

Northwestern | SCHOOL OF COMMUNICATION

Dialogue

summer 2016



Calendar of events

**Johnny Mercer Foundation
Songwriters in Concert**
June 25
Josephine Louis Theater

**Hair: The American Tribal
Love-Rock Musical**
*Book and lyrics by James Rado
and Gerome Ragni*
Music by Galt MacDermot
DIRECTED BY MATT HAWKINS
July 15–31
Ethel M. Barber Theater

Elephant & Piggie's "We Are in a Play!"
Book and lyrics by Mo Willems
Music by Deborah Wicks La Puma
PRESENTED BY IMAGINE U
DIRECTED BY LAUREN SHOUSE
July 30–August 7
Ethel M. Barber Theater

**Stage on Screen:
National Theatre Live's Encore Series**
One Man, Two Guvnors
August 2
Ethel M. Barber Theater

**Stage on Screen:
National Theatre Live's Encore Series**
Hamlet
August 3
Ethel M. Barber Theater

**Stage on Screen:
National Theatre Live's Encore Series**
A View from the Bridge
September 21
Ethel M. Barber Theater

**Stage on Screen:
National Theatre Live's Encore Series**
Frankenstein
October 26
Ethel M. Barber Theater

**Stage on Screen:
National Theatre Live's Encore Series**
War Horse
December 7
Ethel M. Barber Theater

Visit www.communication.northwestern.edu/wirtz for more information and tickets.

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Prolific and acclaimed documentary filmmaker **Frederick Wiseman** visited campus April 18 as the 2016 Hoffman Professor for Documentary Media. Wiseman screened his 40th film, *In Jackson Heights*, at the Mary and Leigh Block Museum and followed it with a lively Q&A hosted by **Debra Tolchinsky**, director of the MFA program in documentary media. For *In Jackson Heights*, Wiseman and his small crew shot 140 hours of footage and whittled it down to a three-hour examination of a diverse neighborhood in Queens, New York, where over 150 languages are spoken. The rapt audience peppered Wiseman with questions about his process. Asked how he was able to get access to and permission from such a large pool of subjects, he wondered if perhaps it was indifference or vanity, "or it could be that they're pleased that somebody is sufficiently interested in their lives." An honor indeed when that somebody is Frederick Wiseman.

On the cover: Education City, home of Northwestern University in Qatar

Message from the dean



The winter 2016 issue of *Dialogue* focused on how Northwestern's *We Will* campaign has both inspired and provided resources for School of Communication scholarship and creative activities, improvements in the student experience, a stronger Northwestern community, and engagement with the world beyond our three campuses. In my dean's message, I mentioned that we are now launching a set of significant new initiatives that will take the school even further in its goal of being—and being recognized as—the premier venue in the world for studies in the communication arts and sciences. We have expressed those three initiatives in a single imperative: innovation everywhere, computation everywhere, and Northwestern everywhere. This issue

of *Dialogue* and the two to follow will present our plans for achieving these goals.

This issue lays out our strategy for making Northwestern even more ubiquitous in the new global ecology of creative industries as well as the community of artists, cultural organizations, and academic disciplines that supports it. We are fortunate to have built a superb foundation in our strong alumni communities; in our increasingly international faculty and their connections and perspectives; in the partnerships we are developing with cultural institutions, academic programs, and entertainment companies around the world; and in the new global learning opportunities we have developed for our students. You will have a chance to read more about this foundation in the stories to follow.

In the coming months we will be working even harder to recruit international students, faculty, and partners and to connect them with our friends and alumni around the world. As this initiative unfolds, we hope to come back to our community and report that

- the percentage of international faculty has increased, and all our faculty are achieving greater visibility and impact outside the United States;
- the percentage of international students in our undergraduate, professional, and doctoral programs has increased, along with student placement in positions outside the United States;
- our global communities of alumni in the creative industries, health professions, and education are more visible and fully networked with each other and with existing alumni networks such as the Northwestern University Entertainment Alliances; and
- this globally productive network has helped us reshape our curricula at every level to create a genuinely global program in the communication arts and sciences, both in perspective and in practice.

As I promised when Northwestern kicked off its campaign in 2011, I intend to be present for each campaign event and hope to see as many of our alumni as possible over the course of the campaign. These conversations will provide me with opportunities to collect your ideas about how best to promote Northwestern everywhere and to realize our goals. I look forward to hearing from you.

A handwritten signature in purple ink that reads "Barbara J. O'Keefe". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Barbara J. O'Keefe
Dean, School of Communication
Start a dialogue: dialogue@northwestern.edu

Treyvon Thomas, then a first-year theatre major and global health minor, with children during his spring 2015 South Africa trip, offered through the Office of International Program Development. Trip participants study public health and development issues and policies in the context of the South African political landscape. IPD is one of the many outlets for international study and immersion available to Northwestern students.



A young girl with short dark hair, wearing a vibrant purple dress with gold accents, stands in front of a thatched roof structure. The background is dark and textured, suggesting an outdoor setting at dusk or night. The overall mood is contemplative and global.

THE GLOBAL STUDENT EXPERIENCE

School of Communication students are branching out in greater numbers to study cultures and lands far beyond the classroom. A commitment to global engagement, as outlined in Northwestern's We Will campaign, is essential to creating future leaders who solve problems and connect across divides with issues and institutions. Through the expansive and inclusive Study Abroad program, funding and outreach made possible by generous donors, and an increasingly diverse student body, Northwestern's doors to the world have been opened wide.



this kind of work, but often the moments when I had to confront my assumptions were still surprising to me.”

Human communication

sciences major Bridgett Riverol says her experience abroad was essential to her dream of becoming a bilingual speech-language pathologist. Riverol spent three months last fall in Madrid, where she took classes and interned at a private speech clinic.

“I participated in therapy sessions with young children ages 4 to 16 and some adults,” she says. “I learned much about assessment tests and procedures with patients of different ages and observed various treatments for many disorders, such as problems swallowing, stuttering, hearing loss, and more. I was also exposed to specific therapies preferred in Spain versus the United States, which was very interesting.”

Living with a host family, Riverol was able to both practice her Spanish minor and enjoy self-discovery. “The most surprising thing was how independent I really became,” she says. “I interacted constantly with locals, learning common aspects of their lingo and many more skills that allowed me to succeed and be an advocate for myself.”

CHANGING THE WORLD

School of Communication graduate studies afford students expanded opportunities to work internationally. For instance, doctor of audiology students now take an annual trip to Peru to assist children and healthcare providers; media, technology, and society PhD candidates may conduct research at an overseas university; and the interdisciplinary PhD in theatre and drama sends a select few to study at Europe’s largest theatre archive (see page 21).

Armed with a camera and an undergraduate research grant, radio/television/film major Lena Elmeligy headed to Jordan last fall to film a documentary about the burgeoning art scene in Amman. “I filmed the movement that is taking place culturally, specifically among the younger generation,” says Elmeligy. “Something very cool was happening there, and I was proud to be able to see some of it.”

Elmeligy will return to Jordan this summer, funded by a grant facilitated by Northwestern’s Buffett Institute for Global Studies and Office of Fellowships. Elmeligy’s experience abroad—involving both personal growth and service to others—is just the sort the University seeks to foster for all students.

Theatre major Emily Baldwin also felt drawn abroad to study art through service. In the United Kingdom she researched how to create original productions for individuals with developmental differences. She had begun that research with Seesaw Theatre, a Northwestern multisensory project engaging those with autism and other developmental disabilities. London’s Oily Cart Theatre was doing groundbreaking work in this area, and Baldwin used its model as inspiration to reach differently abled children and performers.

“A main goal of my research was to look into best practices used by other artists so that I could incorporate some of their methods when I directed Seesaw’s productions this past spring,” she says. “I’d gone into the research knowing that I have a lot of room to grow, as someone neurotypical doing



Left (left to right): Lena Elmeligy in Jordan; Emily Baldwin on a study break in Ireland; Bridgett Riverol in Madrid
Below: Kate Gladstone with community members in the Dominican Republic; Leila Tayeb (second from right) in Libya

The performance studies PhD program, however, is notable in that working outside the United States is virtually a requirement—and students are expected to stay in a spot long enough to take its cultural pulse. “Our graduate program is known for its work in ethnography,” says D. Soyini

Madison, interim chair of the Department of Performance Studies. “Many of the students we accept into the program conduct field research abroad.”

Madison’s students conduct fieldwork in Vietnam, West Africa, South Africa, Colombia, the West Bank, Libya, eastern Europe, Bangladesh, India, and beyond; their projects include peace-building workshops for Palestinian activists, water democracy in West Africa, and outreach to queer Ugandan refugee settlements in South Africa. She also has a student conducting urban ethnography in Chicago through an arts-based collective and the Cook County Juvenile Detention Center.

“People say, ‘Oh, you’re just doing performance art,’” says Madison. “Yes, that is one of the dimensions where our students excel; they also excel in living across the globe, making profound contributions to communication, politics, and culture.”

Performance studies PhD candidate Leila Tayeb, born and raised in California, became interested in her father’s native

Libya because she had never met her many relatives living there. So she started visiting them—in times of relative peace. While completing her master’s degree in performance studies at New York University in 2011, the “Arab Spring” uprisings and civil war began in Libya and elsewhere. Her mission to connect suddenly became more urgent.

“I knew I had to go and talk to people about what was going on,” she says. “Thus began the project I’m still working on five years later.” That project—analyzing the role of listening practices and music as they relate to sociopolitical change—was formalized when she enrolled in the performance studies PhD program in 2012. Now living in Benghazi, she hopes to complete her dissertation and defense in 2018.

Tayeb says that in her decade of moving around regions, she feels alternately separated from and intertwined with the people around her. It’s been an interesting lesson in how perspectives shift and communities operate. But lacking a strict nationalist or religious identity can prove isolating. “At some point,” she says, “we are going to have to figure out how to be something other than nations.”

INSTITUTIONAL PATHWAYS

In January 2015 Northwestern alumna Roberta Buffett Elliott gave the University \$100 million to create the Buffett Institute for Global Studies. With the objective of solving global problems through multidisciplinary collaboration, the Buffett



Institute sponsors dozens of programs that study and address issues on an international scale. One of these is the Global Engagement Studies Institute, an undergraduate summer-or-fall study abroad initiative designed to give students rigorous, immersive, and rewarding experience with issues of health, education, empowerment, and the environment in six international locations. GESI was founded in 2007 but is now administered under the Buffett Institute umbrella.

“We prioritize the knowledge of the local community members,” says Paul Arntson, professor emeritus of communication studies and one of the program’s faculty leaders. “The students really learn to work with people who are different from them.”

Those different people include the diverse group of Northwestern and School of Communication peers taking part in the program, as well as the local organizers and denizens of villages in Uganda, Nicaragua, India, South Africa, Bolivia, and the Dominican Republic with whom they’re working. Faculty don’t accompany the students on the trips but prepare them intensely beforehand, then celebrate their accomplishments after they return to campus eight to ten weeks later. The experience is one of independence and interdependence, collaboration and creativity, and service without any sense of superiority.

“They learn to develop what we call ‘reciprocal competency,’” says Arntson. Students assist the locals, but the locals also assist the students; it’s not about “fixing” a problem or a people.

Another GESI faculty leader is Kate Baldwin, associate professor of communication studies with a joint appointment in American studies in the Weinberg College of Arts and Sciences.

She recalls that one student team, after working with a group of Dominicans to develop locally sourced and sustainable water filtration systems, began questioning the water quality of various Chicago neighborhoods.

“The kind of intellectual curiosity nourished by global engagement,” says Baldwin, “can help students appreciate important cultural differences while remaining aware of parallel structures of poverty, miseducation, and environmental abuse that affect communities throughout the world.”

Cultivating that level of appreciation for cultural differences and similarities is intrinsic to a strikingly different study abroad option at London’s British American Drama Academy. The selective, audition-based program places students among professional actors and directors in a classical theatrical setting.

Theatre major Ari Radcliffe-Greene spent his fall quarter at BADA, working long hours in unfamiliar terrain and absorbing the benefits and challenges of making theatrical art. “I learned a lot about myself as an actor,” he says. “I not only learned new tools for strengthening my presence on stage but also learned how to develop skills and technique on my own.”



