

CANADIAN SCHOOL **Counsellor**[®] MAGAZINE

- **More than Skin Deep:
Dove's Focus on
Inner Beauty**
- **Journaling Along
Life's Journey**
- **Sound Careers in
Audio Production
& Entertainment**
- **Making the Most
of Your Meetings**

SUSAN AGLUKARK

**Takes Aboriginal Youth
Through Her Personal Journey
From Doubt to Discovery**

**Elle conduit la jeunesse
autochtone du doute à la
découverte par son
cheminement personnel**

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New Curriculum is Released!



The Wood Manufacturing Council has been updating the original WoodLINKS curriculum and adding sub-sectors so schools can tailor their programs to match their local industry partners. This new WoodLINKS curriculum is now available!

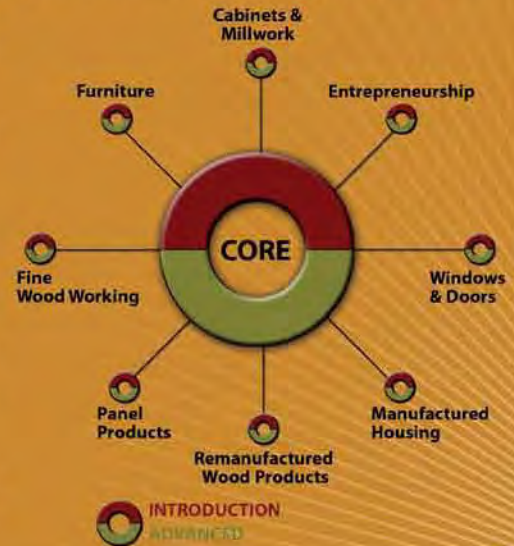
The enhancements to the curriculum were guided by industry advisory committees from each of the sub-sectors. The revised curriculum was then reviewed by educators experienced working with WoodLINKS.

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Dave Clark—Curriculum Leader for School to Work Initiatives
Timothy Eaton Toronto, Ontario



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Blossom Learning Introduces Online Applied SMART Board Course

Toronto, ON - School districts ready to embrace the way technology training is delivered will welcome the news that Blossom Learning has launched its eight-chapter Online Applied SMART Board Course. It is the first teacher-designed, 100 per cent online training course created and affordably priced (US \$69.99) to bring the SMART Board fully to life in every K-12 classroom.

According to Paul Weatherhead, Blossom Learning's Operations Manager, the course allows teachers to complete training on their schedule within two or three weeks. This will help eliminate the "trial and error" approach to learning which is how some educators have had to approach the SMART Boards in their classrooms. "Let's face facts. Teachers might have had to wait to receive training on their new board; now they can be up and running within minutes. Furthermore, with our course, teachers can return to the material over and over again until they become efficient."

The online course is available in English and French, with plans to introduce Spanish, German and Portuguese versions this year. For more information: www.blossomlearning.com.

Engaging Students in Green Energy Careers

Toronto, ON - To address the labour needs of the emerging green energy industry and prepare today's youth for tomorrow's jobs, the Toronto Renewable Energy Co-operative and the Toronto District School Board have teamed on an experiential learning initiative.

Green Collar Careers is a pilot program for Grades 11 and 12 students enrolled in the Toronto District School Board. Students are matched with a hands-on placement in an area they are interested in exploring (related to manufacturing, research, installation, maintenance, sales, legal, regulatory and education) within the Green Energy sector.

Supported by the Ontario Power Authority's Conservation Fund, the Green Collar Careers initiative provides an opportunity for students to better understand their role in the sustainable energy sector while gaining valuable job skills plus exposure to the fast-growing green energy job market. For more information, <http://trec.on.ca/reeducation/GCC.html>.

Making Teens Aware of Texting Dangers

Winnipeg, MB - In an effort to address what police have called an "education gap" causing youth to become vulnerable to text-related abuse, the Canadian Centre for Child Protection and the Canadian Wireless Telecommunications Association have developed a new curriculum to inform teens of the dangers of sexually-explicit text messages, harassment and other harmful forms of wireless communication.

The pilot course, called textED.ca was introduced in 100 classrooms earlier this year and will be launched as a full program this fall. The curriculum will address the risks and outcomes of sending nude images or inappropriate messages along with concerns such as harassment, privacy issues and text luring.

"It doesn't even have to pertain to an adult offender; we're seeing so much harm come to adolescents within their own peer circle," says Signy Aranson of the Centre for Child Protection.

A recent report by the Pew Research Centre found that 15 per cent of teens have received nude photos or videos on their cell phones. A similar survey by LG Electronics suggests that number could actually be as high as 22 per cent. >

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Red Cross Expands Anti-Bullying School Program

Fredericton, NB – Students and guidance counsellors are receiving training from the Red Cross to prepare them to reach out and help those being affected by bullying. The Beyond the Hurt program, a two-day session that includes training on how to encourage victims of bullying to step forward and strategies bystanders can use to stand up to bullies, comes with school resources such as pamphlets, DVDs, games and PowerPoint presentations with anti-bullying messages.

Beyond the Hurt has reportedly been such a success in several Fredericton middle schools that the Red Cross plans to expand the program into other areas of Atlantic Canada. Shelley Keeling, guidance counsellor at Bliss Middle School, told the Daily Gleaner that she often sees incidents of bullying at school and is excited about the potential of a program which has inspired many students to take ownership.

“It puts bullying in the limelight and encourages students to want to make a difference,” she says. “It’s a great feeling to see another student stand up to a bully and tell them that what they are doing is wrong.”



Philanthropists Contribute \$4M to University of Winnipeg

Winnipeg, MB – Agribusiness philanthropist John Buhler and his wife Bonnie recently gave the University of Winnipeg a record \$4 million to help build a new faculty of business and economics building in downtown Winnipeg. In addition to the faculty, the Buhler Centre will house the university’s continuing education division and the Plug In Institute of Contemporary Art once it opens this fall.

The Buhlers’ gift, marking the largest private donation in the university’s history, was announced at a press conference earlier this year.

“This is a family of entrepreneurs who worked very hard in this province,” said U of W president Lloyd Axworthy, the former Canadian foreign affairs minister. “You’ve provided a very good model for our students to follow.”



High School Students Taught Valuable Lessons in Self-Defense

Toronto, ON – Safe International, which built its reputation in high schools and has taught more than 100,000 students methods of self-defense, has developed an educational and entertaining curriculum that delivers potentially-life saving information to teens.

Founder Chris Roberts says that the curriculum is serious, but is offered in a way that captures and maintains teens’ attention. It is taught in a way that leaves a lasting impression long after instruction has ended. “It is very common for students to greet the instructors with boredom at the thought of sitting through a 60-minute talk on how to avoid dangerous situations,” Roberts says. “Within minutes, students quickly realize that this is not your average self-defense course. Safe doesn’t give one-way instruction or a ‘Don’t Do This or Don’t Do That’ talk on personal safety. Rather, it is an interactive roller coaster of potentially life-saving information and at times, comedy.”

The next phase of the Safe program will be self-defense, which Roberts emphasizes is not martial arts, but more about empowerment and the ability to defuse and talk your way out of a precarious situation. For more information on Safe International: www.safeinternational.biz.

Canadian Skills Competition to be Held in Waterloo this May

Waterloo, ON – Skills Canada will be hosting the 16th Annual Canadian Skills Competition May 20-23 in Waterloo, Ontario.

During the two-day competition, to be held at RIM Park and Waterloo Rec Complex, hundreds of secondary, post-secondary and apprenticeship students from across Canada will compete in over 40 trade and technology areas.

The Canadian Skills Competition remains the only event of its kind in Canada. This will be the fourth time that the province of Ontario will host this inspiring event. This year’s competition is sure to be especially exciting as qualifying medalists from CSC 2010 will be eligible to join Team Canada 2011 and compete at the 41st WorldSkills Competition to be held in London, England in October 2011. For more information, visit: www.skillscanada.com. 

Across Canada is a roundup of education-related news items from coast to coast. If you have news you think we should know about, contact us at:

info@marketzonepro.com





Herb Carnegie (centre) continues to inspire young people.



Future Aces participants



Amanda Fingerhut

Building Character

The Herbert H. Carnegie Future Aces Foundation inspires and assists youth and adults to become the best they can be as responsible, respectful, confident and caring citizens

Herb Carnegie was the best hockey player to never play in the National Hockey League.

Born in Toronto to Jamaican immigrants in 1919, Carnegie was an outstanding athlete who made history by being part of the only “black line” in the semi-pro leagues in the 1940s and 50s. Although he was named MVP for three consecutive years, the colour of his skin kept him from being accepted by the NHL.

After hanging up his skates, Carnegie decided that he would not allow intolerance to be the undertone for the rest of his life. He moved forward by founding the first hockey school in Canada based on his vision of justice, fair play and opportunity, and by writing the Future Aces Philosophy

(see page 12), a character-building and ethics tool on which the initiatives of the Herbert H. Carnegie Future Aces Foundation are based.

Upon hearing Carnegie’s story and the aim of his foundation, teacher Amanda Fingerhut was inspired to take action.

“When I met Education Director Vivian Shapiro, she told me all about the Foundation and how it focuses on increasing the leadership skills, character and self-esteem of young people. It fit perfectly with the reasons I became a teacher – to help youth gain leadership skills,” says Fingerhut, who teaches at Earl Haig Secondary School in Toronto. “I fell in love with the Foundation and everything it does.”

In 2004, Fingerhut volunteered to help coordinate the first Future Aces

leadership conference, a three-day event built around the Future Aces Philosophy. Every year since, a select group of 200 students from 24 Toronto-area schools are invited to a tranquil resort to engage in leadership and community-service workshops, team-building challenges and character-building activities.

“The conference mixes negative leaders, shy students and motivated youth who would not have another opportunity to cultivate their leadership skills. Together, they are encouraged to live up to their potential,” she says. “Prior to the weekend, every student is told they have been chosen to attend because they are a leader. When they are told they are leaders and believe that they are participating in activities with leaders and then see their quality surroundings, they

figure it must be true. So that gets them in the right mindset.”

The conference is designed not only to get students thinking inwardly but acting outwardly. Part of the focus is on citizenship and giving back to the community. Inspired by presentations from service groups including Free the Children, World Vision, Hip Hop Away from Violence, International School Peace Gardens and Ontario Students Against Drunk Driving, the delegates are charged with returning to their schools to form student groups that will serve their community for one year.

“Because the conference shows them how to embrace their leadership qualities, we want the students to go out there and prove they can be successful leaders as well as successful in a project of their choosing. We have seen a wide range of initiatives from fundraising to build a school in Sierra Leone to creating a peace garden where in-school conflicts can be resolved,” she says.

“At the end of the year, the delegates reconvene to share their successes and challenges and to discuss their projects and personal growth over the previous six months. It’s not only a great way to share ideas and to encourage each other, it’s a wonderful celebration of their accomplishments.”

“I’m going to start trying.”

To understand how empowering Future Aces can be, one only needs to hear the story of Joel Douglas.

“Joel was a student at the school where I formerly taught,” Fingerhut says. “At the time, he was failing most of his subjects and although I didn’t know it until much later, he was also being targeted for gang initiation. I only saw him as this basically good kid who was not living up to his potential.”

Joel attended the first Future Aces leadership conference. When the time came on Sunday for students to share their experiences, Joel stood up and spoke to the entire delegation.

“He said the conference had changed his life,” she recalls. “You know how kids wear their baggy pants half-way down? Well, Joel got to his feet, tugged his waistband upwards and said, ‘I’m now

going to pull up my pants and start trying.’ He claimed that Future Aces not only gave him the courage to say no to the gang initiation, but it showed him, a young black man, that a black person could be successful. That was very powerful.”

Joel Douglas not only graduated from high school and started college, but he is now a Future Aces leadership conference mentor and part of the Foundation’s school empowerment assemblies, giving

him a chance to share his story with high school students.

“Joel is just one of the many, many success stories we have been fortunate to encounter over the years,” Fingerhut says. “One delegate with cerebral palsy told us that for the first time, she felt as if she belonged. There was also an ESL student who came to a conference shortly after immigrating to Canada who said it helped set the footprint for the rest of his life.” ➤

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The Future Aces Philosophy

FUTURE means always striving for improvement;
ACES means being the best you can be, and an acronym for:

A - Attitude, Ability, Action, Achieve **E** - Empathy, Example, Education
C - Cooperation, Courage, Confidence **S** - Service, Sportsmanship

The Future Aces Philosophy was created by Herbert Carnegie in 1956 to help youth develop the self-knowledge and self-confidence that will enable them to take control of their lives in a positive way. Learn more at www.futureaces.org.

Fingerhut says that Future Aces has not only impacted marginal students, but those who, on the outside at least, do not appear to need a shot of self-confidence.

"I had one A-plus student who had very little patience for kids who didn't perform at her level. She could not accept others doing things differently from the way she thought they should be done. Future Aces was a turning point because afterwards, she no longer saw things the same way. It helped her to see

the importance of cooperation as well as to gain newfound respect and empathy for those around her.

"That's really what it's all about. Embracing the Future Aces Philosophy means constantly seeking ways to improve by taking responsibility for who you are, what you do and how your behaviour impacts others," Fingerhut adds. "It's very gratifying to see the kids change and watch them grow, knowing Future Aces has deeply affected them."

National expansion on the radar

The Foundation currently gives out national post-secondary scholarships to high school students. In addition, Future Aces' education initiatives include the leadership conference, teacher training institutes, empowerment assemblies, positive-reinforcement resources and character-building Resource Kits for use in classrooms and throughout schools. Fingerhut says that plans are being made to bring the Future Aces Philosophy to elementary, middle and high schools across Canada.

