Hospital and Mount Sinai Hospital.

**1978 Monica LaFontaine** (BA, psyc) is Dean of Instruction/Aboriginal Studies and Services at Northern College, South Porcupine, Ontario.

**1980 Douglas Rathbun** (BA, dram) was recently made Chairman of the Department of Fine and Performing Arts, Mount Royal College, Calgary. He sits on the Advisory Committee for CultrNet and is currently National President of the Canadian Institute of Theatre Technology. Doug has lived in Calgary with his wife Winn and their two children since 1989, when he was brought out to begin the Technical Theatre Stream at MRC.

**Ellen (Youngs) Ritchie** (BA/BEd) is teaching at King Albert Public School in Lindsay, Ontario.

**1981 Michael Bessey** (BA, poli) left his position as senior economic deputy to Premier Gary Filmon to pursue doctoral studies at Harvard University. He says

hello to all past varsity hockey players from the late '70s and early '80s. Mike and wife Terri have two children, Marie (6 years) and Kenneth (3 years).

**1983 Brian Neale** (BA, adm/econ) received the Investment Dealers Association Award of Distinction as the top Investment Advisor in Canada. Since graduation, he has been with RBC Dominion Securities. He has completed his FCSI (Fellow of the Canadian Securities Institute) as well as his CFP (Charter Financial Planner). Brian, wife Judith and their two children reside in Kanata, just outside of Ottawa.

**1986 Anthony Basile** (BSc, phys) was named assistant professor of chemistry and physics at D'Youville College, Buffalo, New York. Anthony holds a master's and doctorate in theoretical physics from Cornell University. Prior to joining D'Youville, he was a postdoctoral fellow in chemistry at McMaster University.

**1988 Kathy (Grant) Mahon** (BA, musi) spent the summer touring Europe and part of the U.S. on several singing engagements with American gospel-music production companies.

**1989 Rico Gambale** (BBE) is in the last stage of acquiring his CGA designation. He has been promoted to a new job in Woodbridge, working for Corma Inc. as a staff accountant. Rico hopes to announce his engagement soon! He became adventurous this past summer and toured Europe solo.

**1990 Sherry Bowman** (BA, psyc) is an audiologist at a private clinic in Oshawa, Ontario.

**Kevin Burrows** (BA, adm/soci) is teaching Business Studies and Computers at an international college in Tokyo. He would like to hear from other grads in Tokyo; please contact him through the Alumni Office.

**Deborah Lumley** (BA, chld) graduated from Calvin College in Grand Rapids, Michigan in 1992 and is working as a supply teacher for the Lambton County Board of Education. She is also senior girl's basketball coach at St. Clair Secondary School.

**1991 Katherine Black** (BPhEd; BA, psyc, '92) recently obtained a full-time teaching position with the Hamilton Board of Education as a PhysEd teacher. She also has a part-time job at the Sport and Fitness Academy in Stoney Creek, Ontario as a water-fitness instructor.

**Heather Kurtz** (BPhEd; BEd, '92) is engaged to John Matile (a Brock student) and

will be married August 18, 1996.

**1993 Meredith Clark** (BSc, chem) is studying Metallurgical Engineering (BEng) at McMaster University. She is in her final year and will be finished by Christmas 1996. She would appreciate hearing from her old pals at Brock, at u9240670@muss.cis.mcmaster.ca.

**Derek Foote** (BBA) has moved to Ottawa to accept a position in Management and Consular Affairs (Foreign Service) with the Department of Foreign Affairs and International Trade.

**Tony Gambale** (BA, Fren/poli) graduated from Niagara University in Buffalo with a Master of Science degree in Education and is happy to announce that he has been hired-albeit in the capacity of a supply teacher-by the Lincoln County Separate School Board. Tony says hello to all his Brock pals.

**Barry Hillier** (BA, csbc) is Director of the Hillcom Network and **Stephen Remus** (BA, hist/visa) is Editor-in-Chief. Congratulations to both on their first issue of Niagara's newest free magazine, *Diatribes*.

