

Two Days of Canada



A multi-disciplinary
conference

MEDIA,
MYTH &
METHOD:

Communicating
Canada

November 9 & 10, 1995

Sponsored by the Canadian Studies Program
in conjunction with the Communications Studies Program

Location: Senate Chamber

For further information call: (905) 688-5550

Marilyn Rose - MC A307, ext. 3884 or Jim Leach Th 136C, ext. 3822

Brock University

TWO DAYS OF CANADA '95

"Media, Myth and Method: Communicating Canada"

THURSDAY NOVEMBER 9

SENATE CHAMBER

9.30-10.30 Icons for Sale

"Laura Secord Meets the Candy Man"

Christine Boyko-Head, Canadian Studies/Drama, Brock University

"Due South: (Post-)Modernizing the Media Mountie"

Anthony Hopkins, English/Multidisciplinary Studies, York University

Chair: Susan Spearey, English, Brock University

10.30-11.30 Political Fact/Political Fiction

"True North and Uncertain Canada: A Dialogue on Myth and Actuality"

Pat Sewell, Politics, and Candis Steenberg, Canadian Studies, Brock University

"Re-Pressing Racism: Canadian Media and the Denial of Racism"

Bohdan Szuchewycz, Communications Studies, Brock University

Chair: William Hull, Politics, Brock University

11.30-12.30 Time Frames

"Canadian Film and Harold Innis's Plea for Time"

Richard J. Hancox, Communications Studies, Concordia University

"*Gross Misconduct's* Hockey Hulk: Skating Backwards into the Legacy of the Black Maria"

Joan Nicks, Film Studies, Brock University

Chair: Jim Leach, Film Studies/Communications Studies, Brock University

12.30-1.30 Institutional Mythmaking

"Institutionalizing an Institution: A Methodology for Creating Artifacts"

Melissa Hancock and Barbara Austin, Management, Marketing, and Human Resources, Brock

"Communicating Canada through the Courts: Libel and Canadian Culture in *Hill v. Church of Scientology*"

Paul D. Paton, Law/Canadian Studies, University of Toronto

Chair: Judith Blackwell, Sociology, Brock University

1.30-2.30 Power and Culture in Canada

"Dramatizing Canada: Rockefeller Philanthropy and Canadian Theatre, 1938-1950"

William J. Buxton, Communications Studies, Concordia University

"Myths of Multiculturalism: Culture and/or Power"

Caroline Whitfield, English/History, Brock University

Chair: Robert Nunn, Dramatic Literature and Theatre, Brock University

2.30-3.30 Rock and Role: Music/Image/Identity

"Canadian Popular Music and Postmodern Resistance: Rough Trade's 'America: Bad and Beautiful'"

Jean Bruce, Communications Studies, Concordia University

"CNCP, or Canadian National Identity in Canadian Popular Culture: The Case of Music Video"

Jim Leach, Film Studies/Communications Studies, Brock University

Chair: John Lye, English, Brock University

3.30-4.30 Myth, Metaphor and Popular Music

"The Craftsman': Populism, Myth and Metaphor in the Songs of Stan Rogers"
Nick Baxter-Moore, Politics/Canadian Studies, Brock University

"Cowboyography': Myth and Metaphor in the Songs of Ian Tyson"
Terrance Cox, Music/Canadian Studies, Brock University

Chair: Glenwood Irons, Applied Language Studies/Communications Studies, Brock

4.30-5.30 Mediating Monstrosity: Reporting Bernardo and Homolka

Panel discussion with Anne Marie Owens (Reporter, *St. Catharines Standard*), Al Van Alstine (News Director, CKTB Radio), Karen Moncur (Reporter, CHRE Radio), and Lauran Sabourin (Reporter, CHCH Television, Channel 11)

Chair: Peter Maurin, Communications Studies, Brock

6.30-8.00 CONFERENCE DINNER

POND INLET

Cash Bar from 6.00-6.30 at Pond Inlet. **Dinner:** tickets available from Bridget Cahill, Joint Programs Secretary. (Final date for ticket purchase - October 31).