Below: School of Communication students Jordan Shepherd (left) and Meredith Ford in Berlin
Right: Dominique Teoh working on a production set





Left: Ari Radcliffe-Greene in London
 Above: Linda Gates (third from right) with BADA students
 Right: Adam Pečeňa overlooking Rio de Janeiro

At times Radcliffe-Greene found the BADA program intense and trying, but that’s the point. “It’s a conservatory approach,” says Linda Gates, senior lecturer in theatre and the facilitator of Northwestern’s relationship with BADA since 2008. “They spend essentially three months working just on voice, movement, acting, text, Shakespeare.”

This can be a challenge for a student from a liberal arts theatre background with more tolerance for textual interpretation. Classical British theatre adheres to what is on the page—“the music of the language,” says Gates. “You can’t just throw words in and act around them.”

But, she adds, it works. Northwestern students return from both BADA and its related summer program as nimbler performers, with horizons broadened and minds opened in ways only possible through voyages outside their comfort zones.

INTERNATIONAL EVANSTON

Northwestern’s global mission is about sending students abroad but also welcoming students from abroad to campus. The University enrolls approximately 200 international students per year, or roughly 10 percent of each class. In each of the last several years, the School of Communication’s 300-student entering class has included up to 20 international students. Financial incentives made possible through *We Will* and annual giving have made international students’ access to Evanston easier than ever.

Communication studies major Adam Pečeňa has doubled down on his international experience—he hails from the Czech Republic but has also studied abroad in Bolivia to research multiculturalism and globalization. Pečeňa plans

to work in marketing or advertising after graduation, either in the United States or Europe.

“If you take interest, ask a lot of questions, and get to know people,” he says, “you will find an incredible amount of comparisons you can draw between the countries and cultures you already know and the one you’re immersed in.”

For Dominique Teoh, a shortage of filmmaking programs in his native Malaysia prompted a look abroad. Now he is studying film at Northwestern with the assistance of the Brian d’Arcy James Scholarship, which funds talented and deserving international students who aspire to make a difference in the communication arts.

“I’m hoping to create documentaries, so it was important that I be able to take classes in other subjects and not just learn how to operate a camera and light a scene,” says Teoh. “Northwestern has given me a lot of opportunity to explore things, from Asian American identity to philosophy, from international cinema to political science.”

Through a Summer Internship Grant sponsored by Northwestern Career Advancement, Teoh interned last year at a Malaysian documentary production house that was making a film about the country’s Rohingya refugees. He was able to meet some of those refugees and witness how art could be a driver of positive change.

“Northwestern doesn’t just prepare you for the outside world,” says Teoh. “It opens doors to it.”

—Cara Lockwood and Kerry Trotter

RESEARCH WITHOUT BORDERS



Clockwise from above: Megan Roberts is building partnerships in Sweden this year; Shayna Silverstein is writing a book on Syrian performance; Özge Samanci has written a graphic memoir about her youth in Turkey



Joel Valentin-Martinez (left) draws on international performance traditions; Henry Godinez (right) takes Northwestern theatre students to Cuba this summer

In fulfillment of a University-wide mission to engage with the world, School of Communication faculty members eagerly demonstrate the importance of seeking out international research opportunities.

Students are thus inspired by their intrepid professors—who, by exploring the world, bring the world right back to Northwestern.



Marcus Doshi (below left) designs lighting worldwide, including a memorable production in Cambodia; J.P. Sniadecki (below right) has made documentaries in China



Larissa Buchholz (left) has worked in Africa, China, and Mexico; Claudio Benzecry (right) is writing a book on Chinese shoe manufacturing



THE SONG OF SYRIA

Shayna Silverstein

Assistant Professor of Performance Studies

At a time when so many were turning their backs on the Arab world, Shayna Silverstein turned toward it. The young musician from Washington state was working for an arts nonprofit in New York City when the Twin Towers fell on 9/11. Moved by swelling anti-Muslim rhetoric, Silverstein walked into an Arab American community center in Brooklyn in hopes of building bridges to an antagonized world.

As Silverstein recalls, “It was a sociopolitical gesture on my part.” She wondered, “What is the history behind this, and how can there be other constructive, positive responses rather than defensive, military responses?”

This gesture evolved into something more expansive when she chose to go to graduate school in 2004 and then to journey to Damascus to research Syrian music. Since then Silverstein has seen the country torn asunder by war, with millions of its people displaced or dead. Once-beautiful villages she visited are under siege; once-proud artist friends now struggle to survive.

A researcher who plays ‘ud and violin, Silverstein is currently writing a book on Syrian performance. She cotaught the winter-quarter course *Translating the Arab Spring: Adapting, Devising, and Performing Crises in the Arab World* with playwright Riad Ismat, former Syrian minister of culture and current Northwestern artist in residence (see page 28). The course sifted through the Middle East’s rich and complex history to imbue students with the empathy and artistry for constructing a performance-based narrative around often tragic circumstances.

“It’s a really wonderful way to be able to process this kind of tense space that is both political and

emotional,” she says. “It’s helpful to find a conduit through teaching to talk about the current affairs of the Syrian conflict and to introduce it to students who have heard of it but aren’t following it.”

What emerges, both from their art and in their minds, is engagement with a misunderstood place. The slack tether to a faraway land is pulled taut as Northwestern students embody the spirits of the suffering. Silverstein still struggles to convey the Syrian conflict’s immediacy and particularity, but through her uniquely effective efforts, she takes us there.

THE DARING DREAMER

Özge Samanci

Assistant Professor of Radio/Television/Film

Özge Samanci’s art-based production classes always offer a subtext of support. She coaxes her students to be present, to take their work slowly, and to follow their passions. What she doesn’t often reveal to them is how she learned those lessons.

Samanci is the author and artist of the critically acclaimed graphic memoir *Dare to Disappoint* (see illustration below), which takes readers on a whimsical pen-and-ink voyage to her Turkish youth of the 1980s and ’90s. It’s a time and place likely anomalous to her students’ generation, yet Samanci familiarizes this foreign tale through the candor and charm of her wide-eyed, wild-haired journey of self-discovery.

As political nationalism, religious fundamentalism, and economic liberalism escalated in Turkey, children like Özge and her sister became pawns in a winless game. Crowded and competitive schools pushed students down rigorous, conformist paths. Her father wanted her to pursue engineering,



a poor fit for an artistic child. Instead, as a compromise, she chose to study mathematics. It backfired.

“I was really trying to please people,” she says. “I couldn’t imagine my future, and the lives we led were so limited.” Samanci needed a book not unlike her own—one that showed a way out, a path to the world just outside her ink-stained grasp.

Eventually she dared to leave Turkey for the United States, earning advanced degrees in communication studies and digital media before joining the Northwestern faculty in 2011. Her 200-plus-page *Dare to Disappoint*, which she created over the course of five years, was published by Farrar, Straus & Giroux last November. “I want them to feel that there is only *now*,” says Samanci of her readers.

Reactions have been passionate, supportive, and surprisingly diverse. Both American and Turkish media have embraced the novel, and it is to be translated into Turkish, Dutch, and Korean. Letters, emails, and online comments reveal an international network of like-minded artists, dreamers, and doers not content with their status quo—a network that she hopes will include her students.

THE ARTISTIC DIPLOMAT

Henry Godinez

Professor of Theatre

Traveling to Henry Godinez’s native Cuba has never been simple.

Aside from the hassle of venturing to a country with which the United States has maintained strict trade and travel embargoes, there’s a difficult emotional component for those who lived through the violent and deadly Cuban Revolution in the 1950s and ’60s.

“Much of my extended family and siblings grew up the way I was raised, which is to never go back to Cuba until the Castros are dead,” says Godinez. “My thinking is that if you want things to change, you have to change them; you can’t just sit back and be bitter and angry and resentful.”

Godinez, his parents, and his nine siblings fled Cuba when he was three years old. His childhood in Texas was spent pining for adventure—he wanted to be a diplomat, a forest ranger, or a secret agent—so he became an actor to do it all. Godinez



Henry Godinez (right) in the 2013 Latino Film Festival at Chicago's Goodman Theatre

eventually became a director and the resident artistic associate at Chicago’s Goodman Theatre and founded the Latino theatre company Teatro Vista, now in its 25th year. At the Goodman he connected with Cuban artists as director of its Latino Theatre Festival.

Godinez has since returned to Cuba many times, building relationships and working with theatre companies that deliver subtle, metaphorical critiques of the communist regime. This summer, with travel restrictions to the Caribbean country recently lifted, Northwestern theatre students will join him.

“It just seemed like a natural thing to do,” he says. “Because we have the connections, Northwestern has the opportunity to do something none of our peer institutions have been able to do.”

Northwestern has an existing study abroad program in Cuba, but the inclusion of theatre is new. Students (who must speak Spanish to participate) will work in Havana with Teatro Buendia, taking classes and workshops relating to *La Otra Tempestad*, the company’s celebrated interpretation of Shakespeare’s *The Tempest*. Afro-Cuban mythology, movement, and ritual infuse the production, which casts a veiled, critical eye on the Cuban Revolution. Godinez expects students to find it transformative.

“Some of the ills, some of the problems we have to tackle here can in fact be informed by the way we interact with the international community,” he says. “I do believe anytime you can get perspective, it’s a good thing. I see this work as a way to be diplomatic.”

THE WORLD UNDERFOOT

Claudio Benzecry

Associate Professor of Communication Studies

His project started with looking at the business of forecasting footwear trends. But with each step he took, Claudio Benzecry unlaced a global matrix of design, production, and migration set in motion by the mid-to-high-end shoe market.

“Every time I would go somewhere, there was another door I had the option of opening,” the Buenos Aires native says of his research and travels. So he opened those doors—and they led him straight to China.

But not the sort of Chinese manufacturing scene one might imagine. Instead, in southeastern China he found the city of Dongguan—an increasingly diverse hub of American designers, Taiwanese investors, Italian leather purveyors, and Brazilian craftspeople, all in rising competition

with such shoe-producing regions as Vietnam and Cambodia. Teams created shoe prototypes modeled after those worn by European style setters, tested them on a Chinese foot model, and amended them for Midwestern American sensibilities. Skilled workers from around the world had converged in Dongguan for a sole reason.

“It’s a pocket of China that is, interestingly enough, called an agglomeration economy,” says Benzecry. “It’s a decent life for expats and high earners, with good money, good international schools, and decent international restaurants.”

Benzecry’s painstaking research has taken him to China, Europe, and American fashion hubs several times over in preparation for his forthcoming book on the topic. It has tapped into his background in cultural analysis and sociology and has alerted him to today’s marketplace of immediacy—consumers want their goods, and they want them quickly.

“Things are more instant, but at the same time we discount the amount of work in coordinating to make things more instant,” he says. “What is the cost of doing all this?”

His students and readers will get to find out.



Objects of Claudio Benzecry’s research

THE COMMUNITY ADVOCATE

Megan Roberts

Jane Steiner Hoffman and Michael Hoffman Assistant Professor of Communication Sciences and Disorders

Megan Roberts will tell you that her global influence is minimal. But don’t be misled by semantics.

The clinician-scientist and research star is a linchpin in the Center for Audiology, Speech, Language, and Learning’s Developmental Diagnostics Team, which diagnoses autism and other developmental disabilities in children. Focusing on early intervention and parental involvement, Roberts—along with colleagues and students—visits Chicago-area homes to meet with toddlers and their caregivers. She and the team observe interactions, suggest strategies, and record outcomes—often expressly with the parents’ abilities in mind.

“When a child comes onto our caseload, we need to consider the dyad, not just the child,” she says. “Potentially, if we consider the parent, it’s easier to enable the strategies. And if that’s the case, the child gets more [therapeutic] dosage and subsequently can make more progress.”

Roberts’s success with this model is measurable. She regularly experiences breakthroughs with children and parents and has received glowing feedback from once-anxious families her team has helped. This intervention model has the potential to ripple far out into the world, and Roberts hopes her Spanish



Megan Roberts with toddler

language background may further her work's impact.

"One hundred percent of the outreach takes place in people's homes," says Roberts, who recently won the American Speech-Language-Hearing Association's Early Career Contributions in Research Award as well as the School of Communication's Clarence Simon Award for Outstanding Teaching and Mentoring.

Roberts and other communication sciences and disorders faculty, including department chair Sumit Dhar, have been traveling to Sweden to develop partnerships with a leading research institution (see page 29). She fields numerous international requests to share her research and is considering further overseas partnerships as word of her work spreads. This is in addition to her storied leadership for, and mentorship of, her Northwestern students and recent graduates.