**Sharon (Loewen) Thiesen** (BA, adm/econ) is on a two-year MCC assignment in New Hamburg, Ontario, where she will work as an as-

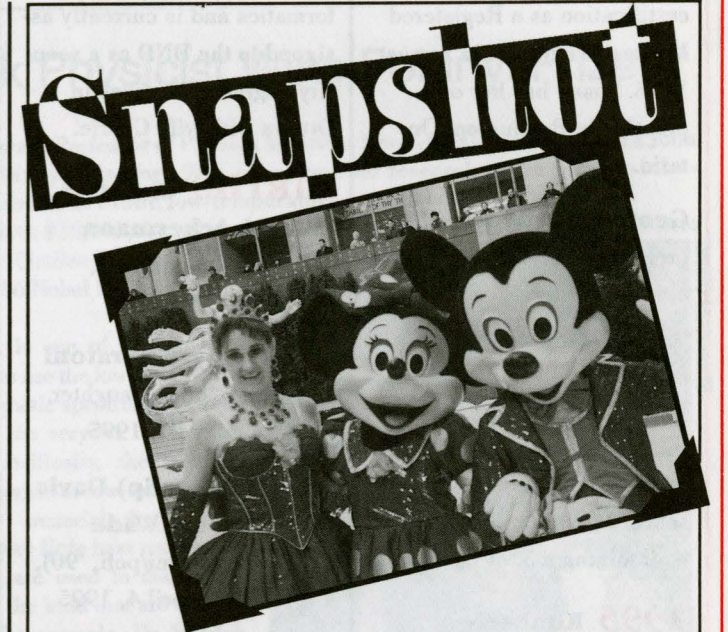
sistant store manager for SELFHELP Crafts of the World. She previously served with MCC at SELFHELP Crafts Canada in New Hamburg.

**Christina Winkworth** (BSc, geog/uest) has accepted her first full-time position since graduating in 1993 as a Planning Technician with the County of Peterborough. Christina previously worked as a volunteer, "Futures" and "Section 25" employee at various conservation authorities and local municipal planning departments.

**1994 Robert Hall** (BBA) and Stacey Taylor (BA/BEd, '93) are engaged to be married December 30, 1995.

**Ruby Kroeze** (BA, chld; BEd, '95) is excited about her new teaching career in the remote Ojibway community Pikangikum, Ontario.

**April Moon** (BA, labr/soci) spent several months working and travelling through Europe with friend **Tina Dwyer** (BA, csbc). April was back in Canada for Brock's Homecoming, but will be going back to England shortly to be with that special young man named Dicken. Tina, who also returned for Homecoming, is returning to England, where she works as a receptionist



**NAME:** Tiffany Rutley

**BROCK DEGREE:** BPhEd '94

**PLACE OF RESIDENCE:** I live out of a suitcase, travelling to a different city each week.

**POSITION:** Professional ice skater

**WHAT'S GREAT ABOUT PRESENT JOB:** Travelling around the world and experiencing different cultures. Getting paid to have fun! A job that doesn't seem like work.

**CLAIM TO FAME:** Skating for Walt Disney World on ice; travelling to Egypt, Israel, Colombia, Mexico and the States; skating with famous international skaters such as Karen Preston.

**FAVORITE MEMORY OF BROCK:** Meeting good friends that I will stay in touch with forever.

**GREATEST SOURCE OF PRIDE:** Seeing the children's happy faces and hearing the applause at the end of a performance. (Getting asked for autographs.)

**CHILDHOOD CAREER GOAL:** Physical Education teacher.

**REASON FOR SWITCH:** A chance-of-a-life-time opportunity to see the world. A glamorous lifestyle, for the time being!

at the Regent Hotel in Cambridge.

**Jason Stoner** (BA, poli) has been promoted to Night

Manager at the International Plaza Hotel, and wife

**Susan (Black) Stoner** (BPhEd, '92) received her



Brock University will host the Learned Societies Congress-North America's largest gathering of academics and researchers in the social sciences, humanities and professional studies-from May 23 to June 7, 1996. This is the largest conference ever to come to Brock or to the Niagara Region, and is expected to attract more than 8,000 delegates.

Brock Alumni may register for the Congress for only \$35. (The regular registration fee is \$110.) If you aren't currently a member of a society, you can request a copy of the Congress Registration Guide by phoning the Learned's Secretariat at (905) 688-5550, ext. 4456; faxing (905) 688-6070; or e-mailing learned@spar-tan.ac.brocku.ca.



## Alumnews (cont.)

certification as a Registered Massage Therapist in August 1995. Susan has her own practice in Burlington, Ontario.