8.00

POND INLET

CANA-MATION: A CELEBRATION OF CANADIAN ANIMATED FILMS

Beginning with a few words from Norman McLaren, this special event is a showcase for the rich variety of animated films that have expressed and challenged Canadian myths, legends, and stereotypes during the past 50 years. Ten of the liveliest and best of these films show how Canadian filmmakers have pioneered new techniques and developed imaginative approaches to the possibilities of the medium, establishing Canada as a leading nation in this field of film production.

Admission is free. An evening not to be missed!

FRIDAY NOVEMBER 10

SENATE CHAMBER

8.30-9.30 Symbols in Business and Sport

"Managerial Utilization of Symbolism"
Sharon Mason, Management, Marketing, and Human Resources, Brock University

"Hockey and the Transformation of Canadian Culture: The Impact of *Hockey Night in Canada*:"
Danny Rosenberg, Physical Education, Brock University

Chair: William Matheson, Politics, Brock University

9.30-10.30 Native Configurations

"Representation of Canadian Society in Contemporary Native Literature"
Bernie Harder, English, University of Windsor

"Trickster Myths and Contemporary Media: A Case Study in Disjunctive Consciousness"
Karl E. Jirgens, English, Algoma University

Chair: Clara Thomas, English, York University

10.30-11.30 Mixed Signals: Myths at Cross Purposes

"Mixed Signals: The Hazardous Winter of 1906-07 and Prairie Canada's Image Abroad"
Joe Cherwinski, History/Canadian Studies, Memorial University

"A Windysome Exhalation': Carnival and Class in *The Letters of Mephibosheth Stepsure*"
Ken Wilson, English, York University

Chair: Wesley Turner, History, Brock University

11.30-12.30 Myth and Masquerade: Two Canadian Films

"'There's Man all over for you, blaming on his boots the faults of his feet': Michael Rubbo's *Waiting for Fidel*"

Jeannette Sloniowski, Film Studies/Communications Studies, Brock University

"*I Love a Man in Uniform: Exploring Masculinity in Contemporary Canadian Film*"

Randy Thiessen, Film Studies, Brock University

Chair: Joan Nicks, Film Studies, Brock University

12.30-1.30 Canon-izing Canada

"Cultural Darwinism: Publishing and the Canon of Early Canadian Literature"

Carole Gerson, English, Simon Fraser University

"Translating the Canon: The Canon in Translation"

Jane Koustas, French, Brock University

Chair: Alan Arthur, History, Brock University

1.30-2.30 Myths at Work

"'We're Fighting for our Lives': Portuguese-Canadian-Women and the McGregor Strike of 1987"

Luis Aguiar, Sociology, York University

"Despite the Regime of Working-Class Jobs: Family and the Community in Hamilton"

June Corman, Sociology/Women's Studies, Brock University

Chair: Murray Smith, Sociology, Brock University

2.30-3.30 The Eyes Have It: Documenting Nature/Documenting Culture

"See It Now: The Documentaries of Kevin McMahon"

Barry Grant, Film Studies, Brock University

"Culture at the Precipice: Nature and Tourism in Niagara Falls"

Scott Henderson, Film Studies, Brock and McMaster Universities

Chair: Derek Knight, Visual Arts, Brock University

3.30-4.30 Written in Stone: Articulating Canadian Identity

"Canada Under Construction: The Early Novels of Marian Keith"

Kevin McCabe, History, Brock University

"Exhibiting Canada: Articulations of National Identity at the National Gallery of Canada"

Anne Whitelaw, Communications Studies, Concordia University

Chair: Josephine Meeker, Geography, Brock University

4.30-5.30 Poetry and Performance

"Buckskin and Broadcloth: A Celebration of E. Pauline Johnson-Tekahionwake, Mohawk Poet-Performer 1861-1913"

Sheila Johnston, Grand Theatre, London

Chair: Marilyn Rose, English/Canadian Studies, Brock University

The Canadian Studies Program and the Communications Studies Program wish to acknowledge the support of the Brock Advancement Fund and the Department of External Relations. Special thanks to: Grant Dobson and Natalie Kostecki in External Relations; Heather Fox, graphic designer; Bridget Cahill, Joint Programs Secretary, and Anne Howe, Co-ordinating Assistant, Department of Film Studies, Dramatic and Visual Arts.