"In November 2011, we are planning to hold our first provincial youth leadership conference for Ontario students. Ideally, this conference will become a national event. We are also planning to implement training institutes where we train educators throughout Canada to train others in their province to carry out the Future Aces program in schools."

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Fingerhut is focused on getting the word out about Future Aces to as many educators, students and schools as possible. Thanks to a charitable grant, she teaches math half-time at Earl Haig Secondary and spends the balance of her week working for the foundation. In 2009, she was named one of the winners of the Me to We Awards, presented by Canadian Living Magazine and Me to We founders Craig and Marc Kielburger.

"Being part of Future Aces has changed me as well as the way I teach," Fingerhut says. "I know that being in the classroom is about so much more than writing numbers on the board. I'm also able to use it as an opportunity to show kids that yes, they are special."

The Future Aces Foundation is now looking for Ontario schools who would like to be involved in the 2011 Leadership Conference. These schools will also receive the ACES Builds Character Resource Kit so that they can implement school-wide Future Aces initiatives. The Foundation is also seeking educators interested in learning more about participating in a national version of its programs through attending training institutes. For more information, visit www.futureaces.org or call 905-947-9131. ♣csc

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Above right: Stylist Lauren Arbuckle (brown shirt) says one of the best parts of her job is making her clients look and feel their best especially on important days like their wedding day. Arbuckle, a stylist for seven years, works at Thumpers Salon in downtown Halifax, N.S.

A Cut Above the Rest

Being a hair stylist is creative, challenging and can lead to a world of opportunity

by Colleen Cosgrove

Choosing to pursue a career as a hairstylist doesn't mean each day will be spent washing, cutting and styling hair. In fact, becoming a hairstylist can open doors within the beauty industry worldwide.

In addition to being a creative outlet, hair styling is a dynamic trade that allows professionals to help clients look and feel their best. The continuing education that's required also ensures stylists have their finger firmly on the pulse of industry trends and styles around the world.

Halifax-based stylist Lauren Arbuckle, 27, knows first-hand that a license to cut hair is also a license to dream big. In her seven years as a professional stylist, she has traveled to 47 countries and visited six of the Seven Wonders of the World – all thanks to her career and a little bit of thinking outside the box.

Canadian School Counsellor chatted with Arbuckle about the path that led her to

hair school and beyond.

CSC: Describe your journey from high school to becoming a stylist.

LA: I had always loved doing hair, but when I got into high school everyone was talking about university so I decided to go that route because I was kind of afraid that there would be no future in the hair industry. I grew up in a small town and you were just a hair stylist, that's it, that's all.

After one semester at Dalhousie (University) I found I had no desire to be there. So I went to career counsellors, took aptitude tests and all kinds of quizzes and the category I fell into was the artistic field. Hair stylist was in the same field, and since I always had a knack for doing hair and had been interested in working in the industry, I enrolled at (the Hair Design Centre in Halifax) in 2003 and graduated eight months later.

CSC: What drew you to the industry?

LA: I was really excited to learn about all of the other branches in the hair and beauty industry. It wasn't just to get into a salon and cut hair. A career as a hair stylist could lead to teaching or owning your business or working behind the scenes in the entertainment industry.

CSC: How was your experience in hair design school?

LA: Honestly, I absolutely loved it. In high school, my strength was sciences and the first three months of hair school is all about science and learning about anatomy and bacteriology. You never think of that stuff when you're going into hair school – you think of only making clients look pretty – but I don't think a lot of people realize just how much you need to know about the different types of diseases on scalp, what the muscles are, where the arteries and veins are. ➤

The Bountiful Beauty Industry

An education in cosmetology doesn't begin or end with the hair stylists. Hundreds of career colleges from coast to coast offer training opportunities for those wishing to diversify their skill set. Other career options to break into the beauty industry:

- Individual or medical esthetician
- Electrologist
- Make up artistry
- Nail technician
- Beauty therapist
- Cosmetology

» Career Opportunity

CSC: What pushed you to your limits during school?

LA: The long days; it was like having a full-time job for eight months, including some 12-hour days. Plus it is strict in the sense that you can't miss class time and if you do, you need to make up for it before you graduate. In order to go for your license you need to complete 1,250 hours

of school. It was quite intense and if you missed a day you had to make it up as soon as possible.

CSC: How did you break into the industry after graduation?

LA: During school, I started doing reception work at a local salon. (It gave me a chance to see) what the hair stylists were doing, how long they'd been doing

hair and what the potential was in the city. I was fortunate to be offered a position there after graduation. Then I became really successful at that company. I built my clientele up really quickly and I traveled all over Canada and the U.S. representing the company at hair shows. Then an opportunity came up to go work on cruise ships so I left the company and for two years, I traveled to 47 countries working as a stylist on a cruise ship. I got to see so much and I have more appreciation for what I do and my life outside what I do now. I've grown as a hair stylist and as a person just by getting to do that.

CSC: How do you build up your clientele and make your mark in the industry?

LA: It's not going to happen overnight. When I first started, I was very shy and that comes through. When your clients see that you lack confidence they're not going to feel good about coming back to you. What we say in this industry is you "fake it until you make it." You need approximately 250 people to have a full clientele, and it takes an average of five years to build a full clientele, so it just takes time.

CSC: What would you consider the challenges of the job?

LA: You are on your feet eight hours a day and that's not a walk in the park. It can be very tiresome and draining when you're speaking and standing with clients all day long with your arms in the air. And like any service industry, you're going to have your slow moments and you're going to have your really crazy busy moments. But when it's slow, that's when we do our best learning and creative work. We're always learning new techniques from the stylist who has just been to a hair show, and we're always experimenting.

CSC: What advice do you have for students interested in this career?

LA: If anyone feels they have that passion they should definitely take the next step by going to hair school, not ignore it like I did at first. There's so much potential. You're not just going to be stuck behind that chair if you're driven, your career can always be changing and evolving. At one point, I had even applied to be a barber for the troops in Afghanistan. There really is so many more opportunities out there beyond working in a salon. ♣ **csc**



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A Gram of Prevention

Canada's National Anti-Drug Strategy aims its message at youth with Drugs Not4Me

by Brian Swinden

Health Canada is working to help prevent first-time drug use by talking to teens in their own language and on their own terms.

The Drugs Not4Me program, a component of Canada's National Anti-Drug Strategy, is targeted at teens ages 13 to 15. The goal is to educate youth at a time in their lives when they are most likely to experiment with drugs. Taking the position that the media is the message, Health Canada is advertising a new website through social media, bus advertising and TV ads.

On December 15th, the Honourable Leona Aglukkaq, Minister of Health, unveiled the youth component of Canada's National Anti-Drug Strategy, which aims to educate young people on the dangers of illicit drugs and empower them to turn their > backs on drugs.

Former Federal Health Minister, the Honourable Vic Toews (now Public Safety Minister), stated in his blog that the government is taking a two-pronged attack by being tough on drug dealers and compassionate to their victims. "Our Drugs Not4Me campaign includes a website, television ad and other social media geared to youth. We are informing our kids that drugs are dangerous and will have a destructive impact on their lives," he wrote.

Michel Perron, Co-Chair of the National Drug Prevention Advisory Committee and CEO of the Canadian Centre on Substance Abuse (CCSA) is a member of the advisory board for Health Canada's National Anti-Drug Strategy. He says that educating youth is an effective way of reducing first-time usage.

"This campaign provides an innovative platform through which young people are provided with the right information to make informed healthy choices," he says.

While the CCSA is not directly involved in this particular project, the organization regularly partners with Health Canada by providing evidence-based research and analysis. CCSA Senior Media Relations Specialist Rob McLean says that Health Canada is right to be aiming at a very impressionable target.

"These kids are at an age where they are often approached to try drugs. The government is going where they can get the most bang for their buck," he says.

In its research, the CCSA has found that only about two per cent of children in Grade 7 use marijuana but that by Grade 12, that rate dramatically rises to nearly 50 per cent. This underscores the importance of opening a meaningful dialogue

with students before they are faced with the opportunity to try drugs for the first time.

"Prevention is a long-term investment," McLean says. "Prevalence tends to climb and fall over time, as do available services. It makes it difficult to gauge success of a program."

However, an underlying challenge remains: reaching non-mainstream youth. Essentially, most research programs are currently conducted on youth who are attending school and available to be interviewed. But it is non-mainstream youth, those who are not regularly attending school and therefore difficult to target effectively, who are likely at the most significant risk of drug use. Still, McLean says, you have to talk to the people who are listening and with a message they will listen to.

The Drugs not4me website (www.not4me.ca) encourages youth to learn the facts about drugs and the power of positive peer pressure through an interactive web experience.

One area of the website helps youth identify different types of drugs and learn about their effects on the body and the mind. It also provides information on the dangers that go beyond physical addiction, such as psychological dependence and legal ramifications - from getting caught by police to the lasting implications for athletes and travelers.

McLean says that youth are seeing and talking about what they are learning from the Drugs Not4Me website and the similar drug prevention website www.xperiment.ca.

"Internet is their source of choice for gathering information," he says, adding that websites alone will not be the "magic



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bullet” everyone is looking for. Sustained grassroots efforts in combination with these modern methods will do the most good.

In light of this, the CCSA has worked to develop a set of standards to help establish effective drug prevention programs in schools and workplaces. At the school level, this involves creating a prevention/health promotion team and developing curriculum and initiatives. The CCSA is available to work with counsellors and administrators to assess their school’s initiatives, providing feedback on any gaps in support and identifying the tools needed to offer more effective drug prevention programs.

“With non-using youth, it is about prevention. With users, we focus on reducing use and avoiding poly-use (combining multiple drugs to achieve desired effect) and other hazardous patterns,” McLean explains.

He says one of the most effective strategies is having police officers speaking to youth, not to intimidate, but to educate them by sharing some real-life stories from their experience and the real consequences of choosing to try drugs.

“It takes health professionals, law enforcement and others in positions of authority to add credibility to the message that drugs are dangerous.”

Health Canada’s Drugs Not4Me campaign reflects the same goals as the CCSA - that knowledge will lead to better prevention by telling youth to be prepared, be forthright and to be willing to talk about drugs with people they trust. ♣ csc

THE CANADIAN CENTRE ON SUBSTANCE ABUSE

The CCSA is eager to create a partnership with school counsellors and their associations to develop effective programs for schools that will help reduce drug use. You can share in significant database information and expertise by contacting the CCSA at:

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Re-Awakening the Dreamer

Réveiller à nouveau le rêveur

Singer-songwriter Susan Aglukark is taking her message of self-respect and strength directly to aboriginal youth and into the homes they come from

La chanteuse-compositrice Susan Aglukark diffuse son message de respect de soi et de force directement à la jeunesse autochtone et dans les foyers d'où elle vient.

by/par Barbara Chabai

Musician Susan Aglukark has an Order of Canada Award on her wall, three Juno Awards on her shelf and six (soon to be seven) albums under her belt, yet despite these achievements, she has never forgotten what it was like being a vulnerable kid growing up in a remote Arctic community.

Those feelings of isolation, fear and self-doubt continued to nag Aglukark in her career as the young Inuk singer was thrust into the international spotlight with no experience and little confidence. She poured her experiences into her journal while struggling to work through those personal obstacles.

"Around 2003 or 2004, I went back and took a look at everything I had written in those days. Never did I intend to turn them into anything; I'd only kept the journals as a writing exercise during a time of personal and professional growth," she says.

"But over the years, when I've been on the road for concerts or speaking engagements, the same questions come up: 'What can we do for our aboriginal kids? What can we do about the drop-out rate? How can we help build their self-esteem?' So when I went back and re-read the series of reflections I had written, I discovered a structure in some of the things I had written; there was value in those pages and I wanted to try something."

Aglukark turned those journal entries into the Fifth Season: The Healing Season, a singing and motivational speaking workshop she personally delivers to aboriginal youth across the country. "I have lived through many of the same experiences as these kids have and see them as being so hopeful and full of potential," she says. "I want to help them explore that potential and show them what they can become."

CSC: You are an award-winning recording artist – how do your experiences relate to what kids are facing?

SA: The Fifth Season relates to the walls I hit or the forks in the road where an important decision had to be made: Where do I go from here? What am I doing this for? Many times when I'd get to that point, I found I had no real foundation or past experience to draw upon. My family did what they could to support me, but my career had become so much bigger than any of us imagined. When I re-read my journals, I realized my experiences were related to the problems our kids face. We constantly second guess ourselves. We don't quite belong and often, we don't even know what we're trying to belong to. >

La musicienne Susan Aglukark a accroché sur son mur une Distinction de l'Ordre du Canada, elle a trois prix Juno sur ses étagères et six (bientôt sept) albums de parus et, malgré ces accomplissements, elle n'a jamais oublié ce que c'était d'être un enfant vulnérable grandissant dans une communauté arctique éloignée.

Ces sentiments d'isolation, de peur et de doute continuent d'accabler Aglukark au cours de sa carrière alors que la jeune Inuk fut catapultée sous les feux de la rampe internationale sans expérience et avec peu de confiance. Elle a rempli son journal de ses expériences pendant qu'elle se débattait pour travailler malgré ces obstacles personnels.

« Vers 2003 ou 2004, j'ai relu tout ce que j'avais écrit à ce moment. Je n'ai jamais eu l'intention d'en faire quoi que ce soit, j'ai uniquement écrit mon journal comme exercice d'écriture pendant une époque de développement personnel et professionnel », nous dit-elle,

« Mais, au fil des années, alors que j'étais sur la route pour des concerts ou des conférences, les mêmes questions sont apparues : "Que pouvons-nous faire pour nos enfants autochtones ? Que pouvons-nous faire au sujet du taux de décrochage scolaire ? Comment pouvons-nous les aider à bâtir leur confiance en soi ?" Donc, quand j'ai relu les réflexions que j'avais mises par écrit, j'ai découvert une structure dans certains passages, ces pages avaient une valeur et j'ai voulu essayer quelque chose. »

Aglukark a transformé ces entrées dans son journal en Cinquième Saison : La Saison de la Guérison, un atelier de chansons et de motivation qu'elle livre personnellement à la jeunesse autochtone à travers le pays.