"I feel very strongly that everyone should have access to high-quality early intervention," says Roberts. "My commitment to families is more than just my research. I'm committed to the field of empowering parents and the students who will then work with them."



A scene from *Where Elephants Weep* (2008), designed by Marcus Doshi

THE JET-SETTING DESIGNER

Marcus Doshi

Assistant Professor of Theatre

Frantically combing the Cambodian countryside for par cans and work lights was an illuminating moment for Marcus Doshi, whose career has become an extraordinary global adventure. Doshi was on assignment in Phnom Penh designing sets and lighting for one of his many overseas productions when a border dispute broke out with neighboring Thailand. A Thai lighting shop then backed out of its agreement to rent him equipment, so Doshi had to scramble. The show went on—and was a smash hit—despite the jury-rigged lights.

For Doshi, there is rarely a dull moment. "I feel like all theatre is about the community and should address the community," he says, "but we're rapidly becoming a global community."

He ought to know. Raised in Indiana, he learned a certain cultural dexterity from his Indian father and Alabaman mother. Doshi began scratching the travel itch after 9/11 when, as a recent graduate of Yale's MFA program in stage design, he found little opportunity stateside to take artistic risks. After his first overseas show, in Venice, he soon racked up frequent-flier miles lighting plays, performances, exhibitions, and festivals across Europe, Asia, the Middle East, and North America.

Now Doshi juggles designing internationally with teaching in Evanston, integrating his global art with the work he elicits from undergraduate and graduate students in Evanston. "The greatest thing about my job is that the work I do at Northwestern feeds my professional work, and the work I do professionally feeds my work at Northwestern," says Doshi. "Global engagement is critically important for an artist."

THE VIEWFINDER

J.P. Sniadecki

Assistant Professor of Radio/Television/Film

On his first voyage outside the United States, after his first trip on an airplane, 19-year-old J.P. Sniadecki found himself in the middle of student protests at the US consulate in Shanghai. The very day of his arrival in 1999, NATO forces had bombed the Chinese embassy in Belgrade, so anti-American sentiments were running perilously high. “I just told everyone I was Canadian,” jokes the Michigan native about his first day studying abroad.

Thus began the life of a multicultural shape-shifter. Now an award-winning filmmaker and anthropologist, Sniadecki began crisscrossing China on trains, first out of necessity and later out of curiosity. The rail network spanning the immense nation became a useful tool for language development, ethnographic engagement, and creative expression. In the course of completing five films and conducting fieldwork for his PhD, Sniadecki

continued to travel China’s rails, amassing images and sounds from all corners of the vast country. The footage yielded his 2014 documentary *The Iron Ministry*, which landed on dozens of international festival docket, was featured as a *New York Times* “Critics’ Pick” during a theatrical run at the Museum of Modern Art, and garnered awards and high praise from curators, writers, and fellow filmmakers. It is still being screened around the globe.

Educated at Harvard, Sniadecki has taught since fall 2015 at Northwestern, where he has turned his attention to new projects: a collaborative art installation about the US-Mexico border crossing in the Sonoran Desert; an adaptation of a tale from the classic Chinese novel *The Water Margin*; and an exploration of the circumstances leading to a fatal 2001 police standoff with two men at their Michigan campground, just 10 miles from Sniadecki’s childhood home.

“I ask students to consider the productive dialogue between the relative positions of insider and outsider and how these mutable concepts may shape their own works of media,” he says. “And while it is important to delineate cultural difference, it is equally vital to transcend boundaries and bring to the fore the cross-cultural connections that bind us in complex and revelatory ways.

“That’s what is genuinely special about Northwestern’s new MFA program in documentary media: its global scope,” he adds. “We attract and draw from an impressive international pool of students. Naturally, then, our program consistently looks beyond national borders to understand ourselves in a richly diverse world.”



Above: J.P. Sniadecki (left) with Mo Yunxuan, a subject of his film *Yumen*, and codirector and artist Huang Xiang
Right: a scene from Sniadecki’s film *People’s Park*





Willow Pastard (left) and Hayley Bullock rehearsing for 2016's Danceworks

THE DANCE LINGUIST

Joel Valentín-Martínez

Senior Lecturer in Dance; Director, Dance Program

Joel Valentín-Martínez encourages his dance students to first master the fundamentals. “By instilling a technical foundation,” he says, “we enable them to break the art form,” which leads to a greater wealth of expression. “They will learn to speak in their own language.”

Valentín-Martínez’s language was always dance. Raised in Mexico and later California’s Bay Area, he enjoyed the perks of a celebration-loving family and a public education that valued movement and the arts. In Mexico he learned folk performance traditions; in his progressive Berkeley high school it was West African dance. College took him even further. As he says, “I felt at home every time I moved rhythmically.”

That comfort came in handy when he was handpicked by choreographer Garth Fagan (see page 26) to tour internationally with Fagan’s company. Then a college sophomore, Valentín-Martínez put his studies on hold to skip across continents with the famed artist and his troupe, meeting dance luminaries, visiting museums, and taking stock of the arts on a global scale.

“It was a very nurturing environment,” he says. “In a way, I felt like I never left the university.”

Valentín-Martínez returned to academia to earn his bachelor’s degree and MFA, and today he takes care to similarly nurture his Northwestern dancers in finding their “movement vocabulary.” He pushes them to attend outside performances, seek mentors, and regard the studio as “their world.”

Their world grew larger in the spring quarter when the dance program welcomed three visiting teachers: a leader in West African dance, a South African experimentalist, and a former company dancer with New York’s Ballet Hispanico. “They kept our dancers enriched and busy,” says Valentín-Martínez. “And exhausted!”

THE ONE TO WATCH

Larissa Buchholz

Department of Communication Studies

Starting in fall 2016, an acclaimed sociologist and expert on global art trade will lend her sizable skill set to the communication studies department. “I was very excited about the Northwestern curriculum,” says Larissa Buchholz, who is currently wrapping up her stint as a junior fellow in the Harvard Society of Fellows. “It’s deliberately interdisciplinary—it has scholars with very innovative research agendas and pioneering programs.”

She specifically cites the Center for Global Culture and Communication (see page 17) and the MS program in leadership for creative enterprises, which she calls “a very exciting initiative to educate the future leaders in the creative sectors.”

Buchholz earned her PhD in sociology at Columbia University after completing her undergraduate education in her native Germany and her master’s degree at Stony Brook University. Her many accolades include a Fulbright Award, the American Sociological Association’s Outstanding Dissertation Award, and Harvard’s William F. Milton Award for her work in China, Mexico, and Africa. She is the first female sociologist to be elected to the Harvard Society of Fellows.

Buchholz’s research has explored the global art market through exhaustive fieldwork, interviews, and sociological research methods. How is value constructed? What does this mean across cultural divides? What does this say about the formation of global culture?

“I found it amazing how nowadays artists, intermediaries, and their professional networks easily operate across several continents in day-to-day life,” she says. “However, when you are dealing with global issues as a scholar, you need a lot of reflexivity; despite all the seemingly effortless border crossings, important cultural differences remain. You have to be careful that you do not simply project Western concepts onto non-Western cultures.”

Buchholz hails from Dresden in what was formerly East Germany, where outside travel was banned during the Cold War. Once the Berlin Wall fell, she booked as many international trips as she could. It’s a passion that hasn’t abated—and one she hopes to instill in her Northwestern students.

“I want to teach them to appreciate diversity, to engage with the wider world,” she says, “and to make them curious about other contemporary cultures and how to make sense of them in a common global context.”



PARTNERING AROUND THE GLOBE

School of Communication faculty are at the forefront of forging exciting global partnerships.

Research centers, exchanges, seminars, and visiting professorships have spread the Northwestern name and reputation throughout Europe, South America, the Middle East, and beyond. Students are the ultimate beneficiaries when professors return with new research, resources, and relationships built at universities worldwide. (The image above shows only a sampling of the school's new and established global partnerships.)



UNIVERSIDAD DE SAN ANDRÉS

Pablo Boczkowski, AT&T Research Professor in Communication Studies and director of the MS program in leadership for creative enterprises, forged a collaboration with his native country's Universidad de San Andrés to research media usage, production, and content. The Center for the Study of Media and Society in Argentina (known by its Spanish acronym, MESO)

was inaugurated at a conference last November that attracted leading researchers from across the country. Codirected by Boczkowski's former student and fellow Argentinian **Eugenia Mitchelstein (GC15)** (below left), the center will broaden its influence as its network of collaborators grows.



"We thought it would be interesting," says Boczkowski (above left), "to create this partnership where we do research and public outreach projects that contribute to our careers but also give back to the country in a number of ways."

First, team members want to build a large international matrix of researchers via affiliates throughout Argentina and beyond. Second, they aim to promote open dialogue through their data, which is free and available to all. Finally, they plan to work along the intersection of academia and industry; future collaborators will be both researchers and practitioners.

Previously, Boczkowski and Mitchelstein collaborated on an intensive study of global media consumption, yielding the 2013 book *The News Gap*. The pair analyzed over 50,000 online stories published by leading media in seven countries throughout the Americas and Europe. What they found was a striking divergence between the media's agenda and the interests of the

public. So Boczkowski and Mitchelstein can offer keen insights into the nature of media distribution and accessibility.

Boczkowski says that MESO will build a resource-rich trove of content, including interviews with the general public and with practitioners and providers. It will also distribute an annual report about media and cultural consumption habits and trends.

The first MESO-generated monthly media indexes—modeled on those of the Pew Research Center—are already sparking conversation among Argentinian media producers and analysts and, as Boczkowski reports, subtly shaping the dialogue about the industry. MESO recently hosted the first of many free public roundtables featuring media practitioners; its topic was the role of social media in Argentina's last presidential election.

"Northwestern is an elite institution, so I believe it has a moral commitment to make the world a better place," says Boczkowski. "Of course, if we do these things, then the benefits to Northwestern will be enormous. We will be seen as a leader in making society a better place and therefore we will be well known—and well known for the right reasons."

CENTER FOR GLOBAL CULTURE AND COMMUNICATION

Each spring nearly two dozen enthusiastic School of Communication students head to London for a week to learn from and connect with academics and professionals in communication and the creative media (see next page). The popular Global Media and Communications Seminar is cosponsored by the London School





AN EPIC(S) OPPORTUNITY

The School of Communication's annual spring break trip to the Global Media and Communications Seminar in London is one of the popular and growing programs facilitated by the school's Office of External Programs, Internships, and Career Services. Additionally, EPICS assists students in all aspects of job seeking and organizes treks to worldwide media capitals—including New York, Los Angeles, Paris, and, for an Indian Cinema Seminar, Hyderabad.

"We live in a global society," says EPICS director Heather Packo. "It is important that as educators we set students up for success as they enter the world of work." This is exactly the intent of the Global Media and Communications Seminar, a fully financed, weeklong excursion that immerses students in the global media and communications industries and connects them with alumni and other friends of the school.

Students prepare for the experience in a winter-quarter class, bonding as a group while researching the professionals and industries they will visit. It is far more than just a spring break romp. "Many students in our group have never had the financial means to travel overseas," says Neil Verma, assistant professor of radio/television/film. "It's such a joy to be able to do this again this year; it might be more meaningful in impact than anything else I do as an educator." Communication and film students return enlightened, energized, and inspired to pursue international studies and creative careers.



School of Communication students await their flight to London at Chicago's O'Hare International Airport. The 2016 Global Media and Communications Seminar included site visits to LinkedIn, BBC, Ogilvy, London's National Theatre, and other leading companies. The speaker series included notable scholars, media experts, and School of Communication alumni.



“The site visits to various creative organizations planted the idea of an international career. I still have one more year at Northwestern to figure out what I am going to do with the rest of my life, and this trip helped broaden my horizons.”

—Carolyn Betts (radio/television/film, class of 2016)

“I am a globally driven thinker and have aspirations to work abroad in the future. This trip has reinforced my desire to work internationally after having visited amazing companies like Ogilvy, Starcom MediaVest, and Working Title Films. Before going to London, I was not sure if it would be possible for me to find a job abroad, but I feel more confident now in my skills and exposure to global industries that will help me gain a competitive advantage.”

—Emelyn Barrientos (radio/television/film, class of 2016)

“Not to sound like a cliché, but it was truly an opportunity of a lifetime.”