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SNEAK PREVIEW: PROGRAM / ABSTRACTS / PROFILES

TWO DAYS OF CANADA CONFERENCE 1995: SCHEDULE

THURSDAY NOVEMBER 9

9.30-10.30

Christine Boyko-Head, Canadian Studies/Drama, Brock: "Laura Secord Meets the Candy Man"

Anthony Hopkins, Humanities, York: "Due South: (Post-)Modernizing the Media Mountie"

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Pat Sewell, Politics, Brock, and Candis Steenberg, Canadian Studies, Brock: "True North and Uncertain Canada: A Dialogue on Myth and Actuality"

Bohdan Szuchewycz, Communications Studies, Brock: "Re-Pressing Racism: Canadian Media and the Denial of Racism"

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Joan Nicks, Film Studies, Brock: "*Gross Misconduct's* Hockey Hulk: Skating Backwards into the Legacy of the Black Maria"

12.30-1.30

Melissa Hancock and Barbara Austin, Management, Marketing, and Human Resources, Brock: "Institutionalizing an Institution: A Methodology for Creating Artifacts"

Paul D. Paton, Law/Canadian Studies, Toronto: "Communicating Canada through the Courts: Libel and Canadian Culture in *Hill v. Church of Scientology*"

1.30-2.30

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Caroline Whitfield, English/History, Brock: "Myths of Multiculturalism: Culture and/or Power"

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Jim Leach, Film Studies/Communications Studies, Brock: "CNCP, or Canadian National Identity in Canadian Popular Culture: The Case of Music Video"

3.30-4.30

Nick Baxter-Moore, Politics/Canadian Studies/Communications Studies, Brock: "'The Craftsman': Populism, Myth and Metaphor in the Songs of Stan Rogers"

Terrance Cox, Music/Canadian Studies, Brock: "'Cowboyography': Myth and Metaphor in the Songs of Ian Tyson"

4.30-5.30

Peter Maurin, Communications Studies, Brock: Panel discussion: "Local Media Coverage of the Bernardo and Homolka Murder Trials"

8.00: CANA-MATION: A CELEBRATION OF CANADIAN ANIMATED FILMS

Beginning with a few words from Norman McLaren, this evening celebrates the variety of animated filmmaking in Canada as it has expressed and challenged our national myths, legends, and stereotypes.

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Sharon Mason, Management, Marketing, and Human Resources, Brock: "Managerial Utilization of Symbolism"

Danny Rosenberg, Physical Education, Brock: "Hockey and the Transformation of Canadian Culture: The Impact of *Hockey Night in Canada*:"

9.30-10.30

Bernie Harder, English, Windsor: "Representation of Canadian Society in Contemporary Native Literature"

Karl E. Jirgens, English, Algoma: "Trickster Myths and Contemporary Media: A Case Study in Disjunctive Consciousness"

10.30-11.30

Joe Cherwinski, History/Canadian Studies, Memorial: "Mixed Signals: The Hazardous Winter of 1906-07 and Prairie Canada's Image Abroad"

Ken Wilson, English, York: "'A Windysome Exhalation': Carnival and Class in *The Letters of Mephibosheth Stepsure*"

11.30-12.30

Jeannette Sloniowski, Film Studies/Communications Studies, Brock: "'There's Man all over for you, blaming on his boots the faults of his feet': Michael Rubbo's *Waiting for Fidel*"

Randy Thiessen, Film Studies, Brock: "*I Love a Man in Uniform*: Exploring Masculinity in Contemporary Canadian Film"

12.30-1.30

Carole Gerson, English, Simon Fraser: "Cultural Darwinism: Publishing and the Canon of Early Canadian Literature"

Jane Koustas, French, Brock: "Translating the Canon: The Canon in Translation"

1.30-2.30

Luis Aguiar, Sociology, York: "'We're Fighting for our Lives': Portuguese-Canadian-Women and the McGregor Strike of 1987"

June Corman, Sociology/Women's Studies, Brock: "Despite the Regime of Working-Class Jobs: Family and the Community in Hamilton"

2.30-3.30

Barry Grant, Film Studies, Brock: "See It Now: The Documentaries of Kevin McMahon"