« J'ai vécu plusieurs des mêmes expériences que vivent ces enfants et je les vois être tellement optimistes et pleins de potentiel », dit-elle. « Je veux les aider à explorer ce potentiel et leur montrer ce qu'ils peuvent devenir. »

CSC : Vous êtes une artiste qui enregistre et qui a remporté des prix, comment vos expériences sont-elles liées à ce à quoi les enfants doivent faire face ?

SA : La Cinquième Saison s'apparente aux murs que j'ai frappés ou aux croisées de chemins où une décision importante devait être prise : Où vais-je à partir d'ici ? Pourquoi fais-je ceci ? >

» Cover Story

At the root of the Fifth Season workshop is the idea that at some point in our lives, especially in our teens, we lose confidence in our dream. The purpose is to re-awaken the dreamer so that we can re-engage the goal setter.

CSC: What is the significance of the name Fifth Season?

SA: At the time I was reviewing my journals, we were renting a house that had a tree with beautiful green apples. It had been an autumn that alternated between being too warm, too cold, too warm, causing the tree's leaves to drop off before its apples had fallen. Looking at those green apples clinging to the bare branches reminded me of a fifth season. The fruit was still holding on, determined to fully blossom before letting go and allowing the tree to move on to its next phase. To me, it seemed like a metaphor for what these young people go through. They're trying to say, "We're still here, we still believe in the dream. We just need something to help move us into the next phase."

CSC: What happens at a typical Fifth Season workshop?

SA: The workshops are in two phases; the first is a three-hour session in the fall and the second is a follow up in mid-winter. We start off with a question and answer session to start a dialogue. I want the kids to know they can ask questions, they can speak up and be heard. After all, the whole point of this is to get them talking. The rest of the time is broken up into the three stages, each representing a major challenge and turning point in my career when I questioned what I was doing, where I was going or if this is what I really wanted to do with my life. As we go along, it starts to become apparent that the more you learn about yourself, the more you want to learn about yourself – and answering those big life questions get easier. Ultimately, the message is that once you've identified and become engaged in your dream or career of choice, things begin to fall into place.

CSC: How do you keep kids engaged over three hours?

SA: We do a writing exercise after each of the three stages to help kids identify their goals and personal obstacles. The purpose is to help them recognize their dreams, even if it's something as simple as getting their diploma, and to identify what might be holding them back. The idea is to make their

Plusieurs fois quand je me rendais à ce point, je constatais que je n'avais aucune réelle fondation ou expérience passée sur lesquelles m'appuyer. Ma famille a fait ce qu'elle a pu pour me supporter, mais ma carrière était devenue tellement plus que ce qu'aucun de nous n'avait imaginé. Quand je relis mon journal, je réalise que mes expériences étaient associées aux problèmes auxquels nos enfants font face. Nous doutons constamment de nous-mêmes. Nous n'appartenons pas tout à fait et souvent, nous ne savons même pas que nous essayons d'appartenir.

À la base de l'atelier de la Cinquième Saison, il y a l'idée qu'à un moment de notre existence, spécialement à l'adolescence, nous perdons confiance en notre rêve. Le but est de réveiller à nouveau le rêveur pour que nous puissions réengager le régulateur d'objectif.

CSC: Que signifie le titre Cinquième Saison ?

SA: Au temps où je revisitais mon journal, nous avons loué une maison où il y avait un arbre avec de magnifiques pommes vertes. Ce fut un automne qui alternait entre trop chaud, trop froid et trop chaud ce qui faisait tomber les feuilles avant les pommes. En voyant ces pommes vertes qui s'accrochaient aux branches nues, cela m'a fait penser à une cinquième saison. Le fruit tenait bon, déterminé à s'épanouir pleinement avant de lâcher prise et permettre à l'arbre de passer à la phase suivante. Pour moi, cela représentait une métaphore de ce que ces jeunes gens traversent. Ils essaient de dire, « Nous sommes toujours ici, nous croyons toujours au rêve. Nous avons seulement besoin de quelque chose pour nous aider à passer à la phase suivante. »

CSC: Que se passe-t-il lors d'un atelier typique de la Cinquième Saison ?

SA: Les ateliers se déroulent en deux phases, la première est une session de trois heures à l'automne et la seconde est un suivi au mi-hiver. Nous commençons par une session question et réponse pour amorcer le dialogue. Je veux que les enfants sachent qu'ils peuvent poser des questions, qu'ils peuvent parler et être écoutés. Après tout, l'objectif de tout ceci est de les amener à parler. Le reste du temps est subdivisé en trois étapes, chacune représentant un défi important et un moment décisif de ma carrière quand j'ai questionné ce que je faisais, où j'allais ou si c'était réellement ce que je voulais faire de ma vie. En



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journey forward less daunting. Afterwards, I leave every student with a journal to write in and a small-group research assignment to be completed.

CSC: What are some of the unique issues being faced by aboriginal youth in remote communities?

SA: Quite often, the issues faced by kids in these communities come from having a lack of direction, a lack of parental guidance, a lack of someone being there for them from a critical age when their (most fundamental) learning should be developing yet there's no one to help them. When these young kids suddenly become 12 or 13, they are clueless as to how to learn. If we can get kids to love learning at an early age, that's great. But if they are not given those critical tools, it is an uphill struggle for them both in the home and in the learning environment. I'm not saying that is the school's job to be the parent, but if these kids are not getting the support they need at home, we need to find another way to help. That may mean something needs to change in their learning environment.

CSC: How can schools help?

SA: First of all, I think we need to embrace the idea of support programs such as Aboriginal Head Start, which helps enhance child development and school readiness of First Nations children. Programs like Head Start have a lot of potential to make a difference because it targets young parents and children. It instills a sense of pride and a desire to learn at an early age. It teaches parenting skills and why good communication at home is important. If we can support these types of programs and get them into more northern reserves and Arctic communities, they would help to break the cycle for future generations.

CSC: You are personally involved in launching a similar community-based program. What is it called and how does it work?

SA: I am Chair of the Arctic Children and Youth Foundation (www.acyf.ca) and we are currently working to launch a program called KAMAJIIT, which translates as "the caretakers." The program is designed to reach the young generation of parents who have no real concept of the value of homework. We want to show them the value of reading in the home and engaging in their child's learning. >

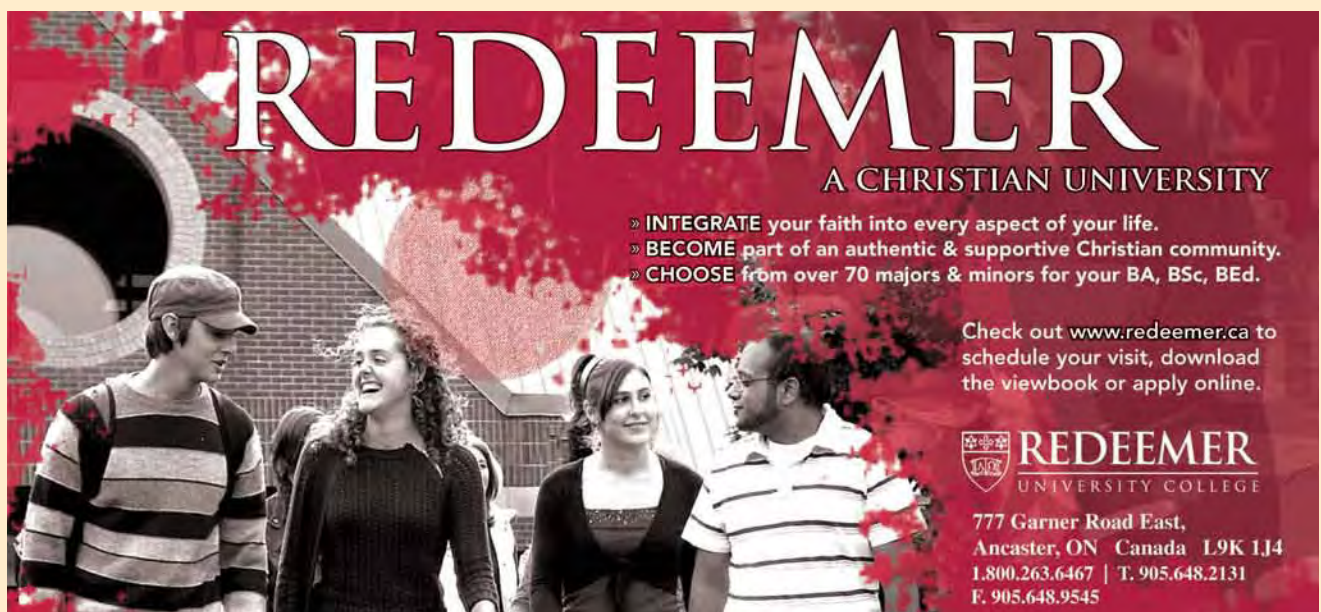
"I needed to be this honest for young people to understand that we can turn our lives around; that we can change."

« J'avais besoin de cette honnêteté pour faire comprendre aux jeunes gens que nous pouvons changer nos vies, que nous pouvons changer. »

progressant, il devient apparent que plus vous en apprenez sur vous-mêmes, plus vous voulez en apprendre et répondre à ces grandes questions existentielles devient plus facile. Ultiment, le message est qu'une fois que vous avez identifié votre rêve ou votre choix de carrière et que vous vous y êtes engagés, les choses commencent à tomber à leur place.

CSC : Comment gardez-vous les enfants occupés pendant trois heures ?

SA : Nous faisons un exercice écrit après chacune des trois étapes pour aider les enfants à identifier leurs objectifs et obstacles personnels. Le but est de les aider à reconnaître leurs rêves même si c'est quelque chose d'aussi simple que d'obtenir un diplôme et d'identifier ce qui pourrait les retenir. L'idée est de rendre leur progression moins décourageante. Par la suite, je laisse un journal à chaque étudiant pour qu'ils y écrivent en plus d'un petit travail de recherche en groupe qu'ils doivent compléter. >



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The objective of KAMAJIIT is to form community committees made up of families, teachers and RCMP officers and identify safe homes where teachers can walk both parents and children through their homework. The idea is not just for parents to work with their child and to appreciate their child's learning, but to develop communication skills that are lacking in the home. Even something as simple as sitting down to dinner together and asking, "How was your day? What did you do at school today? What are your plans for this weekend?" needs to be re-introduced to this generation of parents.

CSC: So KAMAJIIT really emphasizes the connection between a healthy home life and a love of learning?

SA: It does. Although it's still a work in progress, our end goal is taking back control of our communities. There are drug problems, abuse problems and all this stuff going on that doesn't need to. But we believe change must begin in the home. One of the problems we have today is that our kids are not nurtured to be learners. We used to; in fact, the Inuit people would take every opportunity to nurture their children's love of learning. The only responsibility was to kama, to watch over. It meant that as the child, I trust you to teach me; as the teacher, I trust you to learn from me. But today, we don't have that same connection and we need to get it back. For example, when making dinner or doing laundry, take your son or daughter and teach them what you're doing. Don't just show them how to do it; talk them through the process. Communicate with each other. That simple act of parenting is going to reawaken the trust relationship and get parents more engaged in their child's learning.

CSC: Did you ever imagine that your career would take this turn?

SA: No, not at all (laughs). All that time I spent going through my journals and writing the proposal for Fifth Season was a real turning point for me. I had a choice to make. Do I open myself up and become vulnerable to other people's criticisms, which is what you risk doing when you're being this honest? At the same time, I also knew I needed to be this honest for young people to understand that we can turn our lives around; that we can change. Making that choice really changed me. Now the more I learn about myself, the more I want to share. The more I share, the more I learn about myself.

CSC: Are you comfortable with being considered a role model?

SA: There came a time when I was able to accept the term "role model" with conditions. People still need to understand that there's no such thing as a perfect person. I'm human. I make mistakes and I need to be allowed to make mistakes. There's always a fear that being a role model means being put on a pedestal and that's not where I want to be. To me, a role model is not about role playing but about sharing the truth. If that is what is needed and I'm still able to live my life and make mistakes, then that's what I'm willing to be. ❁csc

For more information on Susan Aglukark's Fifth Season: The Healing Season program, visit www.susanaglukark.com.

CSC: Quels sont les problèmes particuliers que la jeunesse autochtone doit affronter dans les communautés ignées ?

SA: Bien souvent, les problèmes de ces enfants de communautés éloignées proviennent d'un manque de direction, d'un manque de conseils parentaux, de l'absence d'une personne qui est là pour eux à un âge critique quand leur apprentissage (le plus fondamental) devrait se développer. Quand ces jeunes enfants atteignent l'âge de 12 ou 13 ans, ils ne savent pas comment apprendre. Si nous pouvons obtenir que les enfants aiment à apprendre en bas âge, c'est merveilleux. Mais s'ils ne reçoivent pas ces outils essentiels, c'est une bataille ardue pour eux tant à la maison qu'en milieu d'apprentissage. Je ne dis pas que l'école doit remplacer les parents, mais si ces enfants ne reçoivent pas l'aide dont ils ont besoin à la maison, nous devons trouver un autre moyen pour les aider. Cela peut vouloir dire que quelque chose doit changer dans leur milieu d'apprentissage.

CSC: Comment les écoles peuvent-elles aider ?