—Jackie Marthouse (communication studies, class of 2015)

“My experiences in London have been absolutely influential as I decide the path I want my education to take at Northwestern. Over the course of five days, I learned about various media industries: their inner operations, the work culture, how they begin with simple ideas and end with projects culminating in shows, films, research, art.”

—Liam Feroli (radio/television/film, class of 2017)

of Economics and Northwestern’s Center for Global Culture and Communication, directed by communication studies professor **Dilip Gaonkar**. And now CGCC and LSE are partnering again.

“We initiated a new project to create a research exchange,” says Gaonkar, “and to explore the possibility of collaboration between LSE and Northwestern faculty members.” With fund-



ing assistance from the Buffett Institute for Global Studies (see page 5), CGCC and LSE will also organize an annual research conference, the first of which will take place in London in October.

The faculty exchange will pair two LSE and two Northwestern professors who share intellectual and research

interests. Each spring the Northwestern pair will head to London, and the following fall a new pair will host their LSE counterparts. A May 2015 conference in Evanston established the partnership’s focus: building frameworks for comparing media within social and political contexts, expanding research methodologies in an ever-changing media landscape, and relating ethically to media and our roles in shaping it.

“I involved a lot of faculty—people interested in research, in media studies, rhetorical studies, radio/television/film, and communication studies,” says Gaonkar. “So there was a considerable exchange of ideas.” The resulting program “enables different people to connect with each other rather than just say ‘do this research.’ This LSE-Northwestern initiative is basically creating an institutional collaboration between faculty.”

Ellen Wartella (see next page) and Robert Hariman were the inaugural Northwestern faculty in London this spring; Jeremy Birnholtz and Aaron Shaw will host London faculty in Evanston this fall. All are from the Department of Communication Studies.

AMSTERDAM SCHOOL OF COMMUNICATION RESEARCH

In 2012 communication studies associate professor Jim Webster traveled to the Netherlands’ Amsterdam School of Communication Research to accept an award for an article he had written. His ASCoR visit and subsequent conversations with faculty sparked the idea of an ongoing collaboration between Northwestern and this leading European institution.



Ellen Wartella, the Sheikh Hamad bin Khalifa Al-Thani Professor of Communication and chair of the Department of Communication Studies, took over the planning in 2014 because her expertise in youth and media meshes well with ASCoR's



focus. Collaboration with universities “whose strengths mirror our strengths” may show similarities in research pursuits, says Wartella, but also variations in outcomes. ASCoR's research into children's media use has yielded largely positive outcomes, whereas Wartella's research points to the opposite.

“Media coverage of youth concerns is different in different parts of the world,” says Wartella. “It's useful for our students to understand that difference in perspective.”

The Northwestern-ASCoR relationship is on the ascent. Wartella returned earlier this year from a trip to Amsterdam, where she began planning a preconvention workshop about youth media research for the 2017 International Communication Association meeting in San Diego. The continued partnership will pave the way not only for faculty exchanges like those of CGCC but also for student exchanges. One of Wartella's doctoral students has been working on his dissertation at ASCoR, perhaps a model of what's possible for like-minded Northwestern students.

“That broadens people's perspectives; you ask different questions when you see the world from different eyes,” says Wartella. “This strikes me as just the start of what will be multiple relationships that I hope will grow over time. We have to offer those opportunities, not just to our faculty but to our students as well.”

PRAGUE, CZECH REPUBLIC

The magical thousand-year-old city of Prague has one of Europe's most vibrant art scenes—and now enjoys multiple relationships with School of Communication faculty artists. The famed Prague Quadrennial—the massive, spectacular showcase of the world's best in performance design—has been a popular draw over the last decade for students traveling to Prague with Mary Zimmerman, the Jaharis Family Foundation Professor in Performance Studies. More recent partnerships with the Prague Film School and the Prague Shakespeare Company will ensure that more students will experience the rich artistic resources of the Czech capital, and more often.

This summer the first cohort of Northwestern theatre students will get to experience the Bard in Prague. “It's an intensive program,” says **Linda Gates**, a senior lecturer in theatre and the steward for the Prague Shakespeare Company partnership. “They will have classes every day and rehearsals every night.” The monthlong excursion to the English-speaking troupe will culminate in a performance featuring the visiting Northwestern undergraduates alongside students from other universities.

The students will return with a new understanding of collaboration and artistic expression—which are also at the heart of the school's recently developed relationship with the Prague Film School. “What we must do for students is expose them to a variety of models of filmmaking,” says **David Tolchinsky**, chair of the Department of Radio/Television/Film and director





of the MFA program in writing for the screen and stage. He says that in Prague, “it’s a whole different way of creating.”

Tolchinsky (left) was approached by the Prague Film School about establishing a relationship, and he didn’t take long to consider it. In addition to its ample

supplies of moviemaking talent and breathtaking surroundings, the school has an innovative program for aspiring screen actors—which in many respects inspired the School of Communication’s Acting for the Screen module.

Northwestern has yet to send its first students to the school, but Tolchinsky expects that when they arrive they’ll be delighted. “In terms of filmmaking,” he says, “there’s no place you’d rather film.”

UNIVERSITY OF COLOGNE

A baroque castle on the outskirts of Cologne, Germany, houses Europe’s largest theatrical archive: hundreds of thousands of photographs, manuscripts, and production documents. This August, for the fourth time, it will welcome School of Communication students to a summer institute cosponsored by Northwestern and the University of Cologne.

Tracy C. Davis, the Ethel M. Barber Professor in Performing Arts in the Department of Theatre, is codirector of the Summer Institute in Cologne, a multidisciplinary set of graduate-level seminars that are jointly led by Northwestern and Cologne faculty members. Themes vary each year; this

summer’s is “In Situ” (in place). Davis will offer her theatre historiography seminar, and radio/television/film associate professor Jacob Smith, director of the new MA program in sound arts and industries, will return to Cologne for his third consecutive summer to lead the seminar in sound studies.



“When Jacob started developing momentum for sound studies at Northwestern, we wanted to make sure it could become part of the Summer Institute. It is a great way for Northwestern to establish a European link in this exciting field,” says Davis. “We hope to see a lot of synergy develop on that topic.”



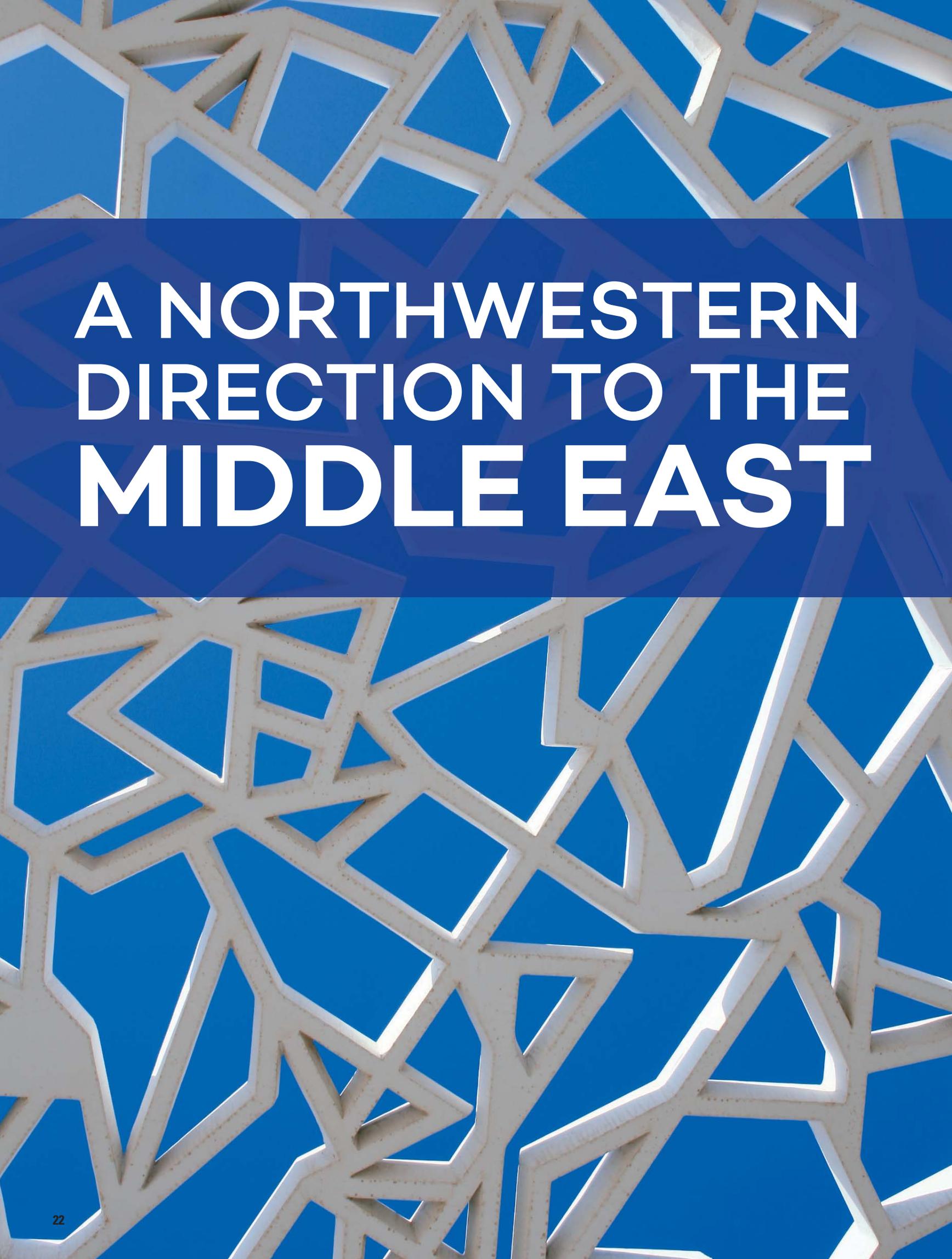
The collaboration began when Davis met Peter Marx, the archives’ director and a University of Cologne professor. He hoped to make the collections better known by creating a partnership with an interdisciplinary theatre program—which, as Davis points out, aptly describes Northwestern’s doctoral program.

This August, 22 graduate students from the School of Communication, Bienen School of Music, and Weinberg College of Arts and Sciences will spend 12 days at the Summer Institute with Davis, Smith, and two other Northwestern professors. Additionally, as a recipient of the Alexander von Humboldt Research Award, Davis was in residence at the university spring quarter and will return to Cologne for one quarter each of the next two years.

“I would really like to see this become the foundation for various kinds of research collaborations and events between the two institutions,” says Davis.

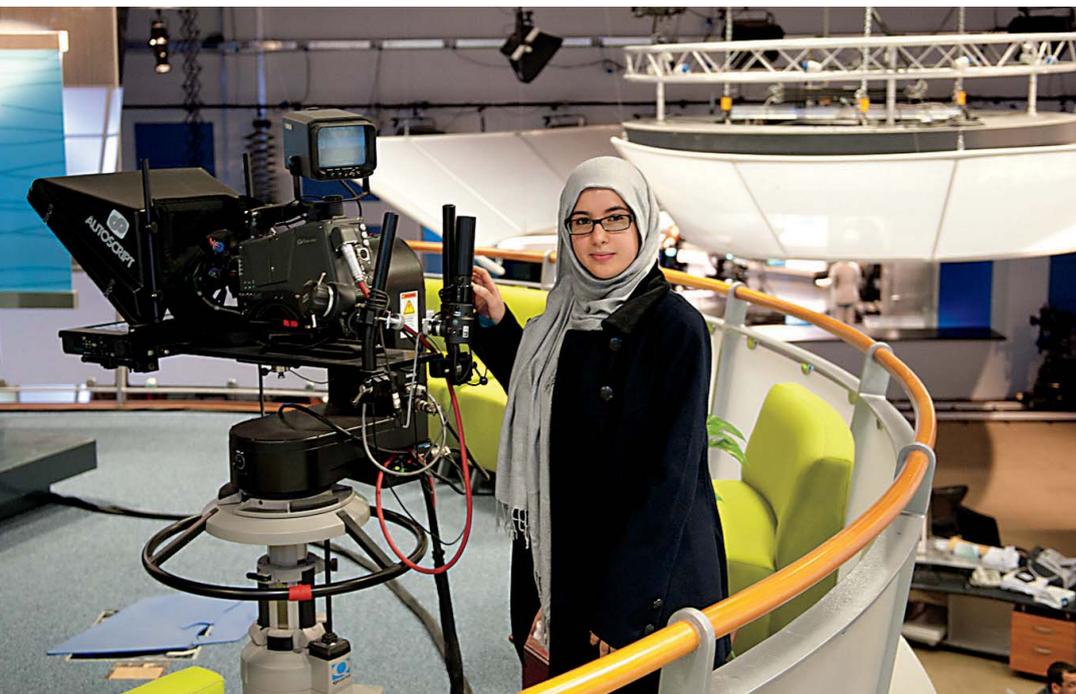
If the School of Communication’s history of global partnerships is any indication, it will.