Scott Henderson, Film Studies, Brock/McMaster: "Culture at the Precipice: Nature and Tourism in Niagara Falls"

3.30-4.30

Kevin McCabe, History, Brock: "Canada Under Construction: The Early Novels of Marian Keith"

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4.30-5.30

Sheila Johnston, Grand Theatre, London: "Buckskin and Broadcloth: A Celebration of E. Pauline Johnson-Tekahionwake, Mohawk Poet-Performer 1861-1913"

CONFERENCE ABSTRACTS

Luis Aguiar, "We're Fighting for our Lives: Portuguese-Canadian-Women and the McGregor Strike of 1987" (Friday 10 November, 1.30-2.30)

This paper describes the origins and issues in the McGregor Hosiery Mills Strike of 1987. As well, it analyses the views of the Portuguese women engaged in the strike. In so doing, it reveals that the strikers sought a decent living wage - argued from a base in the gender responsibilities they have been assigned by patriarchy and perform daily - democratization of workplace issues, and, interestingly, interrogated the dominant discourse surrounding immigrant workers in Canadian workplaces. That is, they argued that their low wages were a consequence of their immigrant background, but were being used to keep them on the periphery of Canadian society. The research is based on interviews with strikers and union reps. Newspaper articles on the strike and literature on the labour process were also used in completing this study.

Barbara Austin and Melissa Hancock, "Institutionalizing an Institution: A Methodology for Creating Artifacts" (Thursday 9 November, 12.30-1.30)

The research methodology of oral history, adapted to the study of the origin and development of the Faculty of Business, Brock University, is described. The research project is part of a larger survey of the development of business education in Canadian universities. Oral history offers an opportunity to study concerns which are not apparent using conventional historical methodology based on documents. The steps followed in using an oral history methodology will be outlined, illustrated with some of the findings. The benefits of an oral methodology are that it reveals a picture with far greater detail than documented historical data. The body language that can be conveyed on videotape and the inflection and conviction captured on audio tape give an enhanced understanding of the events which took place. Several precautions will be employed to avoid any misinterpretation of the information which will be gathered. The participants will be given the right to refuse recording of any form during the interview. If the participants agree to recording the interview a copy of the tape will be made for their approval and they then have the right to censor and remove any part of the tape. Participants will also be given access to transcripts of their interviews. This is to be sure that they have not been misquoted or that in the transcription meaning that intended is taken. Perhaps the demonstration of this methodology will encourage further applications in tracing the development of other organizational units.

Nicholas Baxter-Moore, "'The Craftsman': Populism, Myth And Metaphor In The Songs Of Stan Rogers" (Thursday 9 November, 3.30-4.30)

Ontario-born singer-songwriter Stan Rogers rose to prominence with the release of *Fogarty's Cove*, an album of songs 'about' Atlantic Canada to popular and critical acclaim in 1977. Five more Rogers albums, including two further regional song-cycles or 'concept albums,' were issued before or shortly after his death in an airplane fire in 1983. In that time, Rogers emerged as one of the leaders of a 'traditional' folk music revival in Canada and established himself as a champion of both regional sensibilities and a sense of pan-Canadian identity. If 'myths' are 'the stories we tell ourselves that tell us who we are,' Rogers' songs tell stories which document the struggles of ordinary Canadians to cope with a harsh climate, hostile environment and the vicissitudes of forces of economic and social change beyond their control. This paper examines Stan Rogers' role as Canadian myth-maker, his radical-populist outlook and appeal, his 'craftsmanship' (a dual metaphor encompassing both his work as 'songsmith' and his chosen 'poetic vehicle'), his 'salvaging' of Canadian history and his role in 'communicating' or interpreting Canadians to one another and to the outside world.

Christine Boyko-Head, "Laura Secord Meets The Candy Man" (Thursday 9 November, 9.30-10.30)

This presentation traces the development of the Laura Secord legend from its commercialization by Frank P. O'Connor in 1913 to its current (re)presentation on Canadian television. Advertisements from the Laura Secord Candy Company archives will be discussed in order to reveal how the company appropriated, altered and/or enhanced the legend's artistic and historic traditions. This discussion proposes that in entering Canada's popular culture the historic Secord's challenge to hegemonic structures was depoliticized by her sugar-coated, commercial image. In determining the validity of this statement the presentation will explore

the images of the current "Secord revival" - a revival stimulated not only by the Candy Company but by the CRB Foundation, Canada Post, and the novel *The Whirlpool*.