**Geoffrey Twocock** (BA, biol/phed) recently graduated from the Education Certification program at Medaille College in Buffalo, New York. He received the International Student Award for his contributions to school life, athletics and maintaining a 3.94 GPA.

**1995 Kimberly Bolduc** (BEd) has accepted a temporary teaching position at Heritage Glen Primary school in Oakville, Ontario.

**Aaron Maracle** (BSc, cose) is a computer programmer/analyst with OPOW In-

formatics and is currently assigned to the DND as a security engineer. He lives in Ottawa with wife Cherie.

**BIRTHS** **Christina (Yandt) Ackermann** (BEd, '91), a daughter, Hann, July 19, 1995.

**Annette Byrne-Fratoni** (BSc, biol, '85) a daughter, Meghan, May 27, 1995.

**Sandra (Heaslip) Davis** (BRLS '89) and **Wade Davis** (BA, admi/poli, '90), a son, Tyler, April 4, 1995.

**Kelly (Griffin) Eubank** (RECL, '92), a son, Jake Cody, Sept. 20, 1995.

**Karen Freeman** (BSc, cose, '93), a son, Douglas Charles, November 9, 1994.

**Janet (Matthews) Hoelzli** (BSc, biol, '94), a

son, Alexander Michael, October 21, 1995.

**Kathy (Goldman) Huckla** (BRLS, '90), a son, Shawn Andrew, June 8, 1995.

**Susan (Gilbert) Levesque** (BRLS, '84), a son, Cory, August 4, 1995.

**Kathy (Grant) Mahon** (BA, musi, '88), a daughter, March 15, 1993.

**David Maynard** (BSc, geol), a son, Adam, September 21, 1995.

**Greg Porter** (BPhEd, '78), a son, Corey, January 26, 1995.

**Regan (Gilbert) Ross** (BSc, biol/GEOL, '88), a son, Harrison, December 18, 1994.

**Cathie (Gallow) Simpson** (BA, admi/poli), a daughter, Erica, June 18, 1995.

**Karen (Wilson) Walker** (BA, cssp, '90) and **John Walker** (BA, admi/econ, '90), twins, Kelly and Ashley, May 1, 1995.

## MARRIAGES

**Dale Andrews** (BA, geoh, '94; BEd, '95) and **Shelley Clelland** (BA/BEd, '94), August 8, 1995.

(BSc, chem, '92) and **Lisa Ingribelli**, October 28, 1995.

**Lori Fast** (BA, hist, '94) and **Jason Peters**, October 21, 1995.

**Michael Maninch** (BSc, chem, '94) and **Sheree Robson** (BA, admi/psyc, '94), October 7, 1995.

**Barbara McNeil** (BA, geog, '80; BEd, '89) and **Todd Carlson**, July 15, 1995.

**Yvonne Plantinga** (BSc, geog/geol, '87) and **Daniel Mitchell**, September 4, 1993.

**Karen Poole** (BSc/Bed, '94) and **Ian Masson**, July 8, 1995.

**Ramona Schimann** (BA/BSc, '92) and **Harold Neufeld**, May, 1993.

**Magdalene Sok-Peng Sim** (BA, psyc/2lan, '88) and **Raymond Leger**, July 15, 1995.

**Jason Stoner** (BA, poli, '94) and **Susan Black** (BPhEd, '92), October 7, 1995.

**Cindy Vanderlaan** (BPhEd, '92) and **Paul Nicolaou**, July 22, 1995.

**Marty Van Kessel** (BSc, cose '90) and **Tracie McIlmoyle**, September 23, 1995.

**Ellen Youngs** (BA/BEd, '80) and **Wayne Ritchie**, March 11, 1995.

## IN MEMORIAM

**Paul Kenney** (BA, poli/soci '88), July 20, 1995.

## In Memoriam: Harvey Mann

**R**etired Accounting and Finance Professor Harvey Mann died August 24. Said fellow professor Bob Hanrahan, "Dr. Mann came to Brock eight years ago after a long and outstanding academic career at Concordia University. He will be missed by his friends and colleagues."



## Canada's model stockbroker

**B**rian Neale ('83 BA (admi/econ) is the 1995 winner of the Investment Dealers Association Award of Distinction. To be considered for the award, investment brokers must be nominated by their firm's senior management and submit details of their business experience, industry knowledge, and community and company involvement. The candidate must survive exacting interviews to reach the regional level and compete for the national title.