SA: En premier lieu, je pense que nous devons souscrire à l'idée de programmes d'aide comme le programme d'aide préscolaire aux Autochtones (PAPA) qui aide à améliorer le développement de l'enfant et l'état de préparation de l'école pour les enfants des Premières Nations. Des programmes comme PAPA possèdent beaucoup de potentiel pour faire la différence, car ils s'adressent aux jeunes parents et aux enfants. Ils insufflent un sens de fierté et un désir d'apprendre à un jeune âge. Ils enseignent des techniques aux parents et pourquoi une bonne communication est importante à la maison. Si nous pouvons supporter ce genre de programmes et les appliquer à plus de réserves nordiques et communautés arctiques, ils aideraient à briser le cycle pour les futures générations.

CSC: Êtes-vous personnellement impliquée dans le lancement d'un programme similaire basé sur la communauté. Comment se nomme-t-il et comment fonctionne-t-il ?

SA: Je suis la présidente de l'Arctic Children and Youth Foundation (www.acyf.ca) et nous travaillons actuellement au lancement d'un programme nommé KAMAJIIT qui se traduit par « les gardiens ». Le programme est conçu pour atteindre la jeune génération de parents qui n'ont pas de conception réelle de la valeur des devoirs. Nous voulons leur montrer la valeur de la lecture à la maison et qu'ils doivent s'engager dans l'apprentissage de leurs enfants.

L'objectif de KAMAJIIT est de former des comités de communauté constitués de familles, d'enseignants et d'officiers de la GRC et d'identifier des demeures sûres où les enseignants peuvent accompagner les parents et les enfants pour leurs devoirs. L'idée n'est pas simplement que les parents travaillent avec leurs enfants et qu'ils apprécient leurs apprentissages, mais de développer des habiletés de communication qui manquent dans le foyer. Même quelque chose d'aussi simple que de s'asseoir pour dîner ensemble et demander, « comment a été ta journée ? Qu'as-tu fait à l'école aujourd'hui ? Quels sont tes projets pour ce week-end ? » doit être réintroduit auprès de cette génération de parents.

CSC: Ainsi, KAMAJIIT met réellement l'accent sur la connexion entre une vie familiale saine et un amour de l'apprentissage ?

SA : C'est le cas. Bien que ce soit un travail toujours en progression, notre but ultime est de reprendre le contrôle de nos communautés. Il y a des problèmes de drogue et d'abus et de tout ce qui se passe et qui n'est pas nécessaire. Mais nous croyons que le changement doit commencer à la maison. « Un des problèmes que nous avons aujourd'hui est que nos enfants ne sont pas élevés pour être des apprenants. Ils l'étaient autrefois, en fait, le peuple inuit profitait de chaque opportunité pour nourrir l'amour de l'apprentissage de ses enfants. La seule responsabilité était le kama, de surveiller. Cela signifiait qu'en tant qu'enfant, j'ai confiance en toi pour m'enseigner et, comme enseignant, j'ai confiance en toi pour apprendre de moi. Mais aujourd'hui, nous n'avons plus la même connexion et nous devons la rétablir. Par exemple, quand vous préparez le repas ou faites la lessive, apprenez à votre fils ou votre fille ce que vous faites. Ne faites pas que leur montrer comment le faire ou leur expliquer leur processus. Communiquez les uns avec les autres. Ce simple geste parental réveillera à nouveau la vraie relation et engagera encore plus les parents dans l'apprentissage de leurs enfants.

CSC : *N'avez-vous jamais imaginé que votre carrière prendrait cette direction ?*

SA : Non, pas du tout (rires). Tout ce temps passé, à relire mon journal et écrire la proposition pour Cinquième Saison, fut un réel tournant pour moi. J'avais un choix à faire. Est-ce que je m'ouvre et devient vulnérable à la critique d'autrui ce qui est

ce que vous risquez quand vous êtes honnêtes à ce point ? En même temps, je savais aussi que j'avais besoin de cette honnêteté pour faire comprendre aux jeunes gens que nous pouvons changer nos vies, que nous pouvons changer. Faire ce choix m'a réellement changé. Maintenant, plus j'en apprendis à mon sujet, plus je veux partager. Plus je partage, plus j'en apprendis à mon sujet

CSC : *Êtes-vous à l'aise d'être considérée comme modèle ?*

SA : Il fut un temps où j'étais capable d'accepter le terme "modèle" avec conditions. Les gens doivent toujours comprendre qu'il n'existe pas d'individu parfait. Je suis humaine. Je commets des erreurs et on doit me permettre de faire des erreurs. Il y a toujours une crainte que d'être un modèle signifie être mise sur un piédestal et ce n'est pas où je veux être. Pour moi, un modèle ce n'est pas de jouer un rôle, mais de partager la vérité. Si c'est ce qui est requis et que je peux toujours vivre ma vie et faire des erreurs, alors c'est ce que je suis prête à être. » 🍀 **CSC**

Pour plus d'information à propos de Cinquième Saison de Susan Aglukark : Le programme de la Saison de la Guérison, visitez www.susanaglukark.com.

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You Are So Beautiful

Dove is helping to boost girls' self-esteems by broadening the definition of real beauty

by Liz Katynski

Beauty is more than skin deep. It's an inner feeling that many girls and women simply don't have – a feeling of pride and self-confidence, of knowing you are truly beautiful.

"When you don't feel good about yourself, you are less likely to go to school, seek medical care, go to work, share your opinion and socialize. This is an important issue," says Sharon MacLeod, Marketing Director for the Dove Self-Esteem Fund. "Girls who are not confident are not likely to live up to their potential, to live a happy life."

Teachers, parents and role models including coaches, mentors and group leaders can help to build strong self-esteem in girls and Dove is offering them some tools to help them do so.

For example, on the Campaign for Real Beauty website, moms and mentors can learn how to hold a Real Beauty Workshop. Educators can download information on the Real Beauty School Program to use with their students. Girls can take quizzes and do interactive activities to get them thinking about important topics that can influence how they feel about themselves: clothing sizes, the media's portrayals of women, image manipulation and self-esteem.

Making resources available is not the extent of Dove's commitment. The household brand name is also putting their money where their message is, having worked in partnership with the National Eating Disorders Information Centre (NEDIC) since 2003. A portion of the sales of Dove products continues to be donated to the organization. "We make a significant contribution," MacLeod says. >



More diverse images of beauty

In 2004, Dove released the results of its study titled, *The Real Truth About Beauty: A Global Report*, by Susie Orbach of the London School of Economics and Nancy Etcoff of Harvard University. Among its findings, Dove uncovered that only two per cent of women surveyed in 10 countries said they felt comfortable describing

The following year, the Dove Self Esteem Fund was launched. Developed to help free the next generation from self-limiting beauty stereotypes, the Fund's goal was to reach five million girls by the end of 2010 and play a role in supporting and promoting a wider definition of beauty. MacLeod says there is no question that the goal will be successfully met this year.

The site also offers activities for girls of all ages. "The exercises help to get the dialogue going. We want girls to talk about the issues, have fun, and talk to someone," MacLeod says.

Boys are also welcome, and encouraged, to participate in the discussions regarding body image. MacLeod has personally made several classroom presentations and says that the program is acceptable for a co-ed audience. "It is quite healthy for both boys and girls to talk about these things." Through those types of presentations and workshops, the message is getting out and MacLeod is enjoying the opportunity to be the messenger.

"I see the impact. I enjoy going out to speak with kids," she says, recalling two sisters she had met at one of her workshops who went on to appear in a print ad featuring a group of girls. Much later, one of the sisters fell gravely ill and their mother wrote to say that MacLeod's workshop really helped her daughter through the difficult experience. Even when she felt

"Dove uncovered that only two per cent of women surveyed in 10 countries said they felt comfortable describing themselves as beautiful."

It also became apparent that women wanted to see more diverse images of beauty that more accurately reflected the reality in the mirror.

"This was an area of interest for us and we wanted to learn more," says MacLeod. "We were amazed with the results; it didn't matter where the women lived - responses were similar."

Information about the programs supported by the Fund, including the Real Beauty School Program, are available on Dove's website (www.dove.ca), with related resource materials available online for use by coaches, leaders, teachers and parents. "We are happy if people embrace and deliver them to spark their own discussions."

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her worst and had lost her hair, she still knew that she was truly beautiful.

"It's nice to know you can have that kind of impact in a young girl's life," MacLeod says.

The message and the medium

Dove was listening when women of all ages began expressing concern about unattainable beauty standards being splashed all over the general media. A 2005 ad titled "Little Girls" portrayed impressionable young women being bombarded with such images of unrealistic ideals.

Within the past decade, Dove has taken great strides toward changing the public's perception of what beauty is, starting with their own advertising. In 2004, the company created a much-talked about series of billboard ads featuring real women instead of supermodels. The response to the ads was so overwhelming that Dove launched another campaign in 2006 featuring "ordinary" folk, beginning a trend that continues today.

"We do all we can to keep the image of who they are, to show who they are," MacLeod says of the women (and men) shown in the Dove ads. Discovered through casting calls and compensated to industry standard, these people are not professional models or actors, but real women with real lives and real jobs. She assures that although some photos may be colour corrected, they are not distorted – shapes, sizes, skin colours and ages are all carefully respected.

In 2006, Dove conducted a study called Beyond Stereotypes: Rebuilding the Foundation of Beauty Beliefs. It revealed that mothers exude greater influence over their daughter's idea of beauty than either media or celebrities. This finding inspired Dove's Real Beauty Workshops for Girls, promoted via online films and supported by resources still available on the Girls Only section of their website.

Dove is owned by Unilever, a company which sells personal care products including soap, body wash, body lotion, hair care products, face care products and deodorants as well as a men's skin

care line. The company recently gave customers the chance to buy a pair of products in exchange for a shirt that reads: You're beautiful. Pass it on.

Just like the genuinely beautiful women who grace their ads, Dove's Campaign for Real Beauty, the Dove Self-Esteem Fund and the reaffirming messages they convey through their programs

are absolutely the real deal.

"This is not a marketing campaign for us," MacLeod affirms. "It is how we make a difference." 

Learn more about Dove's self-esteem programs and online activities at:

www.campaignforrealbeauty.ca



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The Stars Behind the Scenes

Private institutes are opening doors for students wanting in to the audio production and music entertainment industry

by Barbara Chabai

Photo courtesy of OIART

It is impossible to overestimate the importance of music and pop culture to your students. For many teens, their MP3 playlist is the soundtrack of their life. For others, it is their entire world.

Students with a genuine passion for music and media may be keen on having a future career in the entertainment industry but overwhelmed by not knowing how or where to start. Fortunately, they don't have to look far to find the answers.

Canada is a cultural epicentre for the international audio and video technology industry. The jobs available in this fast-growing field are being supported by several private vocational institutes offering practical training in a variety of disciplines including music and sound production for film and television, venue and live show production, and entertainment business management.

"High school students, in general, know a lot about performance options, but it's not often they are fully aware of all the behind-the-scenes careers available to them," says Alex Andronache, Education Counsellor at Metalworks Institute of Sound and Music Production in Mississauga.

"Performance is really only the tip of the iceberg in this business. The other 80 to 90 per cent of it is made up of stage managers, tour managers, production managers, lighting designers, special effects editors, dialogue recordists, music supervisors, booking agents, publicists... the list goes on and on because there are just so many areas they can get into which all support entertainment performance."

Metalworks Institute is unique in that it is supported by two

affiliated commercial entities: Metalworks Studios, an award-winning recording studio, and Metalworks Production Group, one of the country's largest providers of sound, lighting and staging. All of Metalworks' instructors continue to work full time in the industry while they teach.

Within the past year, Andronache has given over 100 in-school and community presentations on careers in the entertainment industry and says that the students he meets are often surprised to learn that their dream job is very much within reach.

"I grab their attention right off the bat with the names of some of the current popular artists that Metalworks has been working with lately (such as the Jonas Brothers, Katy Perry, Alexisonfire and the U.S. and Canadian tours of So You Think You Can Dance). But then the discussion is focused on following their passion, whether that's playing guitar, writing or creating music mash-ups on the computer," he says. "I tell students that if you can find work that you love doing, you'll never 'work' a day in your life."

When he meets starry-eyed students with fame on their minds, Andronache reminds them that "I want to be a rock star" is not a viable career option.

"Which is not to say they can't pursue any performance desires that they may have whilst working within the industry," he adds.

"Realistically, even with a diploma from a high-end school like ours, it takes years before you get a chance to work with the biggest names in the industry because those people can pick and choose from the best in the field. That's not to say that a



Students working in Metalworks' sound lab

student can't aim for that. With a solid foundation of up-to-date training, the desire to create, and a passion for what they're doing, they can aspire to reach the next level."

Relevant education and real-world technology

It's hard to imagine a more impressive recommendation than the one that came from René Angélil, Céline Dion's husband and longtime manager, when he sent his own son to Trebas Institute to learn the ropes of production management.

"He said, 'I don't have time to teach my son Patrick about management.' So he sent him to us and now Patrick Angélil is working as Céline's production manager," says Trebas Institute President and CEO David Leonard.

Established in 1979 in response to the music and entertainment industry's need for skilled professionals, Trebas now has a private campus in Toronto and another in Montreal with programs in both official languages. Combined, both facilities accept nearly 500 students annually to study in the classroom and in fully-equipped audio and video labs.

"Our curricula are composed of about 25 per cent theory and about 75 per cent hands-on practicum whether it is in filmmaking, audio production or any of the other courses we have developed," Leonard says. "Over the years, we realized that because our students tend to be technically inclined, we wanted them to focus their time and effort on enhancing the skills which are most valued according to the industry."