Jean Bruce, "Canadian Popular Music and Postmodern Resistance: Rough Trade's 'America: Bad and Beautiful'"

By analysing Rough Trade's musical, lyrical, and performative con/texts, this paper argues that their combined postmodernism and postmodernity help(s) to invite ideologically resistant "listensings." The above-named song is but one example of the means in which they situate resistant readings of cultural artifacts. Here Rough Trade recalls the title of a popular movie melodrama from the 1950s (Vincente Minnelli, 1952) and then attaches this reference to a litany of American iconographical intertexts - including stylistic ones - before and since. Rough Trade's work is satirical and their position is implicitly ironic; they invite listeners to engage in a pleasurable critique of dominant cultures (both inside and outside of Canada) by employing parody and pastiche as both reflexive and pointed political weapons.

William Joseph Buxton, "Dramatizing Canada: Rockefeller Philanthropy and Canadian Theatre, 1938-1950" (Thursday 9 November, 1.30-2.30)

Beginning in the mid 1930s, the Humanities Division (HD) of the Rockefeller Foundation undertook a programme in support of communications, which included radio, film, libraries, museums, Basic English, microfilming, local history-folklore, community theatre, and communications research. What these various projects shared was their potential for communicating and preserving the humanistic values of American civilization. The programme included Canada by the late 1930s as part of the HD's efforts to explore and cultivate cultural affinities within North America. This paper examines one aspect of the Canadian Program, namely that which sought to encourage regional drama in conjunction with folklore studies and local history initiatives. Particular attention will be given to how knowledge and practices developed in the United States were adapted to the Canadian context though such projects as American experts (like Robert Gard and Frederick Koch) working in Canada, Canadians (like Gwen Pharis and Dorothy Somerset) acquiring American training, and theatre programmes (like the Saskatchewan Drama League and Le Cirque Molière). Hence, a particular vision of drama - based on community participation linked to local history and folklore - was transplanted to Canada. The result was an increasingly indigenous, local and regionally-rooted form of drama in Canada, as epitomized in the formation of the Western Theatre Conference (modelled on the RF-sponsored National Theatre Conference) in the late 1940s. Drawing on the work of Innis, I will argue that the RF theatre programme in Canada helped to create a form of "time-binding" communication which served to balance the prevailing "space-binding" forms of communication, as embodied in the CBC, the NFB, and the nationally oriented cultural policy that followed in the wake of the Massey-Levèsque Commission Report.

Walter Joseph Cherwinski, "Mixed Signals: The Hazardous Winter Of 1906-07 and Prairie Canada's Image Abroad" (Friday 10 November, 10.30-11.30)

To attract immigrants and investment to the prairies, Canada long sought to portray the region not as inhospitable but as having a surprisingly temperate climate where fuel was abundant for the few short cold periods which occurred. The definitive word on such matters came from John Macoun, a renowned botanist and explorer whose lengthy report, published in 1882 with numerous illustrations of verdant fields and established communities, concluded that the west was ideal for comfortable, permanent settlement. Meanwhile, the Immigration Branch distributed authoritative literature designed to comfort those wishing to prosper by migrating to a prairie homestead. The message was that soon everyone would be a short wagon ride away from Canadian products and world markets. The propaganda about the west's potential, however, did not consider winters like 1906-07 which hit early and stayed until May. A number of other factors compounded the impact of nature's wrath, including a prolonged strike in the Lethbridge mines which produced the fuel upon which prairie dwellers had come to depend. To complicate matters, reports, many false or grossly embellished, of starving, frozen Englishmen and Americans leaked out to the English-speaking world. Everyone concerned, in Canada and beyond, had to respond to this haemorrhaging of Canada's reputation. Ottawa ordered both immigration officials and Mounted Police first to seek and publicize "accurate" information, and then to provide direct assistance to those in greatest need before too many potential settlers believed such winters were common and changed their minds about Canada.