—Mark Wolleemann and Kerry Trotter



A NORTHWESTERN DIRECTION TO THE MIDDLE EAST

NORTHWESTERN'S SATELLITE CAMPUS IN DOHA, QATAR, was inaugurated in 2008 to tap into the region's emerging reputation as a hub of higher education. Today it's already leading the charge.



Qatar will remain home to Northwestern's Middle East campus for at least the next decade. Through a recent contract extension with the nonprofit Qatar Foundation, which funds much of the country's educational growth, NU-Q will be educating students into the 2027–28 school year and, one hopes, beyond. And within a few years, the school will have a new state-of-the-art facility (see page 25) situated in the heart of Education City, the 2,500-acre swath of Doha that's home to campuses of some of the world's leading universities.

Why Qatar? The peaceful peninsular country jutting into the Persian Gulf has emerged as an educational hotbed, inviting colleges in the United States and elsewhere to set up shop to engage an untapped populace. Northwestern's stellar programs in the School of Communication and the Medill School of Journalism, Media, Integrated Marketing Communications were a natural fit for a student body and region seeking media and arts education.

"Working with the Medill School to transport and establish our curriculum in Doha has transformed our entire school," says School of Communication dean Barbara O'Keefe. "We had to imagine how our content and teaching methods could provide value to a very different culture, with entirely distinct

kinds of communication and arts industries and institutions. We were successful in doing so—and it changed us irrevocably, giving us new teaching models like our modular curriculum, new artistic and research goals, and new perspectives on how our instruction can build globally relevant competencies. It has advanced the school and Northwestern in more ways than I can enumerate."

THE REACH

Today NU-Q boasts an undergraduate population of 196 students hailing from 31 countries, including France, New Zealand, Sudan, Canada, Iraq, and Pakistan. In 2015, female students outnumbered males nearly three to one, with 107 students in communication (graduating with a major in media industries and technologies) and 89 in journalism. The 323 applications received in 2015 were up 42 percent compared with 2009, and projections are growing. Of the approximately 200 alumni, some have pursued graduate studies at some of the world's most prestigious universities, and others have found careers with major film and television outlets across the region.

Omer Mohammad (C12) was among the first cohort of NU-Q graduates. Now working at the National Museum of Qatar,



he is studying at the Qatar campus of University College London to earn his master's degree in museum and gallery practice. He calls his time at NU-Q "a blessing."

"NU-Q has been able to show the campus, and the country, that it is a force to be reckoned with," he says. "Its students' and graduates' work is just as necessary to the health of society as Cornell with its doctors, Texas A&M with its engineers, and so on."

Communication students are presenting papers at academic conferences, winning awards at international film festivals, and airing their work on major broadcast channels. Strategic partnerships with media experts have yielded a student-alumni film festival, internships, talks by high-profile speakers, and master classes by industry leaders. The curriculum mirrors that of the home campus, emphasizing preparation for creative careers and responsible global engagement. Recent courses include Market Research on Mobile-Based Digital Education Tools and Empowering Women through Feminist Media Production and Criticism.

Students are "incredibly earnest, eager, and enthusiastic about their learning and the opportunity to immerse themselves in an American-style college environment," says associate professor Scott Curtis, director of the diverse NU-Q communication program. "That's what I love most about teaching here. Not only is the teaching even more intense and rewarding, but I learn about new areas of global mediamaking every day."

This emphasis on experiential learning is reinforced through campus exchanges, which take interested NU-Q students to Evanston and vice versa for two-quarter stretches or shorter spring break trips. "I'm proudest of our cross-campus

travel," says Erin Libby, manager of the Evanston-based Qatar Support Office, which assists with faculty relocation, campus visits, student travel, textbook ordering, and more. "I've watched six cycles of exchange students come to Evanston, and overwhelmingly they have had a positive experience."

Omer Mohammad calls his time in Evanston necessary for developing school spirit and a sense of belonging. The Qatar campus has its own traditions and character, but he says the Evanston experience is "just not something you can replicate or get anywhere else."

Communication major Jemina Legaspi came to Evanston as a Qatar exchange student in early 2016 to take radio/television/film classes and pursue a minor in theatre. "As an individual who grew up in the Middle East, I've found that this experience helped me see the world with a different lens," says Legaspi. "Every day I learn new things from people I have met here, things I would've never known about, things that would've never been brought up back home."

The practice of sending Evanston students to Qatar is much newer—and rarer. "We're glad to see that cross-campus connections are increasing year after year," says Libby, "but we want to expand that aspect."

THE IMPACT

NU-Q's strategic vision has fostered the development of a world-class faculty, curriculum expansion, an institutional research program, and expert thought leadership, "all aimed



to benefit the University at large,” says NU-Q dean and CEO Everett E. Dennis.

NU-Q’s highly regarded media research arm releases regular and widely circulated reports on the trends and uses of media, both traditional and digital, in the Middle East—such as a recent study charting concern about online government surveillance. Students and faculty are heavily involved in grant-funded research projects and attend the Qatar Foundation Annual Research Conference, last held in March.

“The research opportunities here are amazing, and the institutional support is great,” says communication studies senior lecturer Susan Dun, who has been with NU-Q since 2008. “The opportunity to internationalize is good for the University so that we can continue to be a leader in an increasingly global society.”

And the student body, though comparatively small, is provided with unmatched resources for developing the leadership skills emblematic of Northwestern alumni. “One of my favorite things about the institution is the support we receive from the University before, during, and after graduation,” says junior NU-Q communication student Valeria Marinova. “There are so many programs set up to aid us in finding jobs, reaching out, and beginning our lives as adults.” Those programs and resources—which include service trips, industry partnerships, forums and symposiums, and a healthy student social scene—will eventually include graduate programs similar to offerings on the Evanston campus.

NEW HOME FOR NU-Q

Northwestern’s footprint in Education City will soon be notably larger—and more dynamic. A state-of-the-art 400,000-square-foot facility containing theaters, studios, classrooms, a library and lifelong learning center, and a media museum is set to open in January. Currently NU-Q shares space in Carnegie Mellon’s Doha building; Northwestern’s new facility will be exclusively its own. The space will provide the Qatar campus with “one of the most modern media-school buildings in the world,” says Nanci Martin, NU-Q’s director of strategic media and marketing. The space will host events, activities, and programs for students and the general public; many will center around the museum, to be called the Media Majlis at NU-Q. The building was designed by American architect Antoine Predock.

Within a decade, says Dennis, “we ought to be a well-established school with global distinction that is known not only for its students, faculty, and programs but also as a champion of freedom of expression that has a demonstrable impact in Qatar and the region.”

Studying South Asia through sound

A new initiative from the School of Communication and departmental partners across the University is working to bridge the worlds of sound studies and South Asian studies. The “Sounds of South Asia” visiting speaker series kicked off early in the 2015–16 academic year to benefit scholars and students striving to understand South Asian cultures through “fresh ears.”

“The ‘Sounds of South Asia’ series has been a terrific opportunity to bring together scholars from different disciplinary backgrounds and to start a global dialogue among academics, musicians, and sound artists,” says Jacob Smith, associate professor of radio/television/film and director of the new MA program in sound arts and industries.

The yearlong initiative was organized and sponsored by the School of Communication and the Department of Asian Languages and Cultures in the Weinberg College of Arts and Sciences. “Sounds of South Asia” brought two visiting speakers to campus each quarter to expand the scope of global studies for Northwestern’s innovative and growing sound studies program. This spring the series welcomed influential Pakistani singer-songwriter-activists Ali Aftab Saeed (below) and Saad Sultan, who made recordings in the school’s new state-of-the-art soundstage, gave an interview for a podcast by sound students and faculty, and performed in Evanston and Chicago.

The initiative seeks to develop the global dimension of sound studies, broadening the discipline’s attention beyond the history and cultures of Western societies. At the same time, the series encourages scholarship on the sonic dimensions of South Asian performance, public culture, and media culture.



“You have to know what’s happening in the world”

Billed as “a conversation,” dance visionary Garth Fagan’s February appearance at Northwestern’s Josephine Louis Theater encompassed an overview of his life in dance, a sermonette on creativity, and a plea for artistic commitment.

Cosponsored by the Department of Theatre and the Black Arts Initiative, the event was moderated by Fagan’s longtime friend Bonnie Brooks, associate professor of dance at Columbia College Chicago. In her introduction, Brooks cited Fagan’s numerous awards (including a Tony), his many and varied works (more than 70), his birthplace (Kingston, Jamaica), and his journey to dance, which included a stint studying psychology at Wayne State University.

Of course he didn’t become a psychologist. “But I’m sure you used those skills,” Brooks joked. “With dancers,” Fagan responded with devilish enthusiasm. “Yes, yes, yes.”

Now 76, Fagan has been called a trailblazer and a risk taker throughout his career. He worked at several dance companies in Detroit in his 20s and then in 1970 moved to Rochester, New York, where he formed his first company, now called Garth Fagan Dance. There over the past 45 years he has created utterly original work leading to rich collaborations—such as *Griot New York* with composer Wynton Marsalis—and worldwide acclaim, notably for choreographing Broadway’s *The Lion King*.

Fagan contends that the best dancers are those who are alive to their surrounding culture. “Intelligent dancers who are aware of what’s happening—they make the best dancers to me,” he said. “You can’t stay focused only on dance. You have to know what’s happening in the world.”

Fagan encouraged the roughly 50 students in attendance to leap for the stars. “It’s such a delicious feeling to be out there flying and not worrying about where you’re going to land,” he said. “Where else can you get that feeling? Standing still? No! And that’s what’s good about dance.”

Through one of his apprentices, Fagan also assisted in the choreography of this year’s Danceworks, the School of Communication dance program’s annual showcase.

—Mark Wollemann

Costuming 100 characters

The critically acclaimed world-premiere adaptation of Roberto Bolaño's novel *2666* at Chicago's Goodman Theatre was, in a word, impressive. The five-part, 900-page novel skips across the globe through eras and places, grappling with great tragedy. The stage adaptation by Robert Falls and Seth Bockley clocked in at over three hours, a modest length compared with the sprawling novel. The production featured nearly 100 characters played by an ensemble of 14 actors (including Henry Godinez, see page 11)—all costumed by the incomparable Ana Kuzmanic, associate professor of theatre.

"My main concern was to keep clarity in the design so the audience could follow the story," says Kuzmanic, who pored over the novel as her primary source material. "To achieve this, I carefully curated the color palette and individual silhouettes."

Other plays might call for a more cohesive design, she says, but this play's leaps in time and location demanded five different aesthetics. Part 4, for example, was rooted in reality and needed to be "minimally intrusive," while Part 5 required outlandish, magical costumes that left the audience with "no doubts that they were in a fairy tale."