Leonard, now in his fifth decade of a career that has provided rare opportunities ranging from working with the pioneering technology that eventually led to the IMAX® format to recording >

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www.trebas.com

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Toronto, ON M6P 4A9

Telephone: 416.966.3066

Montreal Campus:

550 Sherbrooke Street West,

Suite # 600

Montreal, QC H3A 1B9

Telephone: 514.845.4141

Ontario Institute of Audio

Recording Technology (OIART)

www.oiart.org

500 Newbold Street

London, ON N6E 1K6

Toll Free Phone: 866.686.5010

Metalworks Institute of

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Schools interested in booking

Education Counsellor

Alex Andronache for an

in-school presentation may

contact him directly:

alex@metalworksinstitute.com



Trebas Institute President David Leonard



Metalworks students get hands-on studio experience



OIART demonstrates the mechanics of live sound

tracks in a studio with Tina Turner, says one of the biggest myths about audio production is that it's not for the artistic.

"We use the term 'audio engineer' but the word 'engineer' makes it sound as if it's only a technical function. I much prefer to call it 'creative engineering' or music production because the producer has to recognize everything about the musicality: the right tempo of the song, the perfect key, the different instrumentation combinations," he says.

"It's not the equipment that makes a hit record; no more than

if I was teaching a course in literature and spent an hour talking about how to use a pen before expecting my students to write a Shakespearean play. The equipment is only a tool. If you want to learn how the equipment works, the instruction manual will tell you what buttons to press. What we teach is more about the entire creative process."

Trebas, as with other private institutes offering audio, video and entertainment career training, stays in step with the needs of the industry so that students are given the most relevant education and access to real-world technology so that they will be employable upon graduation.

As expectations grow, so do the job opportunities

Interestingly, while technology has made the world a smaller place to live in, it has made the entertainment industry a larger place to work.

"It's absolutely easier to get into the industry today than it was 10 or 15 years ago. A lot has happened to create new opportunities that were never there before," says Bob Breen, Career Management and Industry Relations Officer for the Ontario Institute of Audio Recording Technology (OIART).

While recent graduates of OIART have worked on albums by artists such as the Rolling Stones, Paul McCartney, Kanye West, Beyonce, Rihanna and Fall Out Boy, Breen is quick to point out

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DEVELOPING SUCCESSFUL CAREERS THROUGH TRAINING SINCE 1979



Graduates of Trebas Institute have worked with artists ranging from Sean Paul and LittleX (photo, left) to Robert Plant (photo, right)

there are job opportunities available all over the audio spectrum.

“There are more concerts and live events today and the audience’s expectations for high-quality audio production has completely changed. It used to be that when you played a hall, there was a house PA and you just walked up, plugged in a mic and did what you were there to do. But these days, it’s expected that a mid-sized show will have a sound guy and a rig. Even at an annual shareholders meeting, you need to have projection, lighting and sound mixing.”

Breen says that because technology is becoming increasingly affordable and accessible, more students are coming in with some idea of what it is, how to use it and what they can do with it. But, he stresses, previous experience is not a prerequisite to enrolling at OIART.

“Experience helps, but we take everyone through the technology from the ground up. Often, people who come in with some experience discover they didn’t know as much as they thought they did,” he says.

If students believe that audio production is what they want

to do, Breen advises that the best thing they can do while still in high school is to jump in and get involved.

“Volunteer for your school’s A/V club, go to local sound companies and see if you can help them wind cables. If you have friends in a band, do sound at their gigs, make their CD for them. Just get out there and see what you can do. If you bump your head and can’t figure out how to do something, don’t worry – we’ll teach you when you get here.”

Breen emphasizes that working in the entertainment industry is challenging and incredible rewarding, but it’s “definitely not a rock and roll party.”

“Quite often, students come to us because music was the lure. Indeed we spend a good bulk of the program training for those top-end music industry jobs, and obviously we’ve had great success there. But once they get here, they see that they can apply what they’re learning to jobs in film sound design, audio mixing for video games as well as in an unlimited number of others areas. They discover that all these possibilities are opening up for them that they never even imagined.” ♣ csc

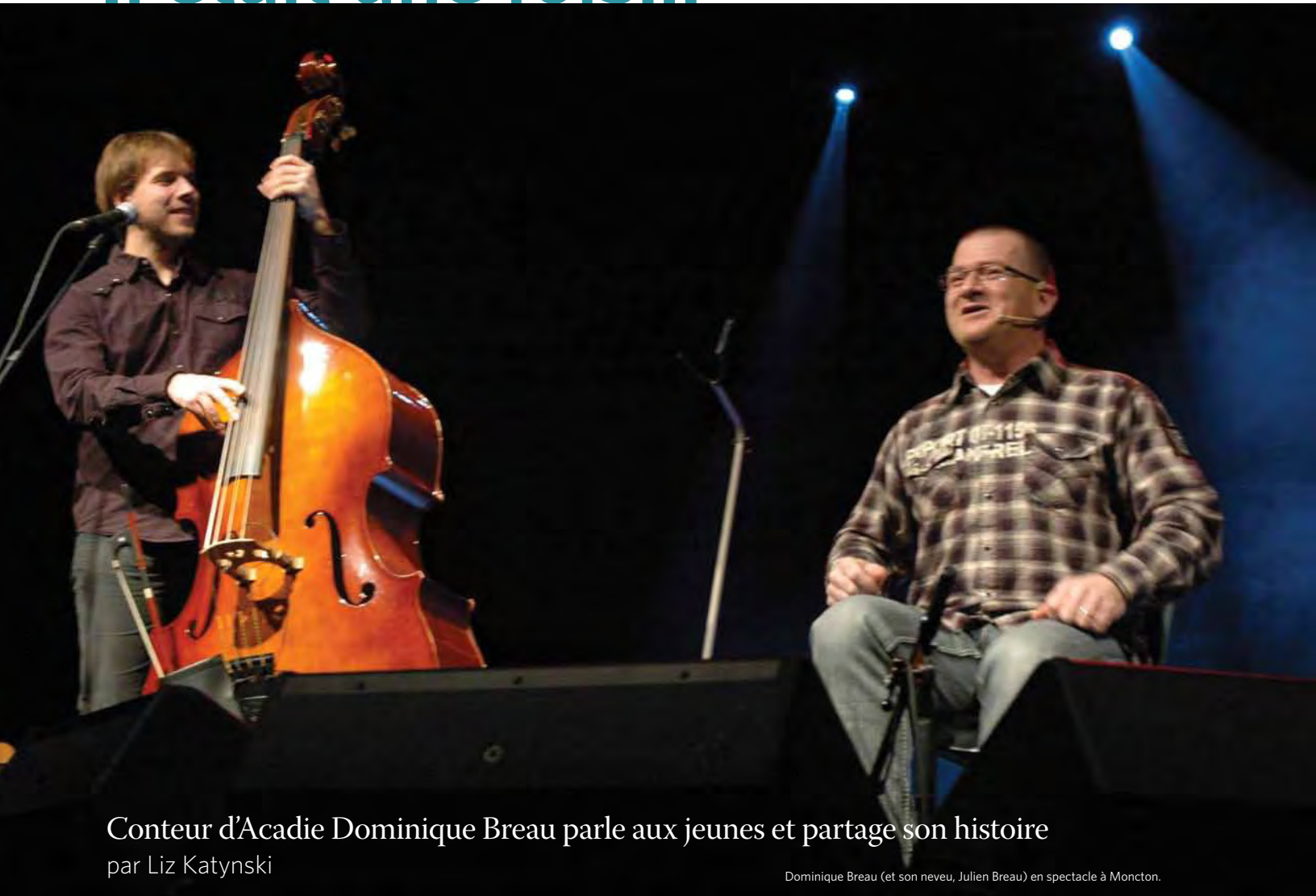
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Il était une fois...



Conteur d'Acadie Dominique Breau parle aux jeunes et partage son histoire

par Liz Katynski

Dominique Breau (et son neveu, Julien Breau) en spectacle à Moncton.

Le conteur c'est un artiste qui peut influencer des changements dans la société en partageant ses contes.

« Les artistes sont les prophètes d'aujourd'hui, » dit Dominique Breau, conteur d'Acadie. « On sème une parole d'amour, de changement. On porte de l'espoir. On parle avec le cœur. »

Cet hiver, Breau a fait un grand voyage en voiture de chez-lui, de Lavillette au Nouveau Brunswick jusqu'à Vancouver en Colombie Britannique. En route, il a visité environ 30 villes et villages où

demeurent des gens qui sont d'origine acadienne, comme lui. Parmi ses 30 spectacles, environ 20 étaient dans les écoles.

« J'ai visité plusieurs écoles au Nouveau Brunswick et ça a bien été chez-nous, alors je suis parti à découvrir des contes, » dit Breau. « Tout le long du voyage, j'ai été bien reçu. »

Son voyage- La traversée du conteux (conteur- comme on le dit en Acadie) a terminé le centième anniversaire du village de Maillardville durant les Jeux Olympiques et c'était tout une

aventure. « Le conteur a vieilli. Il ne sera plus le même. »

Durant son voyage à travers le Canada, Breau a remarqué des différences. « Dans mon village en Acadie, il y a moins de difficulté entre anglais et français. Il me semble qu'on a passé par-dessus les difficultés. On vit tous en harmonie. »

Par contre, il a ressenti une division entre francophones et anglophones. « Si je peux faire réveiller dans les gens la fierté de leur langue, de leurs racines, avec le respect des autres; ensemble, on peut échanger, partager, garder notre langue. Et c'est plus facile de leur apporter ça à travers un conte. »

Aussi, il a eu une prise de conscience. À Winnipeg, il a vu deux personnes qui dormaient à la belle étoile dans la rue tandis qu'à Tim Horton's, on jetait de la nourriture à la poubelle.

« On n'a pas beaucoup au Nouveau Brunswick. On est pauvre mais on divise la patte. J'ai tout ce qu'il me faut. Beaucoup de monde passe à côté de la misère des autres. Ça me dérange. Je ne peux pas oublier que j'ai vu quelqu'un qui n'a pas à manger. Je ne serai pas digne du nom de conteur. »

D'après Breau, le conteur voit ce qu'il y a de mal dans la société de tous les jours. Pour mieux comprendre ce que vivent les autres, Breau espère passer trois jours et nuits à Montréal sans abri ni provisions. « Il faut que je sois capable d'en parler de l'expérience, de brailler s'il faut. Ce n'est pas humain. Si je peux faire un changement... »

Peu importe le montant de gens qui l'écoutent, Breau s'assoit dans sa chaise berceuse et il raconte ses histoires de la même façon que s'il se trouvait dans sa cuisine. « Une fois, j'avais 7,000 personnes qui m'écoutaient. J'étais ému. C'était assez spécial. J'ai le plus grand métier du monde- faire découvrir les gens. »

Le travail du conteur est oral. Breau ne prend jamais de notes par écrit. Par exemple, son conte, Le moulin magique est d'origine arabe qui remonte à plus de 400 ans. Il l'a adapté en Acadie.

« L'histoire me tombe dans l'oreille et elle vieillit dans ma tête. Elle prend sa forme, et elle est prête à sortir. »

Dans cette tournée, Breau a commencé avec quatre contes par spectacle d'une heure et demie, mais les contes ont évolué au cours de son voyage et il avait seulement assez de temps pour en raconter trois en fin de compte. « Ce n'est pas mémorisé. Je les laisse vieillir comme un bon vin. Le conte c'est mon chum qui m'accompagne sur scène. Avec lui, je tiens le monde. »

Les contes de Breau sont un mélange d'idées de l'époque des années 1930 ainsi que celles d'aujourd'hui. « Les différences sont drôles. Je garde une tradition. »

Le conteur va partager ses contes de façons différentes, avec des messages indirects, il dit. « J'ai le devoir de dire quand la façon que les gens font quelque chose ne fonctionne pas. Le conteur n'est pas là pour discriminer. C'est important de le faire d'une façon non-violente. Il faut parler avec son cœur. Les guerres sont négatives. On ne veut pas se battre. Le conteur peut attirer l'attention avec le rire. »

D'une famille de 10, Breau a toujours su faire rire les autres. « À l'école, j'étais agité. J'étais occupé à distraire et à faire rire les autres. J'ai eu bien d'emplois- soudeur, truck driver, vendeur d'auto. Maintenant, j'ai le plus beau métier du monde. » À 46 ans, il est conteur à temps plein depuis seulement six ans. Il a déjà partagé ses contes en Europe. « Comme jeune, je n'ai

pas eu la chance de voir un artiste. Dans ce temps, un cours de souder c'était plus approprié. À mon temps, être artiste ce n'était pas normal. Si j'avais commencé comme conteur à 24 ans, si j'avais eu l'opportunité à voir. Mais je n'ai pas de regrets. J'ai un succès de plus ce que je m'attendais. J'ai un métier qui m'amène beaucoup. »

Breau et sa femme ont trois enfants. Sa première fille est professeure, et son fils est photographe. La plus jeune a trois ans. « Je dis toujours que les jeunes dans les écoles sont notre avenir. Il faut les soigner car ils vont nous soigner un jour. Les enfants vont devenir ce que nous leur montrons.

« Je veux leur dire que si tu es capable d'imaginer, tu peux faire imaginer les autres. C'est ce que je fais, je leur propose des images. Aujourd'hui ils ont leur Wii et leur PlayStation, mais à l'époque, c'était le conteur que les jeunes viennent écouter, rire et imaginer. »

Il faut prendre soin des enfants, il dit. « Ils sont la suite de notre histoire. Il faut leur donner la chance. Une chose peut briser un jeune. Il ne faut pas faire ça. »

Son message aux professeurs serait le suivant : « Les jeunes sont l'avenir de notre société. Vous les tenez entre vos mains. Si une journée, vous en avez trop, si tu n'es pas prêt pour le faire, brise rien. Il faut être là pour eux à 100 pourcent. L'élève l'a de besoin. Ça peut changer le cours de sa vie. » ❀ csc

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The Write Way to Self-Discovery

Keeping a journal provides clarity, helps in decision-making and boosts memory

by Andrea Danelak

Using a pen and paper to record one's thoughts is a concept that has spanned thousands of years, with many important historical figures marking their thoughts down in journals.