Brian, an investment advisor for RBC Dominion Securities Inc. in Ottawa, was judged to excel in several areas including client service, knowledge of industry rules and products, education and community involvement. Client follow-through is a particular strong point. Brian checks in with clients every month (or once a year, if they prefer), and follows up on their requests or problems.

## Brock Briefs

### Brock Physicist Wins Polanyi Prize

**B**rock Assistant Professor of Physics Maureen Reedyk has been awarded a John Charles Polanyi Prize for 1995, to support her research in the very far-infrared optical properties of exotic low-temperature materials.

This year worth \$15,000, the prizes were established by the Government of Ontario in honor of John Charles Polanyi, co-recipient of the 1986 Nobel Prize in Chemistry.

Dr. Reedyk is one of very few researchers trying to use the low-energy part of the electromagnetic spectrum, between microwaves and the very-far infrared, in spectroscopy. Specifically, she is interested in the properties of low-temperature superconductors—materials that conduct electricity with very little heat resistance; superconductors are used to make very large magnets of the kind that are used in MRI scanners, for example. Dr. Reedyk wants to compare the unusual properties of less well-known low-temperature superconductors with the properties of the comparatively high-temperature superconductors that were discovered in 1986, which exhibit some unusual properties.

To reach the required very low temperatures (0.3-10 degrees above absolute zero), she will be using Helium<sup>3</sup>, a less-abundant isotope of helium, as a cooling medium for the materials under study, at which she will direct light in the very far-infrared; how the sample absorbs or reflects light will give her information about its properties.



Maureen Reedyk

## TeleGrad Update

**W**hile the primary function of TeleGrad is to seek financial support for the University, we also want to maintain personal contact with our graduates through the annual phone calls made by current Brock students. These calls allow us to keep our records up to date on you, our graduates (and these records are more critical than ever, since your numbers have doubled in eight years!), listen to your comments, pass on your messages and answer any questions you may have about your university.

Since 1992, TeleGrad has received cash donations of almost \$637,000 from parents and graduates. Donors represent approximately 22 percent of our graduate and parent base; more than 5,000 graduates supported the TeleGrad program between 1992 and 1995, in contrast to the 395 graduates and friends who helped support the Alumni Student Centre campaign in 1989, a 1,265-percent increase in graduate participation!

## In Memoriam: Caroline Gibson

**C**aroline Stein Gibson, wife of Brock's founding president James A. Gibson, died August 5. Mrs. Gibson was an accomplished musician, a founder of the Ottawa Nursery School Association, and for many years an animator of music for very young children.

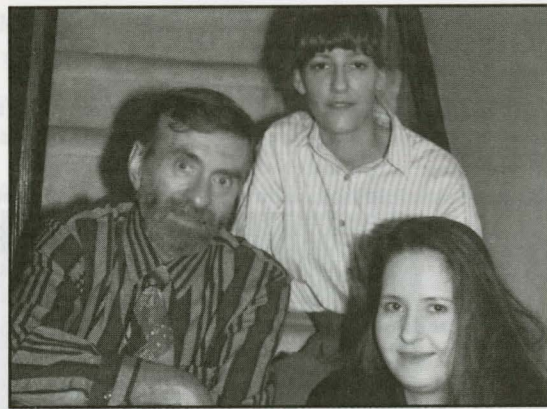
A tree has been planted in her memory outside the new building for the Rosalind Blauer Centre for Child Care, an interest of Mrs. Gibson's since its earliest days. Dr. Gibson reports that this plane tree—*lirodendrum tulipiflora*—was nursed by Mrs. Gibson as a seedling through two winters in their garden.

Donations may be made in Mrs. Gibson's memory to the Brock University Library, in accordance with her wishes.

**Alumnews**  
Have you moved, received a promotion or changed careers? Do you have other news you want to share? We like to hear from you. Tell us where you are and what you are doing!