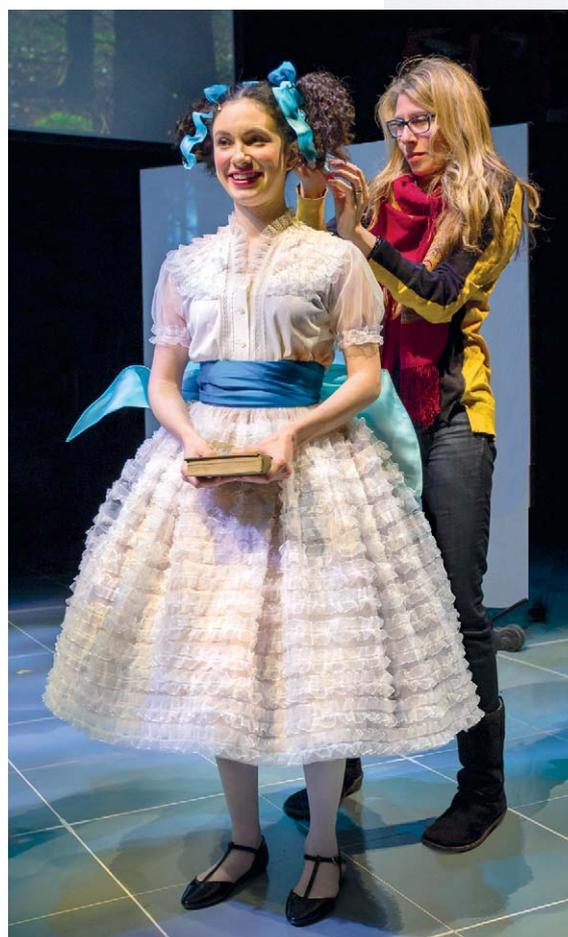
"Through this process I fell in love with Bolaño's writing," she says. "He uses repetition and the motif of coincidence to create stories within stories and characters that seem familiar even when they appear for the first time." Kuzmanic strived to convey this with subliminal repetition of colors, patterns, and silhouettes full of "hidden coincidences"—a process she describes as "thrilling."

Kuzmanic earned her undergraduate degree in her hometown of Belgrade, Serbia (then Yugoslavia), before voyaging to Northwestern for her MFA and an eventual faculty position. Her award-winning work has been seen around the world. Next she will design costumes for *Treasure Island*—adapted by Mary Zimmerman, the Jaharis Family Foundation Professor of Performance Studies—at Berkeley Repertory Theatre; Ayad Akhtar's *Disgraced* at the Guthrie Theatre in Minneapolis; Leonard Bernstein's *Wonderful Town*, directed by Zimmerman at the Goodman; and a reimagining of Disney's *Beauty and the Beast*.

Event focuses on childhood deafness

Faculty in the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders partnered with state and community organizations to host a one-day educational program on February 26 for parents of children with hearing loss and the professionals who serve them. Coinciding with the annual celebration of Early Hearing Detection and Intervention in Illinois, "Navigating Services for Children with Hearing Loss: An IL EHDI Event" was cosponsored by the Knowles Hearing Center, the Illinois EHDI program, and the parent-professional state coalition Choices for Parents. It was

Below: Ana Kuzmanic putting the finishing touches on the *2666* costume for the character Lotte, played by Alejandra Escalante
Right: Kuzmanic's rendering of the same costume



attended by parents, early intervention providers, audiologists, representatives from family service agencies, and graduate students in Northwestern's doctor of audiology program. The keynote speaker, Jill Stark, is a deaf parent whose family will be featured in the new documentary *Louder Than Words*. She spoke about her journey with deafness as well as her experiences as a parent of children with hearing loss. During the lunchtime program, community parents and professionals were honored for their recent contributions to the field.



Ismat teaches understanding through the arts

School of Communication artist in residence Riad Ismat knows the toll of war all too well.

A writer, critic, and Damascus native, the former Syrian minister of culture left his post, and his country, in 2012—less than two years after he took the position. “Due to the escalation of violence between the authorities and the opposition in cracking down on an uprising by using excessive force,” he says, “I found myself unable to fulfill my duties, and both my vision and my mission were in jeopardy.”

His mission was one of tolerance and unity. As Syria’s culture minister, he had organized three minifestivals celebrating the performing arts of various ethnic minorities: Assyrians, Armenians, Charkas, Kurds, and more. He had studied in the United Kingdom and was proud that his education could bridge the divide between Western and Levant cultures. A prolific writer whose plays, novelettes, and short stories were critical of totalitarianism and sectarianism, he reached a point where he felt neither heard nor safe in Syria.

After leaving his home for Paris, Ismat came to Northwestern as a researcher with the help of New York’s Institute of International Education. He then taught at Naperville’s North Central College before returning to the School of Communication in 2015 as the first in a series of artists in residence from conflict zones, sponsored by the school to collaborate and interact with faculty and students in creating art and raising awareness.

“I had the most rewarding experience of coteaching with my colleague Shayna Silverstein,” he says of the performance studies course *Translating the Arab Spring* (see page 10). “We had a wonderful group of talented students.”

Ismat hopes to show students the complexity and nuance of the Syrian crisis—and he believes that imparting these messages through art can have a greater impact than headlines. “When people watch a play or a film on the tragedy of someone who became the collateral damage of such a civil war, they will sympathize and feel urged to do something,” he says. “This is the

true role of arts and literature, which I aim to accomplish through a series of writings.”

In spring quarter Ismat taught *Political Drama between Stage and Screen*, a radio/television/film course focused on screenwriting. He found it gratifying to help cultivate the impressive talents of students showing promise of professional success.

Ismat is currently finishing the third novel of a trilogy while working on a non-fiction book about famous Arab writers who long ago predicted the dangers of the Arab Spring. The Syrian crisis has also inspired several of his plays.

Syria’s civil war was sparked by the unrest caused by the Arab Spring uprisings of 2011. Since then, half of the country’s population has been killed or displaced: 470,000 people have died, and more than 4.8 million refugees have fled to neighboring countries. Within Syria an estimated 13.5 million people are in need of aid. *(Refugee data is drawn from the United Nations and the Syrian Center for Policy Research.)*



A Russian tradition revived

A Russian puppetry tradition hundreds of years old enjoyed a recent revival on the Northwestern campus. In February, Moscow's Vagrant Booth Theatre, led by Alexander Gref and Elena Slonimskaya, performed *The Death of King Herod* for audiences and classes. Their Eastern European puppetry style—*vertep*—centers on folk nativity tales.

"I was absolutely astonished by their work," says Dassia Posner, assistant professor of theatre and Slavic languages and literatures, who became familiar with the team while researching puppetry in Russia as a graduate student. "They are funny, they are versatile, they understand the power of very simple things."

Simple, yes, until an audience watches the puppets lighting the candles that illuminate the show—an artful trick that left Posner's students with mouths agape. "They prove that ancient forms and ideas and people of the past are relevant in the present world," she says. "Why limit yourself to what people are doing right now when there is a whole history to be mined?"

Vertep, and its more slapsticky cousin *petrushka*, were at the height of popularity in the 19th century but died out during the Soviet era. Thanks to artists such as Vagrant Booth, founded in 1989, the tradition has been reborn. Posner brought Gref and Slonimskaya to Northwestern with sponsorship from the Alumnae of Northwestern, the Alice Kaplan Institute for the Humanities, and the Department of Theatre. While on campus the duo visited six classes, delivered two lecture-demonstrations (translated by Posner), and performed two shows at Vail Chapel.

Reporting that audiences were enraptured, Posner adds, "There are so many more profound ways to communicate than through words."



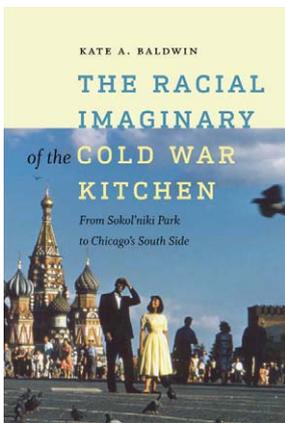
Faculty and students at Steppenwolf

The spring production of *Mary Page Marlowe* at Chicago's Steppenwolf Theatre received rave reviews from the *New York Times*, *Chicago Tribune*, *Chicago Sun-Times*, and more. Written by Tony award-winning playwright Tracy Letts (*August: Osage County*), the show boasted considerable School of Communication talent, including direction by **Anna Shapiro**, the Marjorie Hoffman Hagan, Class of 1934, Professor of Theatre, as well as costume, scenic, and lighting design by faculty members **Linda Roethke**, **Todd Rosenthal**, and **Marcus Doshi**, respectively. In addition, lecturer and recently named ensemble member **Sandra Marquez** and alumnae **Annie Munch (C12)** and **Madeline Weinstein (C14)** played featured roles.



Swedish symposium

Tina Grieco-Calub, **Pam Souza**, **Megan Roberts**, and chair **Sumit Dhar** of the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders traveled to Stockholm's Karolinska University Hospital in April to give presentations at a symposium on hearing across the lifespan. Additionally, they and their Swedish counterparts discussed opportunities for future faculty research collaborations and student exchanges.



Kate Baldwin (PhD, Yale University) was a featured speaker for the Post-45 Conference at the University of Iowa in November and spoke on Russian Modernism and the Cold War at the University of Illinois at Chicago in April. Her recently published writings include the book *The Racial Imaginary of the Cold War Kitchen: From Sokol'niki Park to Chicago's South Side* (part of Re-Mapping the Transnational: A Dartmouth Series in American Studies) and articles in *American Literary History*, *Quartz*, the *Journal of American History*, and the *Los Angeles Review of Books*.

In May, **Claudio Benzecri** (PhD, New York University) was awarded the Konex Prize for Humanities, ranking him as one of the 100 most influential and outstanding Argentines in the humanities and social sciences of the last decade. Benzecri was among five sociologists to receive the honor. The Konex Foundation, which awards the prize, promotes and stimulates cultural, intellectual, scientific, and artistic work in Argentina.

Thomas Bradshaw (MFA, Brooklyn College) won critical acclaim for his political comedy *Carlyle*, which ran at Chicago's Goodman Theatre this spring. The *New York Times* called the playwright "fearless" in praising his "brash,

button-pushing" play, and the *Chicago Tribune* hailed it as a "fresh night of theatre that takes some genuine risks."

Tracy C. Davis (PhD, University of Warwick) spent spring quarter at the University of Cologne as a recipient of the Alexander von Humboldt Research Award.

Amanda Dehnert (MFA, Trinity Rep Conservatory) directed the Somewhere Project's March production of *West Side Story* at the Knockdown Center in Queens, New York. The show was selected as a Critics' Pick by the *New York Times*, which called it a "wonderfully energized, energizing production."

Zayd Dorn (MFA, New York University) was featured in a full *New York Times* write-up on Playwrights Horizons' 2016–17 season, which includes his new play *The Profane*. The Los Angeles production of Dorn's play *Reborn* was named the top production of 2015 by the *Huffington Post* and was nominated for LA's Robby Awards for Best Production and Best Playwright. New productions of *Reborn* are scheduled for Florida, Panama, and (later this year) Brazil. The screen rights were optioned by Sobini Films, and Dorn is currently in negotiations to write the screenplay.

Marcus Doshi (MFA, Yale University) has designed lighting for seven shows since November, including a double bill of the operas *Der Kaiser von Atlantis* (for which he also designed the set) and *Les Mamelles de Tirésias* for the Juilliard School and *The Cocoanuts* at Minneapolis's Guthrie Theater. *Opera News* called his design work for *La Callisto* at Juilliard "miracles of economy and imagination."



Cindy Gold in *Mothers and Sons*

Shawn Douglass (MFA, University of Missouri–Kansas City) played the title role in the David Hare adaptation of Brecht's *The Life of Galileo* with Chicago's Remy Bumpo Theatre Company, where he is an artistic associate.

Soups, Stews, and Casseroles: 1976 by **Rebecca Gilman** (MFA, University of Iowa) opened this spring at Chicago's Goodman Theatre.

Cindy Gold (MFA, Alabama Shakespeare Festival) recently appeared at Northlight Theatre in the Midwest premiere of the Tony-nominated play *Mothers and Sons*, directed by Steve Scott. Elsewhere in the Chicago area, she will be seen this summer at Drury Lane Oakbrook in *Deathtrap*, directed by Bill

Osetek. With **Spencer Parsons** of radio/television/film, she continues to develop the new Acting for the Screen module; its first class graduated in June.

Eszter Hargittai (PhD, Princeton University) was recently honored with the Public Sociology Award by the Communication and Information Technology and Media Sociology section of the American Sociological Association. The award recognizes "the dissemination of knowledge that advances public understanding or engagement with the sociology of communication, information technology, or media." Her book *Digital Research Confidential: The Secrets of Studying Behavior Online* was recently published by MIT Press.



Shawn Douglass in *The Life of Galileo*



A still from Ines Sommer's documentary *Seasons of Change on Henry's Farm*

Robert Hariman (PhD, University of Minnesota) coedited the recently published essay collection *Culture, Catastrophe, and Rhetoric* (Berghahn Books).

Nina Kraus (PhD, Northwestern University) presented talks at special events by the Chicago Symphony Orchestra and the San Diego Symphony Orchestra, enlisting the help of musicians to demonstrate how hearing complex musical sounds shapes and enhances understanding of auditory processing.