While keeping a journal is often linked to teen girls writing about their crushes and the latest gossip, journaling can actually be a valuable self-discovery tool that can help male and female students better understand themselves and their personal experiences.

"Probably the biggest benefit of journaling is clarity," says John Robson, a certified journaling facilitator and founder of Higher Awareness, an Alberta-based company offering life coaching and information about spiritual awareness. "The more you have things in front of you, the clearer they are."

Journaling can help students make sense of their often-fleeting thoughts and give them more attention and reflection. According to Robson, our

minds work at about 1,000 words per minute; when we write, it slows down to about 100 words a minute.

"There is more feeling and more sensation when you write," he says. "And when you get things out of your head and see them on paper, you have a different response to them."

It is difficult for anyone to draw conclusions when only thinking about one fact or thought. Writing things in a journal can synthesize a whole host of information and form relationships and movement between thoughts, providing students with a better understanding of them. Being able to see the information also enables people to better retain it – some have theorized humans can retain almost twice as much information this way – and pick out the most important details.

On the same note, writing in a journal can boost students' memory retention by capturing their personal experiences for them. "Things go in one ear and out

the other. If you look at the learning process, most people read books and forget about them the next day," Robson says.

"But if we write it down, it's another way for things to sink into our minds."

Robson recommends a specific and extremely simple process to aid in retention and learning: recalling, writing and reviewing.

"That process works with life. Experience life, write it down, read it and bring it in again," he says, adding that it helps students to gain a different, more objective perspective. The more they review the information, the more they will uncover new dimensions to it.



Counsellors can introduce journaling to students

Journaling can aid in students' important life and career decisions by employing both hemispheres of the human brain. While the left part of the brain is logical and rational, the right is more intuitive and symbolic. In one of Robson's many articles about journaling, he notes that people are the most effective when they can draw equally from both hemispheres, which they can achieve through journaling.

"When you put something on paper, your right brain will draw a different conclusion (than that of the left)," he says. "That is the power of writing down things like career choices."

According to Robson, the list of journaling benefits is a lengthy one, including stress reduction; increased focus and stability; and improved self-confidence and self-knowledge. Journaling, he adds, is useful in that it can be applied to any life situation and lets students connect causes to effects, which can be especially important during the trying times of growing up.

To incorporate journal writing into classrooms, counsellors and teachers can introduce simple journaling exercises as homework assignments. "Staff can say, 'Write this down' or 'Write a list. When you think about it, come back and talk to me.'"

"Journaling provides a great way for counsellors to interact with students," he says, noting that it also offers a creative outlet where spelling and grammar are not the primary focus.

Robson believes it is essential for students – and everyone else – to ask themselves two essential questions, both of which journaling can help answer: What do you want and why aren't you getting it?

"Journaling is a great coaching process to get us to think and write out our thoughts. Often, we find our own answers this way." ♣ csc

For more information about journaling and other life coaching techniques, visit Robson's website at www.higherawareness.com.

"Journaling provides a great way for counsellors to interact with students," Robson says, noting that it also offers a creative outlet where spelling and grammar are not the primary focus.

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Make Your Staff Meetings More Productive

Everyone around the table can learn how to achieve the group's objectives

By Barbara Chabai

Canadian economist J.K. Galbraith once said, "Meetings are indispensable when you don't want to do anything."

While most of us agree wholeheartedly with that statement, there is now research to back up the frustration of sitting in a meeting that accomplishes nothing but wasting time.

The University of North Carolina at Charlotte released details of a survey involving nearly 1,000 U.S. and British employees. Not only did it affirm that meeting times doubled in the last 20th century, but that half of all meetings are viewed as useless and fruitless. Another survey by *BetterWorkplaceNow.com* estimates that people spend an average of nine hours a week, or more than 60 work days per year, sitting in meetings.

Meetings, which *Industry Week* dubbed "the Great White Collar Crime" for robbing companies of \$37 billion a year in employee productivity, were

once regarded as an integral part of business and an essential method of communication. Somewhere along the way, their effectiveness was derailed by:

- Longer meeting times and shorter attention spans
- Poor leadership ("Who called this meeting anyway?")
- Lack of purpose and preparation
- Lack of information gathering or information that was gathered was mismanaged
- Falling into a trap of convenience by holding routine, but inefficient meetings instead of infrequent, but highly-productive meetings.

One company that takes its meetings seriously is Intel Corporation. They created a mandatory training course for every new employee on the fundamentals of effective meetings, and as a reminder of the discipline required in the boardroom, have signs in their offices

worldwide: *Do you know the purpose of this meeting? Do you have an agenda? Do you know your role?*

Education certainly plays a role in making meetings a productive use of time. Everyone invited to the table should know how to achieve their objectives each time a group is gathered. But this takes a commitment from everyone in the organization.

Here are some basic steps toward improving the effectiveness of your meetings:

The Purpose: Meetings should be scheduled when information needs to be shared, conflicts need to be resolved or when a group is setting out on a task together. Any other reasons need to be seriously reconsidered before pulling people away from their work.

The Preparation: Want to avoid another runaway meeting? The person in charge must take ownership of the content, including agenda preparation,

People spend an average of nine hours a week, or more than 60 work days per year, sitting in meetings.

distribution of materials or advising participants of subjects and objectives ahead of time via e-mail.

The People: Are you asking the right people to attend your meeting? You only need those who have pertinent information, those who can make decisions and those who will be putting the plan into action.

The Participation: Self-evaluate during the meeting. Are you talking too much or holding back and saying little? Are you actively listening or watching the clock? Others would probably agree with your personal assessment.

The Plan: Good documentation summarizes the decisions made, holds parties accountable and records the deadlines and timelines the group must meet. Before time is up, review your notes to confirm the plan of action and ensure everyone understands their assignment. Otherwise, better schedule another meeting. Yawn.

Keep your meetings productive by evaluating them. Make sure the final thing on your agenda is a two-minute opportunity to ask:

- a) Were the objectives of this meeting met?
- b) Was the time and format effective?
- c) Does everyone present feel they gained something?
- d) Does every party understand what must be done next to accomplish the group's goals?

It's important to finish your gathering on this note and to collect everyone's feedback. After all, a productive meeting is best measured by what happens after the meeting ends. 🍀 CSC

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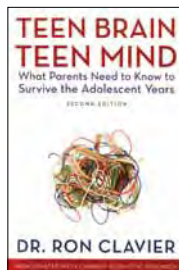
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» On the Bookshelf



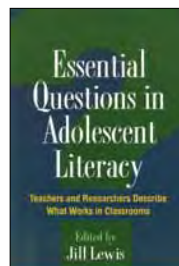
TEEN BRAIN, TEEN MIND

What Parents Need to Know to
Survive the Adolescent Years

By Ron Clavier, Ph.D.

Key Porter Books

In this second edition of his popular book, Canadian psychologist Dr. Ron Clavier provides fascinating answers to the age-old question "Why do teens act the way they do?" Written in accessible language with a healthy dose of humour, Clavier explains the neurological changes in developing brains and how they trigger the emotions and behaviours that make teens wonderfully unpredictable. Newly updated to include current research on homework, bullying, electronic communication and morality, Clavier's highly-relevant book reveals why understanding the teenage brain is the key to unlocking the mysteries of why today's kids do the things they do.



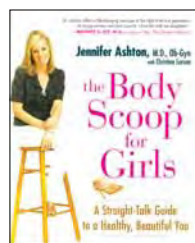
ESSENTIAL QUESTIONS IN ADOLESCENT LITERACY

Teachers and Researchers Describe What
Works in Classrooms

Edited by Jill Lewis, Ed.D.

The Guilford Press

A valuable resource for educators working with students from Grades 5 to 12, this book pairs exemplary teachers with prominent scholars to present real-world strategies for putting literacy research to work in the classroom. Each chapter in this unique volume offers a lively dialogue tackling key questions in adolescent literacy, covering areas such as motivation, critical thinking skills, content-area writing, differentiated instruction, assessment, English language learning and technology. Essential Questions includes practical instructional tips, suggestions for working with reading specialists and ways to build connections between the classroom and community.



THE BODY SCOOP FOR GIRLS

A Straight-Talk Guide to a
Healthy, Beautiful You

By Jennifer Ashton, MD, Ob-Gyn

Penguin Group (Canada)

A comprehensive guidebook from head to toe, *The Body Scoop For Girls* goes beyond explaining the natural physical characteristics of changing bodies. Covering many too-awkward-to-broach subjects as well as essential topics such as managing the blues, making smart decisions about sex, and loving the body you have, Dr. Ashton speaks directly to her readers in a funny and fresh, girl-to-girl voice. Just as refreshing is her motto: no question is too "out there" to ask and we should never be embarrassed by our bodies. With today's teens bombarded with outside pressures and the usual stresses of adolescence, a friendly, guiding voice is precisely what the doctor ordered.



THE ANGER WORKBOOK FOR TEENS

By Raychelle Cassada Lohmann, MS
New Harbinger

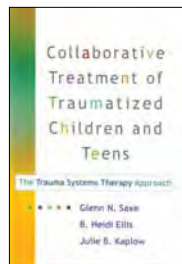
THE STRESS REDUCTION WORKBOOK FOR TEENS

By Gina M. Biegel, MA, LMFT
New Harbinger



The latest titles in the publisher's Instant Help Book series, these workbooks each provide quick exercises designed to help teens gain control of their emotions and prepare to deal with situations that trigger emotional reactions. With 70 per cent of teens claiming they are stressed out by pressures associated with grades,

parents and peers, there is no better time than the present to introduce your students to *The Stress Reduction Workbook for Teens*. The activities have a focus on reducing worries through mindfulness, a technique which teaches that awareness is the way to develop resilience and ultimately, newfound strength. *The Anger Workbook for Teens* introduces skills and techniques for recognizing the symptoms of aggression, ways to keep a cool head and bring reactions under control plus tips for responding sensitively to others. Both workbooks contain engaging activities that can be completed individually, one-on-one or in a group setting.



COLLABORATIVE TREATMENT OF TRAUMATIZED CHILDREN AND TEENS

The Trauma Systems Therapy Approach
By Glenn N. Saxe, MD; B. Heidi Ellis, Ph.D.;
Julie B. Kaplow, Ph.D.
The Guilford Press

Chronic stressors such as poverty, substance abuse, and family or community

violence pose seemingly insurmountable barriers to treating many traumatized youth. In this empowering book, a user-friendly blueprint for helping the "toughest cases" even if only limited resources are available, Saxe and his colleagues present evidence-based strategies for effectively integrating individualized treatment with services at home, school and community levels. This title is heralded as an excellent volume for front-line providers who are interested in a manual-style, hands-on introduction to interventions for traumatized children, teens and their families. ♣ csc

The educational book titles featured in "On the Bookshelf" may be found at most retail and online booksellers or directly ordered from the book publishers through their websites.

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To You, They May Be Helicopter Parents...

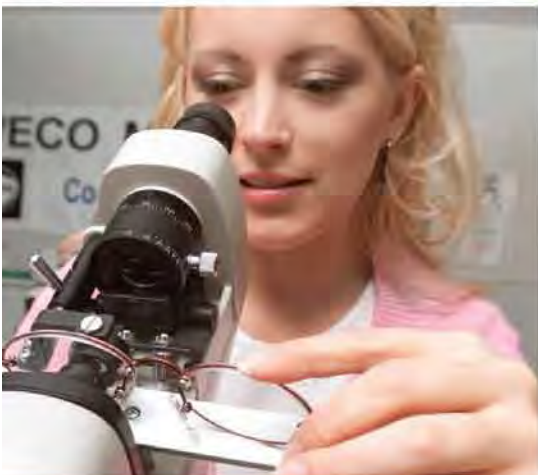
The term “Helicopter Parents” has become accepted code for protective moms and dads who hover over their children, paying too close attention or even interfering in their experiences, problems and life decisions. Few understand the problem of “hyper-parenting” as well as today’s educators.

Several terms have evolved from “Helicopter Parents,” which you may also recognize as:

- Blackhawk Moms: Women (and sometimes men) who attempt to remake the terrain so that it works better for their child to succeed, regardless of the consequences for anyone else.
- Jet-Fighter Parents: When helicopter parents grow more aggressive with anyone they see as a threat to their child’s best interests.
- Satellite Parents: Parents who keep an eye on their child’s world while trying their best not to hover.
- Snowplow (or Lawnmower) Parents: Those who try to remove the obstacles and clear a path for their kids.
- Stealth Bomber Parents: Those who hover quietly but excessively over the details of their children’s lives with military-like precision.

“Helicopter Parents” are not only a phenomenon in North America. In Japan, those devoted to steering every aspect of their child’s school career are referred to as “Education Mothers.” In Scandinavia, they are better known as “Curling Parents” – because they frantically sweep the ice in front of their children.

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Metalworks Institute is the educational creation and natural extension of world renowned Metalworks Studios, home to some of the world's most successful artists and producers. Mandated by founder Gil Moore to provide a **superior curriculum, as well as an unrivalled social, educational, and cultural experience**; this is not your average school.

Accordingly, Metalworks Institute embraces a philosophy of mutual respect, inspirational mentoring and balanced life values. The state of the art campus facilities, located adjacent to the studio complex, reflect this vision. **Providing students with the best tools, instructors, and environment to complete their studies**, Metalworks sets the standard for entertainment arts education.

“My experience at Metalworks Institute helped me to understand the complexities of the music industry and provided me with the ability to build my career on a solid foundation of knowledge.”