June Corman, "Despite the Regime of Working Class Jobs: Family and Community in Hamilton" (Friday 10 November, 1.30-2.30)

Punching the clock, rotating shifts, working weekends, repetitive work under close supervision and bouts of layoffs take their toll on workers and their families. Despite these overarching constraints on their lives, people forge family relationships, build friendships and participate in community activities and find bits and pieces of leisure. This paper examines the response of working class people in Hamilton to the constraints imposed on their lives by their jobs or lack of jobs over a ten year period from 1983 to 1994. The paper also reports on what the respondents wanted to communicate to the rest of Canada about working and living in Hamilton.

Terrance Cox, "'Cowboyography': Myth and Metaphor in the Songs of Ian Tyson" (Thursday 9 November, 3.30-4.30)

Canadian singer-songwriter Ian Tyson, with his 1983 release of *Old Corrals and Sagebrush*, began a second (and idiosyncratic) ride on the trail of popular music while still a working rancher on the eastern slopes of the Rockies, raising cutting horses on land that royalties from songwriting had bought. His chosen vocations continue to complement each other through five recordings, thus far, by Tyson as 'cowboyographer.' These works of Tyson present an integrated vision, at once documentary of matter and mythic in manner, as they re-create the 'cowboy poet' for the late twentieth century. Their success, with and beyond intended audiences, their critical and 'populist' acclaim (earning Tyson bardic status within 'cowboy arts' circles, and even some commercial reward), enlarge definitions of 'independent' and 'alternative' musical expression. As 'post-modern' as 'narrowcasting,' Tyson's songs are otherwise as unhip as "waltzes and shuffles," as his archivist's aesthetic, as his breaking colts to the saddle, or writing songs to "get it down before she goes."

Carole Gerson, "Cultural Darwinism: Publishing and the Canon of Early Canadian Literature" (Friday 10 November, 12.30-1.30)

Why are some early Canadian literary works regarded as "classic" and others virtually ignored? My attempts to account for the current canonical status of early Canadian texts have led me to identify four principal factors whose intersection contributes to the present visibility of these works in scholarly journals and the university classroom, which together comprise the current locus of the cultural canon. First of all, there is the factor of *timing*: the availability of new texts at a chronological moment of canonical change when, due to large shifts in national vision or institutional attitudes, there arises a new scholarly (and sometimes even popular) market for early Canadian works. This is deeply entwined with *topicality* as new areas of interest emerge, such as biculturalism (now passé), feminism (ongoing), and First Nations concerns (just warming up). A third factor, this one relating directly to the text itself, is *imprimatur*: the identity and status of the publisher who re-issues the text as well as the effectiveness of the firm's publicity and distribution. The fourth is what I call "*cultural Darwinism*": the struggle for survival, i.e. for the limited space available for early texts in the Canadian literature curriculum, along with the survival through adaptation that occurs when old texts are revalorized through the application of new critical approaches, such as deconstruction, feminism and postcolonialism.

Barry Grant, "See It Now: The Documentaries of Kevin McMahon" (Friday 10 November, 2.30-3.30)

This paper will examine the documentary films of Kevin McMahon - the two shorts, *The Zoo* (1986) and *The Chance* (1987), and the two features, *The Falls* (1991) and the recently released *In The Reign of Twilight* (1995). Using a few relevant clips from the films, I shall argue that McMahon's documentary work reveals a distinctive, personal approach to documentary that is at the same time particularly resonant within the context of Canadian cinema. His thematic concern with landscape and the environment puts him squarely within the traditional concerns of Canadian cultural work, while stylistically his films suggest a significant break with earlier Canadian documentary practice. The various techniques with which he creates his documentary "voice" seem at once a revision and a critique of John Grierson's approach, which was instrumental in defining the documentary approach of the National Film Board.