Viorica Marian (PhD, Cornell University) gave an invited talk at the Chinese University of Hong Kong and was a keynote speaker at the International Symposium on Cognition and Neuroscience in Singapore. She was also featured on a Women in Cognitive Science panel at the Psychonomic Society Meeting and a panel for women faculty on navigating tenure at Northwestern.

Sandra Marquez (MFA, University of Illinois at Urbana-Champaign) was named an ensemble member at Chicago's Steppenwolf Theatre.

Hamid Naficy (PhD, UCLA) has given seven keynote addresses and invited lectures internationally in the last year. These include "Rising from the Ashes: Iranian Art-House Cinema" at the University of Delaware and "Iranian Postrevolution Cinema: From Iconoclasm to Global Cinema" and "Iran's Mediatic Public Diplomacy with the West—War by Other Means," both at the University of Southern California. His Persian translation of *A Social History of Iranian Cinema, Volume 1: The Artisanal Era, 1897–1941* by Mohammad Shahba won the award for best translation at the fifth annual Cinema Book Awards in Tehran in February.

Irving Rein (PhD, University of Pittsburgh) was quoted in *Medialife* magazine on Rio de Janeiro's preparedness for the 2016 Summer Olympic Games.

Ariel Rogers (PhD, University of Chicago) has been awarded an American Council of Learned Societies fellowship. The honor recognizes those who represent the intellectual vitality of humanities and humanistic social sciences. She was one of 69 winners out of a pool of more than a thousand.

Billy Siegenfeld (MA, New York University), founder and artistic director of the Jump Rhythm Dance Project, enjoyed a multi-event residency in March at Brown University in celebration of the school's 250th anniversary. The residency included performances, speaking engagements, and assisting students with choreography. In addition, he is writing the dance play *Jimmie Blues and the Strange Case of the Accidental Dancer*.

Jacob Smith (PhD, Indiana University) wrote the essay "Over-Hearing," published in *Sound as Popular Culture* (MIT Press).

J.P. Sniadecki (PhD, Harvard University) was profiled in a *POV* magazine article that called his film *People's Park* a "technically admirable, long, slow, intently wandering 75-minute one-take shot of a lively central park in

Chengdu, China." The article praised the film for its "cinematographic economy" and called it "impressive in its unpredictable and organic sonic architecture."

Ines Sommer (MFA, School of the Art Institute of Chicago) was recently awarded a grant from the Mammel Family Foundation for her documentary-in-progress *Seasons of Change on Henry's Farm*. The film explores Henry's Farm in Congerville, Illinois, where three generations of a family tend to more than 650 varieties of organic vegetables—a healthy way of life cultivated

amid the Midwest's chemical-industrial cornbelt. The grant's \$70,000 funding will be distributed over two years.

David Tolchinsky (MFA, University of Southern California) wrote and produced the short film *The Coming of Age*, which was accepted for New Jersey's 2016 Filmideo festival. Five School of Communication students assisted him in the project.

Harvey Young (PhD, Cornell University) joined Goodman Theatre resident director Chuck Smith in May for a discussion of an illuminating interview that playwright Lorraine Hansberry once gave to journalist Studs Terkel. The event was part of the Goodman's five-week celebration of Hansberry's life and work.



Faculty receive teaching awards

School of Communication faculty were honored in May with three of the five 2016 University Teaching Awards, given for excellence in and dedication to undergraduate education. Communication studies faculty members **Daniel O'Keefe**, the Owen L. Coon Professor of Argumentation and Debate, and **Elizabeth Gerber**, also the Allen K. and Johnnie Cordell Breed Junior Professor of Design in the McCormick School of Engineering and Applied Science, each received the Charles Deering McCormick Professor of Teaching Excellence award. **Erik Gernand** of the Department of Radio/Television/Film received the Charles Deering McCormick Distinguished Lecturer award.

MacArthur Foundation recognizes alumni and faculty endeavors

With February's announcement of this year's MacArthur Awards for Creative and Effective Institutions, Chicago has proved to be an artistic bellwether. For the first time since the awards' 2006 inception, the MacArthur Foundation conferred all 14 Creative and Effective Institution Awards—ranging from \$200,000 to \$1 million—to arts nonprofits in the Windy City. Notable School of Communication faculty, alumni, and initiatives were among the grant winners.

- Lookingglass Theatre Company—whose founding ensemble members include David Schwimmer (C88), lecturer David Catlin (C88), and Jaharis Family Foundation Professor of Performance Studies Mary Zimmerman (C82, GC85, G94)—received the largest award, \$1 million.
- A Red Orchid Theatre, where lecturer Brett Neveu is an ensemble member, took home \$200,000.
- Lucky Plush Productions, an inventive dance company founded by Northwestern dance program participant Julia Rhoads (WCAS95), also received \$200,000.
- The Chicago Film Archive, which was also awarded \$200,000, has received a large trove of archival footage from the Department of Radio/Television/Film.

The awards recognize excellence in organizations that rethink storytelling through inclusion, innovation, and imagination. The Chicago-based John D. and Catherine T. MacArthur Foundation each year awards more than \$10 million in grants, including support for more than 300 Chicago-area arts and culture groups, but the foundation's footprint, influence, and grant gifting are global.



Brian d'Arcy James (C90) performs at the Sarah Siddons Society's annual awards celebration on May 16 at Pick-Staiger Concert Hall. The Broadway and film star is the first Sarah Siddons Society scholarship winner to also receive its Actor of the Year award.

Class notes are selected from stories of alumni featured in the media as identified by the University's Office of Alumni Relations and Development and updates sent to Dialogue by mail or by email at dialogue@northwestern.edu.

1960s



Marshall W. Mason (C61), founder of New York's Circle Repertory Company, is one of two recipients of the 2016 Tony Award for Lifetime Achievement in Theatre. The other recipient is famed Broadway lyricist Sheldon Harnick (BSM49).

Mike Daniels (C68, G69), former chairman and chief executive of Network Solutions, was the subject of a *Washington Post* profile highlighting his communication skills, including how he won a debating scholarship to Northwestern.

1970s

Jeff Ravitz (C72) completed his eighth stint as the lighting designer for the annual TED

Conference, source of most of the famed TED Talks. This project followed on the heels of his designing the lighting for the most recent tour by Bruce Springsteen and the E Street Band. The recipient of the Pacific Southwest region's Emmy Award for lighting excellence for his design of *A Salute to Teachers* on the Cox Cable Network, Ravitz recently completed a two-show shoot for comedian Martin Lawrence's upcoming comedy special.

Stuart N. Brotman (C74) is the inaugural Howard Distinguished Endowed Professor of Media Management and Law and Beaman Professor of Communication and Information at the University of Tennessee, Knoxville. He received the Broadcast Education Association's 2016 Lifetime Achievement in Scholarship Award.

Susan Cartwright (C78), formerly vice president of corporate communications at IGT, now holds that position at Scientific Games Corporation.

Carol Swartout Klein (C79) was one of 10 women recognized this year by Women of Achievement, a St. Louis-area organization that honors outstanding women volunteers. Klein wrote the children's book *Painting for Peace in Ferguson* (Treehouse Publishing, 2015), inspired by volunteers

who painted boarded-up windows with messages of hope and unity. All proceeds go to area organizations that work with youth and local businesses.

1980s

Mark Hoebee (C82) is the producing artistic director of New Jersey's Paper Mill Playhouse, winner of the 2016 Regional Theatre Tony Award.

Julia Louis-Dreyfus (C83) began her fifth season with the hit HBO political satire *Veep* in April. Earlier that month, Louis-Dreyfus hosted NBC's *Saturday Night Live* for the third time. She was a cast member on the show from 1982 to 1985.

David Schwimmer (C88) won critical praise for his performance as attorney Robert Kardashian in the acclaimed FX miniseries *The People v. O.J. Simpson: American Crime Story*. *GQ* magazine hailed his "angst-ridden, emotional" turn as "the show's conscience." In addition, Schwimmer made a sizable donation to help fund the Studs Terkel Radio Archive, a cooperative project of the Chicago History Museum and WFMT Radio.

Television production designer **James Yates (C88)** received a New York Emmy Award for his set design of the MSG Networks broadcast studio. This is his second Emmy Award.

Mike Sands (C89, KSM96), cofounder and CEO of Signal, was appointed to the Angie's List board of directors.

Brian d'Arcy James (C90) has been cast in the upcoming J. D. Salinger biopic *Rebel in the Rye*. He costarred in *Spotlight*, winner of the Oscar for Best Picture.



Cindy Chupack

NUEA West

On April 6 NUEA West presented "Power"—the seventh installment of its Storytellers series—for a 99-seat house packed with alumni and friends. Directed by board member Joe Hauler, the presentation featured 10 performers, each with a uniquely different take on the topic. As a special treat, one of these was alumna **Cindy Chupack** (executive producer of *Sex in the City* and coexecutive producer of *Modern Family*), who shared a story about the balance of matrimonial power as adapted from her essay collection *The Longest Date: Life as a Wife*. Twice a year the Storytellers series invites members to submit personal stories related to a chosen theme; the writers of the selected submissions then collaborate to polish and rehearse their work and finally present their stories at the live event.



Two weeks later, on April 19, NUEA West hosted an intimate conversation (left) with literary manager **Aaron Kaplan (C97)** of Kaplan/Perrone Entertainment. Moderated by Forbes.com podcast host and alumna **Cate Scott Campbell**, the evening offered unfiltered access to an industry insider, giving writers and others with related interests the opportunity to ask questions about breaking into and sustaining a career in television and film writing. At a reception after the 90-minute conversation, members were able to meet and chat with Kaplan one on one.

NUEA East

In January NUEA East and the Medill Club of New York cosponsored the professional development event "How to Win at Social Media and Launch a Killer Career," a panel talk and crash course in personal branding. In February the club presented *The Essential Ella Mayhorne*, a bold new play about sexual assault on college campuses, written by **Anna Baryshnikov (C14)** and codirected by **Seonjae Kim (C14)** and **Brandon Powers (C14)**. By March the club wrapped up a three-month recruitment process for new executive board members and elected six key officers whose terms begin this fall: **Hayley Schilling (C12)**, president; **Justin Connolly (C15)**, treasurer; **Rachel Birnbaum (C13)**, programming chair; **Alex Brown (C09)**, development chair; **Matthew Silverman (C15)**, communications chair; and **Sam Gold (C13)**, membership chair.



School of Communication alumni were involved onstage and off in *Diary of a Wimpy Kid*, which opened April 12 at Children's Theatre Company in Minneapolis. From left are Alan Schmuckler (C05), music, lyrics, and music director; Dave Holstein (C05); Michael Mahler (C04), music, lyrics, and music director; Dara Cameron (C06); Keith Harrison (C08), orchestrations; Laura Harrison (C07); and Di Glazer (C06). Not pictured are Mara Blumenfeld (C92) costume design; Scott Davis (GC13), set design; and Lucas McMahon (C12), associate producer.

for Amazon Studios. Her TV pilot *I Love Dick* has been picked up by Amazon, also to be directed by Soloway. Her play *Cocked* premiered this winter at Chicago's Victory Gardens Theater.

Francine Bendat (C09) is an associate attorney with the WilmerHale law firm in Palo Alto, California.

Meredith Moore Crosby (GC09), formerly director of strategic initiatives at 3M Corporation, is now director of community investment at Comcast.

Jenny Hagel (GC09) has joined the writing staff of NBC's *Late Night with Seth Meyers*.

1990s

Anna Gunn (C90) stars in the film *Equity*, playing a senior investment banker threatened by scandal and corruption. The film is slated for release in July.

Elizabeth Lively (GC90), formerly vice president of government and external affairs and foundation development at the Metropolitan Chicago Healthcare Council, is now chief policy officer at the Gift of Hope Organ and Tissue Donation Network, the organ procurement organization for Illinois and Northwest Indiana.

Kimberly Williams-Paisley (C93) wrote *Where the Light Gets In: Losing My Mother Only to Find Her Again* (Crown Archetype), about her mother's battle with a rare form of dementia.

Greg Berlanti (C94) was named TV Producer of the Year by the *Hollywood Reporter*. Berlanti was also honored in April by the Alliance of Women Directors.