Jonathan Pickett
(Audio Production & Engineering Graduate 2006 / Entertainment Business Management Graduate 2007)
President - TitanTune Inc.
Owner - Warped Wave Productions



Our exclusive partnerships with Metalworks Studios and Metalworks Production Group provide unique insights into the entertainment industry, **capitalizing on over 30 years of award winning real world experience**. Working with the music and film industry's top artists and leading professionals has given us the expertise to create highly specialized, industry specific programs, unlike those of traditional academic institutions.

All of our programs have been developed by Metalworks' own management, faculty & technical staff exclusively. Our cutting edge curriculums ensure a pedigree that is not obtainable elsewhere, as well as an exciting educational culture. **Based on real world success, not on theory**, your education at Metalworks Institute is a direct link to the future of entertainment media.

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school
for a **select**
group



OUR HISTORY

OUR HISTORY

The genesis of the Metalworks story begins with the incorporation of Design Staging Inc. on October 11, 1977, a sound company, management hub, and creative workspace for legendary **Canadian Music Hall of Fame group Triumph**. As Triumph's ascent into rock hierarchy evolved, the company's name was changed to Metalworks. While the initial focus was on studio recording, the Metalworks brand ultimately expanded to embrace multiple facets of the entertainment industry – **from recording, to live event production, to education.**

Metalworks Studios has maintained an **unsurpassed level of excellence spanning over two and a half decades**, recognized for an unprecedented twelve consecutive years as **Recording Studio of the Year** at the Canadian Music Industry Awards. Our studios have played host to an illustrious array of international recording artists, producers, and film stars, and have played a vital role in the continuing development of up-and-coming new talent.



Metalworks Production Group bridges the gap from the studio to the performance stage, specializing in audio, video, lighting and staging systems for live events. Featuring the latest systems and technologies in concert production and live touring, as well as corporate and special events, Metalworks is on the cutting-edge of live event production.

As Metalworks' educational division, Metalworks Institute of Sound & Music Production draws on more than 30 years of award-winning industry success.

“ I'm truly amazed at how much I learned in the Audio Production & Engineering program at Metalworks Institute. I know that I'm well prepared for a career in audio. It exceeded my highest expectations. Thank you Metalworks !!! ”

Andrew Joblonski
Freelance engineer

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RECORDING STUDIO
OF THE YEAR

2008

2007

2006

2005

2004

2003

2002

2001

2000

1999

1998



MISSION STATEMENT

The Institute's faculty has been instrumental in shaping and refining the school's objectives. The following mission statement summarizes our academic perspective:

MISSION STATEMENT

Metalworks Institute of Sound & Music Production is a dynamic, independent institution dedicated to providing an incomparable level of education in the areas of audio recording, live production and the business of entertainment. MWI prepares students for lifelong learning and leadership roles in the entertainment industry through innovative instruction techniques and exceptional learning resources.

The Institute fosters investigation, research, and creative professional activity, by uniting faculty and students in the acquisition and application of technical, artistic and business knowledge in a professional environment.

In addition to preparing students within their academic fields, MWI provides graduates with the fundamental skills to communicate, to solve problems and to work both independently and collaboratively towards rewarding and fulfilling careers within the entertainment industry. Our mission statement is the foundation for a set of principles that is the inspiration for the development and implementation of all the Institute's programs and services.

your **leaders...**
your **mentors...**
and one day
your **peers**

“Metalworks Institute is an establishment that is built on opportunity; the more you learn at the Institute the more doors become visible to take you wherever you want to go ... and if you truly listen while you are there, it can teach you the most important skill...to create your own doors.”

Kevin Dorin (Entertainment Business Management Graduate 2007)
VP of Marketing, Meticulous Music Group (Record Label)
Alberta & B.C.

OUR FACULTY

The faculty at Metalworks Institute has been **hand-picked for their industry expertise, awards, achievements and teaching skills**. Fundamental to our educational philosophy is the concern for the over-all "life enhancement experience" which should accompany an enlightening academic journey. Along with their breadth of knowledge, our teachers also possess **a motivation to mold the music industry's next generation**. The notion of "giving back" is integral to the philosophy of education at Metalworks.

The faculty at Metalworks Institute is comprised of individuals who **have achieved success in the music and entertainment fields and a high level of expertise in the subjects they teach**. Each instructor brings **real world experience** into the classroom, a quality that is invaluable in a hands-on learning environment.

Further information on our award winning faculty is available on our website at www.metalworksinstitute.com/faculty

Along with our exceptional faculty, Metalworks Institute also plays host to **an impressive array of guest lecturers and clinicians**, including leading managers, entertainment lawyers, agents, record label executives, musicians, recording engineers and producers. These talented individuals bring real-world experience and insight to Metalworks Institute's educational environment.

Please visit our website to learn more about upcoming guest lectures at the institute.



TWO YEAR PROGRAMS

Metalworks Institute's two-year programs are a reflection of the growing and shifting demands of the recording and entertainment industries. As the ongoing digital evolution brings all elements of the music industry into closer proximity, it is incumbent upon the industry's future leaders to gain a more diversified and all-encompassing understanding of each aspect of the business of entertainment.

PROFESSIONAL SOUND & BUSINESS - LIVE PRODUCTION MAJOR

Our Professional Sound & Business - Live Production Major Program is designed for students who wish to expand their career into both the creative and business areas of the live event field. With in-depth studies encompassing all aspects of live event production and the art of entertainment business management, this fascinating program is an excellent balance between technical sound and lighting skills, as well as the business principles associated with the live event and entertainment industries.

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Principles of Sound & Acoustics I
Principles of Digital Audio I
Principles of Digital Audio Lab I
Event Production & Management I
Electricity and Electronics I
Show Production Systems I
Show Production Systems Workshop I
Introduction to the Entertainment Industry
Practical Business Technologies I
Styles & Genres I
Business Communications
Introduction to Marketing

Financial Principles
Intellectual Properties
Principles of Sound & Acoustics II
Principles of Digital Audio II
Principles of Digital Audio Lab II
Entertainment Agreements & Contracts I
Event Production & Management II
Electricity & Electronics II
Electricity & Electronics Lab
Show Production Systems II
Show Production Systems Workshop II
Audio Signal Processing

Audio Signal Processing Lab
Record Companies
Practical Business Technologies II
Styles & Genres II
Business Ethics
Entertainment Marketing
Artist Management
Music Publishing
System Installation Technologies
Lighting Principles
Lighting Principles Workshop
System Maintenance
System Maintenance Lab

Show Production Systems III
Show Production Systems Workshop III
Event Production & Management III
Web Site Design & Development for eBusiness
Styles & Genres III
Promotion & Publicity
Entertainment Statistics & Data Analysis
Broadcast Management
Digital Distribution
Business Venture & Financing
Guest Lecture Series

PROFESSIONAL SOUND & BUSINESS - STUDIO PRODUCTION MAJOR

The Professional Sound & Business - Studio Production Major Program is ideal for students interested in understanding the recording, music and entertainment industries from both a business and creative standpoint. With in-depth studies encompassing all aspects of recording production and entertainment business management, the courses in this exciting program strike a balance between a technical and business education. The program provides students with a well-rounded perspective, allowing expanded career pathways in the recording, film and broadcast industries, as well as related areas in the entertainment business sector.

TWO YEAR PROGRAMS

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Music Theory I
Music Production I
Acoustics I
Digital Audio Theory I
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Midi & Synthesis Theory
Recording Engineering Studio I
Digital Audio Lab I
Introduction to the Entertainment Industry
Practical Business Technologies I
Styles & Genres I
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Music Theory II
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Digital Audio Theory II
Audio Post-Production Theory II
Electronics
Recording Engineering Studio II
Audio Post-Production Lab I
Digital Audio Lab II
MIDI Lab I
Record Companies

Practical Business Technologies II
Styles & Genres II
Business Ethics
Entertainment Marketing
Entertainment Agreements & Contracts
Artist Management
Music Publishing
Recording Engineering Theory III
Music Theory III & Critical Listening
Music Production III
Acoustics III - Psychoacoustics
Show Production
Live Sound
Audio Logistics II & Electronics Lab
Recording Engineering Studio III

Audio Post-Production Lab II
Digital Audio Lab III
Midi Lab III
Event Production & Venue Management
Web Site Design & Development for eBusiness
Styles & Genres III
Promotion & Publicity
Entertainment Statistics & Data Analysis
Broadcast Management
Digital Distribution
Business Venture & Financing
Guest Lecture Series

some people
make music,
others
make **history**

PROFESSIONAL SOUND - AUDIO PRODUCTION MAJOR

For those students seeking a career exclusively in audio, we offer our **Professional Sound - Audio Production Major**.

This two-year program, with a curriculum encompassing **all aspects of the audio world**, from **inside the control room** to the **live stage**, is the professional sound engineer's ultimate educational experience.

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Styles & Genres
Event Production & Management I

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Show Production Systems Workshop I
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Audio Post-Production Theory II
Recording Engineering Studio II
Audio Post-Production Lab I
Principles of Digital Audio Lab II
MIDI Lab I

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Electricity & Electronics Lab
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Show Production Systems Workshop II
Audio Signal Processing Lab
Audio Signal Processing Lab
Recording Engineering Theory III
Music Theory II & Critical Listening
Music Production III
Acoustics III - Psychoacoustics
Recording Engineering Studio III

Audio Post-Production Lab II
Digital Audio Lab III
Midi Lab II
System Installation Technologies
Lighting Principles
Lighting Principles Workshop
System Maintenance
System Maintenance Lab
Show Production Systems III
Show Production Systems Workshop III
Event Production & Management III
Guest Lecture Series

Our two-year programs are split into six semesters, over a two-year period of study. Each program features a combination of lectures, case studies, workshops and technical education labs totalling upwards of 1800 hours of instruction.

Regardless of which two-year program you choose, these programs each provide the student with marketable skillsets and an **unparalleled educational experience**, allowing students to follow their dreams...from the classroom, to the studio, to the stage.

ONE YEAR PROGRAMS

As the recording and entertainment industries strive to keep pace with emerging digital technologies, Metalworks Institute's one-year programs offer students an **intense and comprehensive educational experience**, fully designed to meet the changing demands of the world today.

SHOW PRODUCTION & EVENT MANAGEMENT

With the live entertainment and special event industries evolving at an unprecedented pace, our **Show Production and Event Management Program** presents an incomparable opportunity to learn the fundamental skills and perspectives required to **plan, manage and produce** shows for a broad range of **live entertainment industry applications**. Our exclusive partnership with Metalworks Production Group provides an unrivalled learning environment, with access to leading industry equipment and facilities, all designed to **prepare students for future opportunities** in the production of music concerts, corporate events, theatrical productions, trade shows, exhibitions, conferences and multi-media presentations.

COURSES INCLUDE:

Principles of Sound & Acoustics
Principles of Digital Audio
Principles of Digital Audio Lab I
Introduction - Entertainment Industry
Styles & Genres
Entertainment Contracts
Event Production & Management I

Electricity & Electronics I
Show Production Systems I
Show Production Systems Workshop I
Principles of Sound & Acoustics II
Principles of Digital Audio II
Principles of Digital Audio Lab II
Event Production & Management II

Electricity & Electronics II
Electricity & Electronics Lab
Show Production Systems II
Show Production Systems Workshop II
System Installation Technologies
Lighting Principles
Lighting Principles Workshop

Audio Signal Processing
Audio Signal Processing Lab
System Maintenance Theory & Lab
Event Production & Management III
Show Production Systems III
Show Production Systems Workshop III
Guest Lecture Series

when an
original sound
is made it echoes
forever

“Metalworks Institute gave me a strong foundation and understanding of how to navigate my way through many paths in the audio industry. I am eternally grateful to the faculty, staff and friends that helped guide me into a very demanding career.”

Jake Sacher (Audio Production & Engineering Graduate 2006)
Assistant Engineer,
Wanted! Sound + Picture, Toronto

Metalworks Institute's one-year programs are split into three semesters over a year-long period of study. Each program features a combination of lectures and technical education labs totalling in excess of 1000 hours of instruction.

AUDIO PRODUCTION & ENGINEERING

Our **Audio Production & Engineering Program** encompasses fundamental and advanced audio theory as well as production skill-sets required in the **recording industry, the film and television post production industry,** and today's **high-tech audio environment.** The vast experience of Metalworks Studios has infused this curriculum with a wealth of in-depth knowledge, derived from **real-world success,** resulting in a program designed to optimize your future opportunities in the recording industry.

COURSES INCLUDE:

Recording Engineering Theory I
Music Theory I
Music Production I
Acoustics I
Digital Audio Theory I
Musical Styles & Genres
Recording Engineering Studio I
Midi & Synthesis Theory
Digital Audio / MIDI Lab I

Entertainment Industry Overview
Audio Post-Production Theory I
Guest Lecture Series
Recording Engineering Theory II
Music Theory II
Music Production II
Acoustics II & Studio Design
Digital Audio Theory II
Song Writing Analysis

Recording Engineering Studio II
Audio Logistics
Digital Audio / MIDI Lab II
Audio Post-Production Theory II
Audio Post-Production Lab I
Recording Engineering Theory III
Music Theory III / Critical Listening
Music Production III
Psychoacoustics

Employment Strategies
Recording Engineering Studio III
Audio Logistics II & Electronics Lab
Digital Audio / MIDI Lab III
Business & Contracts
Audio Post-Production Lab II

ENTERTAINMENT BUSINESS MANAGEMENT

As the entertainment industries continue to evolve and converge in the digital age, our **Entertainment Business Management Program** provides students with a diverse knowledge base and skill-set, leading to an **unlimited array of career opportunities.** Encompassing all facets of the entertainment and recording industries, this program features courses of study that allow students to learn essential business fundamentals and disciplines relevant in today's fast-paced market. Our ongoing, **exclusive partnerships with Metalworks Studios and Metalworks Production Group** ensure our students access to unparalleled facilities and networking opportunities.