Rick Hancox, "Canadian Film and Harold Innis' Plea for Time" (Thursday 9 November, 11.30-12.30)

Harold Innis likened the sound motion picture to radio as a potential medium for redeeming the temporal bias of oral communication and balancing the pervasive spatializing tendency of print. Yet he also saw in the commercialization of all media, a spatial bias such as to provoke his 1950 paper, "A Plea for Time." A few years later, in "The Strategy of Culture... A Footnote to the Massey Report," he implied the non-commercial use of media by institutions such as the National Film Board of Canada, "...set up and designed to weaken the pressure of American films," might be in a position to answer his plea. However, as the National Film Board developed into a Canadian institution, the films produced, with notable exceptions, have generally revealed a spatial bias nevertheless. And as Peter Morris (1986), and Joyce Nelson (1988), have shown, the N.F.B.'s founder, John Grierson, was complicit with American studios in suppressing the emergence of any film industry in Canada, independent of the government supported Board. What has emerged, on the margins instead, has been prolific, internationally-recognized, experimental cinema running counter to the popular Hollywood model of drama and the much-praised N.F.B. model of documentary. This alternative film practice has more closely answered Innis' plea for time than the 'non-commercial' work of the Film Board, C.B.C. Television (which Innis had high hopes for) or the 'Hollywood North' feature co-productions with Telefilm Canada's backing. For almost three decades experimental filmmakers and others in Canada have produced personal, independent films which have profoundly explored the connotative realm, as in the oral tradition, yet done so often through an ironic, temporal analysis of the visual image. And while not usually a conscious predication of Innisian thought, these films have often displayed an intuitive understanding of the tensions of time and space, culture and economy, centres and margins, etc., Innis has shown at work in this country. This paper will use some relevant examples of both independent and National Film Board films to discuss various methods of communicating the myth of a nation from an Innisian perspective.

Bernie Harder, "Representation Of Canadian Society In Contemporary Native Literature" (Friday 10 November, 9.30-10.30)

The presentation will discuss how Canadian society is represented in the literature of Native authors. In spite of the primary focus on "the recovery or rearticulation of identity" (Louis Owen 1992), the authors provide a wide range of attitudes about Canadian society. Arthur Solomon, an Anishinabe Elder, compares the choices Native people have to make between the two different roads provided by materialistic and traditional values, but he is far from idealizing or demonizing one group over another. His reasoning, stated in a clear yet gentle way in *Songs for the People* (1991) and *Eating Bitterness* (1994), probes the heart of the problem. Richard Wagamese's novel, *Keeper'n me* (1994), presents a positive perspective from the White Dog Reserve in northwestern Ontario. The main character experiences the destructive effects of Canadian society, but he returns to the reserve and learns about the importance of finding a way to balance the two worlds. Thomas King's post-modern novel, *Green Grass, Running Water* (1993), moves on and off a reserve in Alberta. The complex interaction between the Native and the dominant societies shows how they affect each other in a way that is humorous and serious at the same time in the Native tradition of the trickster. Armand Ruffo's first book of poetry, *Opening in the Sky* (1994), primarily encompasses an urban point of view but one that is grounded in the land and in Ojibway traditions. The literature affirms the power of Native peoples to overcome the obstacles of colonialism in Canadian society. It offers Canadian society the opportunity to look at itself from another perspective and begin to deal honestly and justly with its first peoples.

Scott Henderson, "Culture at the Precipice: Nature and Tourism in Niagara Falls" (Friday 10 November, 2.30-3.30)

I propose to examine what might be termed the 'cultural geography' of the tourism industry in Niagara Falls. This will entail an analysis of the links between progress and linearity in the construction of visual/historical representations of Niagara Falls. The paper makes reference to the representation of similar issues in Kevin McMahon's film *The Falls* (1991), but is not necessarily an analysis of that film. McMahon's film does, however, offer some valuable insights into alternative approaches to the representations of natural space. Using theorists such as Frederic Jameson and Edward Soja (*Postmodern*

Geographies), this paper will examine the ties between capitalist notions of progress and representations of the Falls, particularly as found in the tourist industry. Primary to this is the consideration that Niagara Falls is a natural site which has been (re)structured in the name of progress and culture.