In May, Tony winner **Heather Headley (C97)** replaced Oscar-winning actress-singer Jennifer Hudson in the role of Shug Avery in the Broadway revival of *The Color Purple*.

J. Ryan Stradal (C98) won the 2016 Indies Choice Book of the Year Award (adult debut category) for his novel *Kitchens of the Great Midwest* (Pamela Dorman Books/Viking).

2000s

Isaac Feder (C02) directed A.C. Green: *Iron Virgin*, a documentary short film about the star NBA player. The film was selected for the 2016 Tribeca Film Festival short-film lineup, which will feature works by Spike Lee and other world-renowned directors.



Travis Turner (C05) appeared at Chicago's Steppenwolf Theatre in the Pulitzer Prize-winning play *The Flick*, which depicts employees at a small-town independent movie theater.

Robert Boesel (C07) coauthored his first book, *Adult Stuff* (Sourcebooks). Released in April, the humorous self-help-style book is aimed at readers trying to navigate their 20s.

Henrike Blumenfeld (C08) was promoted to tenured associate professor in the School of Speech, Language, and Hearing Sciences at San Diego State University.

Sarah Gubbins (GC08), an MFA in writing for screen and stage alumna, is cowriting the film *Ten Aker Wood* with award-winning *Transparent* creator Jill Soloway

2010s

Marisha Mukerjee (GC11), a writer for the NBC miniseries *Heroes Reborn*, was on the digital team for "Chapter Two: Phoebe," the episode that won a 2016 Writers Guild Award for Adapted Short Form New Media. Mukerjee also cowrote the viral *HeroTruther* promo videos.

Sanaz Amirpour (GC15) and **Kristen Domonell (GC15)** launched *Chronicality*, a health and wellness web-based magazine for the chronic illness community.

Will Arbery (GC15) has won the 2016 Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists. The \$30,000 prize will support Arbery's writing and his pursuit of a professional career in the arts. He is the first School of Communication graduate to win the award.

Meenasarani Linde Murugan (GC15) has accepted a position as tenure-track assistant professor in the Department of Communication at New York's Fordham University.

Michael Jaharis died on February 17 at age 87 in New York City. A great friend of the School of Communication, Jaharis was a pharmaceutical magnate, venture capitalist, and philanthropist. With his wife, Mary, he established the New York-based Jaharis Family Foundation, which endowed permanent exhibitions at the Art Institute of Chicago and New York's Metropolitan Museum of Art, funded Tufts University's Jaharis Family Center for Biomedical and Nutritional Sciences, and established the School of Communication's Jaharis Family Foundation Chair in Performance Studies, held by Mary Zimmerman. A number of Jaharis's family members are Northwestern alumni, including his daughter, Kathryn (C83).

John J. Pruis (GC49, GC51) died on January 16 at age 92 in West Lafayette, Indiana. From 1968 to 1978 Pruis was president of Ball State University in Muncie, Indiana. He held leadership positions in academic, professional, and civic organizations, including the North Central Association for Colleges, the Indiana Conference on Higher Education, the American Council on Education, United Way, Big Brothers/Big Sisters, the Muncie Symphony Orchestra, and the Ball State University Foundation.

Delia Fine (C73) died on April 29 at age 64 in Stamford, Connecticut. Born in Evanston, she went on to executive produce the Peabody Award-winning 1995 *Pride and Prejudice* miniseries and the Emmy Award-winning 1998–99 *Horatio Hornblower* miniseries. A former A&E programming executive, she was responsible for such series as *Midsomer Murders*, *Agatha Christie: Poirot*, and *Nero Wolf Mysteries*. Earlier in her career, Fine was a producer on the *Geraldo Rivera Show* and helped launch Regis Philbin and Cyndy Garvey's *The Morning Show* in New York.



Lois Weisberg (1925–2016)

Lois Porges Weisberg (C46) died on January 13 in Palmetto Bay, Florida, at age 90. Arguably the most important figure ever to grace Chicago's arts scene, Lois Weisberg was responsible for dreaming up iconic installations, revolutionary collaborations, and buzzed-about festivals as the city's cultural arts commissioner.

A few of her notable projects included Taste of Chicago, Blues Fest, World Music Festival, SummerDance, and 1999's Cows on Parade—a herd of life-sized, artfully decorated fiberglass livestock dispersed throughout Chicago's neighborhoods. It was a funky gamble that attracted hundreds of thousands of delighted, camera-wielding visitors.

Weisberg oversaw the creation of the Chicago Cultural Center, which became a hub of free programming, attracting artists, dancers, and musicians. She inaugurated trolley tours to redirect attention from the tourist-heavy downtown area to colorful historic neighborhoods, and she was an advocate for parks and youth arts programs. She headed the city's Office for Special Events under Mayor Harold Washington, and in 1989 Mayor Richard M. Daley named her head of the Department of Cultural Affairs, a position she held until stepping down in 2011.

Weisberg's great talent for making connections was immortalized by author Malcolm Gladwell, first for a *New Yorker* article and later in his best-seller *The Tipping Point*. Her alma mater honored her creativity and influence with the Alumnae of Northwestern University's 2003 Alumnae Award and the Northwestern Alumni Association's 2004 Service to Society Award. Additionally, the *Chicago Tribune* named her its 1999 Person of the Year.

She graduated from what was then Northwestern's School of Speech (now Communication), where she studied theatre, notably directing. "That made sense to me," Weisberg told the *Chicago Tribune* in 1992. "I would rather make things happen behind the scenes."

She is survived by two sons, Jacob and Joseph, and a daughter, Kiki, as well as eight grandchildren and three great-grandchildren.

Dorothy L. Murray (C42) on December 12 in Highland Park, Illinois

Irene Petroff Davidson (C44) on May 27, 2015, at age 91 in Nanuet, New York

Gwen C. Griffen (C45) on February 22 in Rancocas, New Jersey

Bernice Eger Miller (C45) on February 13 at age 92 in Memphis, Tennessee

Gloria Krypel Brown (C46) on January 10 at age 91 in Winfield, Illinois

Jane Stevens (C47) at age 91

Dorothy Watts (C47) on January 31 in Fort Worth

Jane Heydt (C48) on January 25 at age 88 in Winnetka, Illinois

Sally Mick Johnson (C48) on January 20 at age 89 in Oconto, Wisconsin

Elizabeth Williams Wulff (C48) on January 23 at age 89 in Hinsdale, Illinois

Mary Josephine Lynch O'Connor (C49) on January 10 at age 88 in Dallas

Robert E. Tannehill (C49, GSESP56) on February 19 at age 88 in Amherst, New York

Luella Stowell (C51) on March 11 at age 86 in Portland, Oregon

Ann M. Shaw (C52, GC55) on April 7 at age 85 in Santa Fe, New Mexico

Carolyn Paulson (C54) on February 18 at age 94 in Sioux Falls, South Dakota

James M. Buchanan (C55) on February 7 at age 85 in Bloomfield Hills, Michigan

Richard S. George (C55) on March 8 at age 83 in Macon, Georgia

James D. Hunter (C55) on March 12 at age 82 in Denver

Joann Wheeler Kealiinohomoku (C55, G65) on December 2 in Flagstaff, Arizona

Morgan F. Murphy (C55) on March 4 at age 83 in Chicago

Margaret Glann Rieck (C55) on March 18 at age 82 in Verona, Pennsylvania

Eugene C. Springer (C56) on January 18 at age 87 in Youngstown, Ohio

Paula J. Clancy (C59) on February 27 at age 78 in Dallas

Mary Diane Delzell (C59) on January 19 at age 79 in Gainesville, Florida

Linda Bradfield Huston (C60) on February 5 at age 76 in Winter Haven, Florida

Wendell C. McCullough (C62) on January 18

James R. Andrews (GC63, GC67) on February 16 at age 80 in Portland, Oregon

Susan Ekman (C65) on April 8 at age 72 in Chicago

Mary Becker (GC66) on April 2 at age 79 in Northfield, Illinois

James Carson Blair (GC76) on April 8 at age 75 in Logan, Utah

Ronald Lawrence Rabin (GC76) on February 15 at age 73 in Sarasota, Florida

Joseph L. Arena (GC94, GC00) on January 25 at age 53 in South Pasadena, California

Kevin Gregory Braden (C06, KSM15) on January 21 at age 32 in Chicago

Bilingualism and the brain

Fluency in more than one language may change the way a brain works.

This is the finding of **Viorica Marian**, the Ralph and Jean Sundin Professor of Communication Sciences and Disorders and professor of psychology, who gave the School of Communication's 11th annual Pepper Lecture on April 13.

Addressing bilingualism's effects on the brain and on how we understand language, Marian discussed how far bilingualism research has come, especially in the last 20 years. "Fifty-six percent of Europe is bilingual," said Marian. "And in some countries, like Sweden, that percentage is much higher. Even in the United States, a language other than English is spoken in one-fifth of homes, and that number is rising."

For a long while, researchers thought that bilingual speakers simply "turned off" their native tongue to speak another language. Marian's research, however, indicated that the other language was never really turned off. "It's just like a computer," she said. "The software you might not be using right now is still running somewhere in the background."

But how could she prove that something was "in the background" without activating it—in this case, without the second language



Viorica Marian (left) with Roxelyn and Richard Pepper

being spoken? Marian got around this dilemma by presenting research subjects with four separate objects that included a marker and a stamp.

The words “stamp” and “marker” don’t sound alike in English, but in Russian a stamp is *marka*. Marian tracked her subjects’ eye movements as she asked them to identify a stamp; because “marker” and “marka” sound so similar, the subjects who spoke Russian looked at the marker far more often than subjects who only spoke English. This proved that their Russian was still “running” in the background, even while they were answering a question in English.

Using brain mapping, Marian also found that monolingual brains had to work harder to resolve linguistic competition than those of bilinguals, who have more experience resolving competition between two languages. Bilinguals diagnosed with Alzheimer’s or other forms of dementia tend to exhibit symptoms later than monolinguals.

“Bilingual brains get a constant workout juggling the two languages, which in turn increases cognitive reserve and improves executive function,” she said. Additionally, Marian has found that bilinguals tend to learn new languages at a faster rate than monolinguals.

The Pepper Lecture honors **Roxelyn and Richard Pepper** for their generous gift to help supplement faculty salaries in communication sciences and disorders.

—*Cara Lockwood*



Supporting modular opportunities

The School of Communication’s popular modular curriculum is making waves in academia for increasing the marketability of the traditional majors model. Through clusters of courses, internships, cocurricular activities, and strategically focused advising, students are identifying and pursuing specialties that immediately translate into career opportunities. Thanks to the generosity of Ron and Melissa Sanders, the module program is becoming ever stronger.

“With modules, there’s no longer a wall between being an undergraduate and being in the professional world,” says **Melissa Pate Sanders (C86)**, who graduated with a major in communication studies. “It’s seamless, and I think this is the direction higher education is going.”

Parents of a Northwestern student, Ron and Melissa Sanders chose to support the Digital Media module for its innovative curriculum and real-world applications. This module draws students from the communication studies department but is now open to any undergraduate at the University. “There’s a practical component, but there’s also theory and analysis built into it,” Melissa Sanders continues. “We’re doing and making things related to digital media, but we’re also seeing how they fold into societal and political issues.”

Exploring how we use, design, and interact with digital and information technologies, the Digital Media module is one of 13 (several more are in development) currently offered to School of Communication students. Ron Sanders sees the implications of the changing media landscape in his role as president of Warner Bros. Worldwide Home Entertainment Division. “We’re facing this digital versus physical convergence every day,” he says of streaming video, DVD and Blu-Ray technology, and more. “It’s a brave new world, changing at an accelerated pace. This module is right at the forefront of current thinking.”

The Sanders family’s support for the University extends well beyond the School of Communication and its module program; as Northwestern parents—and, in Melissa’s case, as an alumna—they have been selfless boosters for the institution that has brought so much to their family. “It was transformative,” Melissa Sanders says of her time at Northwestern. “I was around people from all over the country who had incredible interests in art, science, and politics—an eclectic and engaged group.”

Ron Sanders noticed something similar when bringing their son to campus from their home in Los Angeles for the first time. “That’s a rare thing,” he says. “There are a lot of really good universities that don’t have that vibe—upbeat, energetic, friendly. People are excited to be there and to be involved in all sorts of things.”

Just as the school is excited by the Sanders family’s wonderful support.



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