COURSES INCLUDE:

Introduction to the Entertainment Industry
Financial Principles
Practical Business Technologies
Introduction to Marketing
Styles & Genres I
Business Communications
Entertainment Technologies

Intellectual Properties
Music Intermediaries: Managers, Agents and Attorneys
Guest Lecture Series
Record Companies
Practical Business Technologies II
Entertainment Marketing
Business Ethics

Styles & Genres II
Practical Entertainment Technologies
Music Publishing
Entertainment Agreements & Contracts
Event Production / Venue Management
Artist Management
Promotion & Publicity
Entertainment Statistics & Data Analysis

Digital Distribution
Styles & Genres III
Business Venture & Financing
Broadcast Management
Web Site Design & Development for eBusiness
Entertainment Industry Final Dissertation



DIGIDESIGN PRO SCHOOL

Digidesign Pro School at Metalworks Institute is Eastern Canada's only authorized **Digidesign Pro School** and offers every **Pro Tools** Course available. The part-time courses range from Pro Tools 101 - Introduction to Pro Tools, Pro Tools 110 - Essentials of Pro Tools, Pro Tools 201 - Pro Tools Production Essentials, Pro Tools 210M - Music Production Techniques, Pro Tools 210P - Post Production Techniques, Pro Tools 310M - Advanced Music Production Techniques, Pro Tools 310P - Advanced Post Production Techniques, Pro Tools 310I - Advanced ICON Mixing Techniques and Pro Tools 210V - Venue Training and are all currently being offered at Metalworks Institute.

Students will learn **Pro Tools and ICON**, with the ability to achieve official Pro Tools certification. Students will also have the opportunity to learn on **the largest ICON system in Canada**, featuring an 80-fader D-Control ICON and full-blown **Pro Tools HD-3 Accel system**. These part-time courses are three days in length, providing 24-30 hours of hands-on instruction. Course schedules are available on our website at www.metalworksinstitute.com/proschool.

"The engineers and faculty at Metalworks Institute are among the most skilled in Canada, and their outstanding campus facilities, including one of the world's largest ICON systems, complement their world class studio complex."

— Digidesign Senior Product Specialist, Luc Bourgeois

Digidesign Authorized Pro School Courses
ProTools 101 – Introduction to Pro Tools
ProTools 110 – Essentials of Pro Tools
ProTools 201 – ProTools Production Essentials
ProTools 210M – Music Production Techniques
ProTools 310M – Advanced Music Production Techniques
ProTools 210P – Post Production Techniques
ProTools 310P – Advanced Post Production Techniques
ProTools 310I – Advanced ICON Mixing Techniques
ProTools 210V – Venue Console Certification Course



For further information on the Digidesign Pro School at Metalworks Institute or Digidesign certified courses please contact us at:
Phone: 905.279.4000 Toll-free: 1.866.783.2200
admissions@metalworksinstitute.com

METALWORKS INSTITUTE APPLICATION

LOCATION

Metalworks Institute is located in the heart of downtown Mississauga, Canada's sixth largest city. Situated on the outskirts of the province's capital, Toronto, our location allows students all the amenities of a large city, but with significantly lower costs of living. Located just south of Highway 403 on Mavis Road, the facility is minutes from both the QEW & Highway 401. Go Transit & Mississauga Transit provide easy and economical public transportation to, from, and around Mississauga.

There's plenty to do and lots to see in Mississauga; neighbouring Toronto and Oakville also provide ample entertainment. Surrounding amenities include Square One – one of the largest shopping malls in Ontario, numerous movie theatres, the Living Arts Centre, as well as countless restaurants and nightclubs

HOUSING

You will find a variety of different types of housing located in the area. Mississauga boasts a cost of living far lower than one would find in Toronto, as well as an abundance of available space. There are many opportunities to find a place to live minutes from the school itself. Our website provides further housing information as well as helpful links.

STUDENT TUITION FINANCING

Metalworks Institute has excellent financing options for all full time programs.

In association with our Financial Partners, we are able to offer competitive tuition financing with favourable interest rates and flexible terms.

it's all here...
waiting
for you

“MWI makes you analyze everything that is the music industry; whether as the artist, label, or whatever entity...they inform you of all sides.”

Benjamin Chan (Entertainment Business Management Graduate 2006)
Clearance - Film, TV, Games Licensing
Last Gang Records, Toronto, Canada

"Metalworks is the gold standard for recording in Canada"

Randy Lennox - President & CEO - Universal Music Canada

"Metalworks has always been the studio to go to in Canada and I'm sure that students will find that Metalworks Institute is the place to learn"

Eddie Kramer - Producer - Jimi Hendrix, The Beatles, Led Zeppelin, Kiss, Woodstock

"Their curriculum is not just about recording arts, it's wired to future emerging technologies...This program is the breeding ground for the next generation of innovators"

Neill Dixon - President & CEO - Canadian Music Week

"Metalworks Institute provides the real-world link between Education and the Entertainment Industry...Finally a school that is the real deal!"

Gary Slaight - President & CEO - Standard Broadcasting Corporation Inc.

"Metalworks Institute provides students with access to world-class gear and the hands-on experience they need to succeed."

Matt Blakely - FOH, Monitor & System Engineer; Production Manager- Billy Talent, Three Days Grace, Bruce Springsteen, Avril Lavigne, Blue Rodeo

"Metalworks' reputation as a world class production facility has translated into a world-class school"

Tom Cochrane



Metalworks Institute • 3611 Mavis Road, Mississauga, ON, Canada L5C 1T7
Phone: 905.279.4000 • Toll-free: 1.866.783.2200 • info@metalworksinstitute.com

w w w . m e t a l w o r k s i n s t i t u t e . c o m

Careers in Pipeline Construction



A flexible career
you can build on

Industry Overview

Demand for a secure energy supply means Canada is a critical global energy source. Getting Canadian energy to markets requires great innovation, ingenuity and teamwork.

A critical link in this process is large-diameter pipelines, also known as mainline pipelines. These mainline pipelines as well as smaller distribution system pipelines are the two major areas of pipeline construction, operations and maintenance in Canada.

Building and maintaining all pipelines requires specialized construction processes. People who do this work call themselves *Pipeliners*. They come from many skilled occupations and trades. Pipeliners work in transportation, logistics, equipment operating, welding, pipelaying and a range of construction craft labour occupations.

Focus on Mainline Pipelines

Expansive geography and diverse seasonal weather conditions has driven Canadians to be world leaders in designing, constructing and maintaining pipelines. Mainline pipelines range from 24 to 48 inches in diameter and span hundreds or thousands of kilometres.

Building a mainline pipeline is broken down into smaller projects called *pipeline spreads*. Pipeline spreads are designed, engineered, prepared and financed by large pipeline transportation companies. They are built by project-based contractor firms usually in two focused seasons of work, each spanning from many weeks to several months.

Mainline pipeline construction work varies based on the economy, energy sector development, regulatory approvals and anticipated demand for getting energy resources to markets.

Emerging Opportunities

Each year many pipeliners approach retirement. Employers along with industry and labour leaders are committed to renewing this critical Canadian workforce.

Opportunities are emerging for construction professionals from other sectors who seek new challenges and for those who have not traditionally worked in pipeline construction.





Looking for Some Good People

The Canadian pipeline industry is looking for some good people who are attracted to the flexibility and focused work that a pipelining lifestyle demands.

- Do you like teamwork and a challenging work environment?
- Do you like working in a variety of locations?
- Do you like being well-rewarded for a job well done?
- Do you have skills that are transferable across different sectors?

Would you make a good pipeliner?

You might make a good pipeliner if you:

- Enjoy working in groups to get things done.
- Enjoy working outdoors doing applied work in different seasons.
- Enjoy seeing different parts of the country.
- Enjoy working with technology.
- Enjoy tangible, practical tasks.
- Are conscientious about risk and the well-being of others on the job-site.
- Are an applied learner committed to updating your knowledge and skills as new work processes, safety practices, and technologies come on-stream.
- Are prepared to be flexible and develop skills, contacts, and work in a few different sectors of construction or industry.
- Can balance focused periods of work and family commitments.
- Find satisfaction at the end of the day in seeing what you have helped to create.

If most of these statements apply then a pipelining lifestyle may be for you!



Variety • Challenge • Team

Words that characterize

Transporting and Logistics

Trucking and logistics personnel provide essential transportation and logistical services and are the life blood of pipeline construction projects.

Transportation and warehousing crews:

- move, unload and later reload and remove heavy equipment,
- move vast amounts of pipe to the pipeline construction area,
- safely transport and support hundreds of crew members daily,
- maintain inventory control and ship supplies from portable warehouses, and
- operate specialized trucks that are used to position wooden skids, to position large mobile sandblasters, and that are used to re-fuel and maintain equipment.

Operating Equipment

Heavy equipment is the backbone of a pipeline construction project. Many heavy equipment operators are required for *excavators*, *graders*, *bulldozers* and dozer-like pipelayer machines called *side booms* as well as a range of other specialized equipment.

Equipment operators:

- prepare access roads,
- set aside top-soil at right-of-way areas,
- unload sections of large pipe from trailers,
- dig precise trenches where the finished pipeline will rest,
- continuously move specialized equipment and pipe into place, and
- backfill completed pipeline trenches and help in reclaiming the land to its natural state.



m • Satisfaction • Rewards

ize a pipelining lifestyle

Welding and Pipelaying

Welding and pipelaying sets the pace for the entire pipeline construction process. Many welders and journeyman pipelayers are used in a highly-coordinated, focused assembly line process.

Welders and journeyman pipelayers and their helpers:

- collaborate with labourers in bending pipes to align with the contour of the land,
- pre-heat pipe to specified temperatures to prepare pipe sections for welding,
- coordinate the final set-up and clamping of pipe sections prior to welding,
- complete several weld passes using either traditional hand arc or automatic welding, and
- complete *tie ins* used to connect finished sections of pipe with other pipelines.

Construction Craft Labour

Construction craft labour is the glue that binds different pipeline construction processes together through an extensive deployment of general and skilled labour. Labourers:

- clear the narrow tracts of land in forested areas where pipelines are built,
- construct fences to protect and separate land owners and live stock from construction crews as well as snow build-up,
- assist equipment operators and truckers in stockpiling and staging pipe sections,
- precisely place pipe sections according to engineering/survey information,
- operate special cold bending machines used to shape pipe sections,
- continuously organize wooden timbers called skids into various structures on which pipe sections rest,
- operate specialized quality control/inspection technologies,
- operate sand blasting equipment,
- operate induction coil tools and pipe coating application equipment, and
- various other duties as defined by the specific pipeline construction job.



Unique Rewards!

Pipeline construction is an exciting, on-the-leading edge of technology business. It offers rewarding opportunities, accompanied by choice and flexibility. Pipeliners:

- enjoy being their best with teams who share in the pride of a job well done
- enjoy highly-competitive wages and benefits for focused periods of work
- enjoy a unique lifestyle of camaraderie, with many having enduring working friendships with other pipeliners who reside throughout Canada
- have demonstrated they have 'the right stuff,' including transferable skill-sets demanded by employers of project-based organizations in other sectors
- have scheduling flexibility outside of pipeline construction seasons to pursue travel, family or other interests
- have flexibility with inter-provincial mobility and opportunities to work abroad.

Want more information?

Come see what pipelining is all about! Check out the Careers section at www.pipeline.ca for short videos featuring pipeline construction occupations.

Or, for more information please contact



A collaborative project of



In partnership with

Government of Alberta ■
Employment and Immigration

ACC is



...hands-on.

...interesting.

...challenging.

...high-tech.

...fun!



ASSINIBOINE
COMMUNITY COLLEGE

Email info@assiniboine.net
or visit www.assiniboine.net

Attention Counsellors

Assiniboine Community College in Brandon, MB has excellent post-secondary options available for your students.

Assiniboine Community College (ACC) is committed to academic excellence and student success. The faculty and staff work diligently to design and deliver relevant, applied, current and comprehensive programs. In the 2007-08 Graduate Survey 96% of our graduates were satisfied or very satisfied with their education at ACC. The college prepares students to find, keep, and succeed in careers related to the training they receive. So much so that 86% of our graduates say that their employment is directly related to their college training.

ACC offers over 30 innovative programs in the fields of agriculture and environment, business, culinary arts and hospitality, health and human services, and trades and technology. Some of our most distinct and renowned programs include Practical Nursing, Land and Water Management, Culinary Arts, Police Studies, and Media Production. These programs, as well as many others, have an emphasis on applied learning. Students learn and train in modern labs, shops and classrooms.

With diploma and certificate programs offered in so many different fields, ACC is an obvious choice for students exploring their post-secondary options. Small class sizes, up to date technology, varsity sports (volleyball & basketball) and great student life activities are benefits that students just can't overlook. ACC is hands-on, welcoming and offers a great experience!

Programs

Aboriginal Community Development	GIS Environmental Technologies
Accounting and Finance	Heavy Duty Equipment Technician
Agribusiness	Hotel and Restaurant Management
Automotive Technician	Industrial Metals Fabrication
Business Administration	John Deere TECH
Carpentry and Woodworking	Land and Water Management
Civil Technician	Media Production
Communications Engineering Technology	Office Administration
Comprehensive Health Care Aide	Piping Trades
Computer Systems Technology	Police Studies
Construction Electrician	Power Engineering
Culinary Arts	Practical Nursing
Early Childhood Education	Web Design
Education Assistant	



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WWW.ASSINIBOINE.NET

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