Name: \_\_\_\_\_  
Surname at Graduation: \_\_\_\_\_ ID# \_\_\_\_\_  
New Address: \_\_\_\_\_  
City: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Tel. # (\_\_\_\_) \_\_\_\_\_  
Employer Name: \_\_\_\_\_  
Position/Title: \_\_\_\_\_  
Employer Address: \_\_\_\_\_  
City: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Tel. # (\_\_\_\_) \_\_\_\_\_  
Spousal Information:  
Name: \_\_\_\_\_  
Spouse a Brock Grad? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, ID# \_\_\_\_\_ Surname at Graduation: \_\_\_\_\_  
Employer Name: \_\_\_\_\_  
Position/Title: \_\_\_\_\_  
Employer Address: \_\_\_\_\_  
City: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Tel. # (\_\_\_\_) \_\_\_\_\_  
Next of Kin: \_\_\_\_\_ Relationship: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Tel. # (\_\_\_\_) \_\_\_\_\_  
Is the above information confidential? Yes \_\_\_\_\_ No \_\_\_\_\_  
Clip this form and return along with your news to: Alumni Office, Brock University, St. Catharines, L2S 3A1 OR Fax: (905) 641-5216 or e-mail us at alumni@spartan.ac.brocku.ca

## Brock Briefs (cont.)



### Battle for a Battlefield

**T**hree Brock grads are fighting to save a battlefield from the war that made Isaac Brock famous, the War of 1812. The last undeveloped tract of land at the site of the Battle of Lundy's Lane, in Niagara Falls, is in danger of being rezoned to accommodate a 40-unit townhouse complex.

Janice Wing (psyc '89) met Wayne Scott (psyc '72) and Kim (Affeld) Bubnick (admi/soc '87) in June, while carrying through the neighborhood a petition against the development. They have since banded together to found Friends of the Lundy's Lane Battlefield, and ask that you contact them on the Internet (lundylne@vaxxine.com) to lend your support.

### Education Grad Student Conference

**E**ach year, the Faculty of Education's Department of Graduate and Undergraduate Studies holds a one-day conference bringing together graduate students from the Brock, Mississauga and Hamilton campuses. At the conference students can learn more about the MEd program and the research process, and have some fun as well.

This year's conference, September 23, saw record-breaking attendance and enthusiastic evaluations. It gave graduate students a chance to meet and exchange information, and featured presentations by recent graduates of the program who discussed their projects or theses and their research process. There were roundtable discussions with faculty members on a range of topics relevant to graduate students' interests, plus library and campus tours, sessions on APA format, an Internet workshop and a discussion of the thesis-writing process.

This year's Reg Moase Invitational Address was given by David Siegel, Associate Vice-President Academic. He described the climate of change in education, particularly in universities, noting the need for accountability and ways in which students can participate in program evaluation.

### MacLean wins SSHRC-Nortel grant

**P**sychology Prof. Darla MacLean received one of the first grants awarded under the SSHRC-Nortel Joint Initiative for Research on Science Culture in Canada. Her research focused on the effectiveness of a special-education program (for Grades 9 and 10) instituted in 1987 by the Niagara South Board of Education. Under this program, science and mathematics are taught by female teachers to classes composed of girls only.

Dr. MacLean's three-year research project examined the experiences of students entering the program, as well as those taking the program or who had graduated from it, and compared them with the experiences of females and males in regular co-ed math and science classes. The research found several positive effects of participation in the all-girls science classes. In particular, the proportion of young women who go on to study advanced math and science in senior high-school is 50 percent higher than equally-able young women coming out of regular classes, and also significantly higher than equally-able young men. Subsequent performance in these advanced courses was also superior for girls who completed the special program.

Nortel and SSHRC have extended Dr. MacLean's grant for one year. The new \$20,000 award will be used to expand and reshape the original research questions. Over the next year, Dr. MacLean and her co-investigator, Dr. Daniel Keating of the Ontario Institute for Studies in Education (who was in residence at Brock last year), will explore the educational, social and psychological factors that enhance or inhibit the participation of *all* students in the study of mathematics and science.



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- ✓ Does not affect your regular phone service, or any features you may be utilizing
- ✓ Family & Friends can join too!

\* Call 1-800-665-5691 for full rate details



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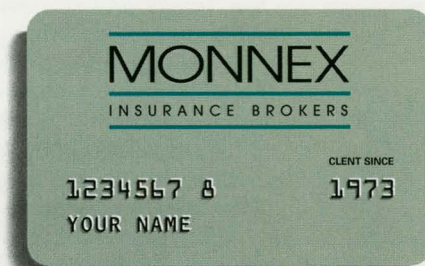
This smile tells the story. For the past two years in monthly surveys, 97% of our clients said they were *satisfied* or *more than satisfied* with our services. And year after year, 92% renew their policies - a significantly higher rate than the industry norm.

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