Anthony Hopkins, "Due South: (Post-) Modernizing The Media Mountie" (Thursday 9 November, 9.30-10.30)

For a successful television series, take one RCMP constable, and his wolf Diefenbaker, and post them to the sleazy urbanity of deepest Chicago. Keep the mountie always in Stetson, Sam Browne, scarlet tunic, breeches, boots and spurs. Partner him with a scruffy, cynical, street-hardened Chicago detective. Make sure the constable remains, in every circumstance, more trustworthy, more loyal, more brave than Dudley Do Right and Sergeant Preston put together, and always more polite than any Boy Scout. Ensure a running commentary from American characters about Canadian oddities and eccentricities in every show, eh? Then have the series written, produced and ENTIRELY filmed in Toronto with an almost all-Canadian cast. The consequence of this mixed mix is that stereotypes abound, and clichés compound, in-jokes proliferate as Canadian Identity Myths flourish exuberantly (but with appropriate modesty) as exotic buffoonery in a (non-)foreign locale. Is this Cultural Expression or Commercial Exploitation? A sell-out of Canadian clichés to American clichés? Since this is a post-modern Mountie-fiction of comedy as commodity - or icon - it must be all of the above at once.

Karl Jirgens, "Trickster Myths and Contemporary Media: A Case Study in Disjunctive Consciousness" (Friday 10 November, 9.30-30)

The trickster figure is fundamental to any serious understanding of North American Aboriginal storytelling, poetry or fiction. Recent movements by authors such as Daniel David Moses, Tomson Highway, Lenore Keeshig-Tobias and others have done much to re-establish and re-appropriate the Trickster figure. This paper offers a range of interpretations for the Trickster from mythic, psychological and linguistic perspectives. The underlying principle forwarded is that the trickster can be thought of in terms of an "undifferentiated or disjunctive consciousness." That is, there is an elision of commonly experienced spatio-temporal differences in events that the trickster participates in. Differences dissolve between sleep and awakeness, unconsciousness and consciousness, past and future, fantasy and reality, raising questions of whether or not such distinctions are actual or culturally assimilated. The talk will include an examination of the trickster in his/her many guises from the point of view of different tribes and nations including figures such as Wadjunkaga, coyote, weeseekajak and Nanaboujou. Related to the notion of a disjoined or "undifferentiated consciousness" are a number of psychological ramifications that are understandable in terms of Lacanian theory. Connections in this discussion will be established between the traditional aboriginal trickster myths and forms of contemporary myth and media. While contemporary electronic media may have been developed recently, their form and mythic function in society reveals an ancient predilection for narrative disjunction.

Sheila Johnston, "Buckskin and Broadcloth: A Celebration of E. Pauline Johnson-Tekahionwake, Mohawk Poet-Performer 1861-1913" (Friday 10 November, 4.30-5.30)

Eighty-two years after the death of the Mohawk poet-performer, Miss E. Pauline Johnson-Tekahionwake, Canadians maintain a memory of the woman and her work - a memory that is fading fast as we accelerate toward the 21st century. The Six Nations Reserve counts her as its own, for she was born there in 1861. The City of Vancouver counts her as its own, for she died there in 1913. In truth, she is Canada's own - someone who spoke eloquently about her beloved country, a country she criss-crossed between 1892 and 1911 for the purpose of bringing poetry, passion, insight and laughter to Canadians in an era of immigration and expansion. Miss Johnson was a writer and she was a performer. Three books of poetry and three books of prose flowed from her pen - and 50% of these titles are in print today. What is bound between covers is only some of what she wrote during her lifetime. What has not been left to us is a recording of her voice or of her performance. We can only imagine the vitality, the beauty, the humour and the pathos of her countless live performances. This session will explore the width and the breadth of Pauline Johnson's careers - poet and performer. It will reveal some poetry that is not available in her "collected works," *Flint & Feather* (1913). And, it will remind us of the commitment Miss Johnson made to Canada and its people, in an age when to speak as a Native, was to speak on behalf of a people threatened by complete assimilation, if not ultimate extinction.

Jane Koustas, "Translating the Canon: the Canon in Translation" (Friday 10 November, 12.30-1.30)

In a recent review article entitled "Loading the Canon" (*University of Toronto Quarterly*, 1993/94), Linda Hutcheon notes, "Loading, not to say firing, the canon has become a major academic growth industry in the last decade: hardly a critic or theorist has failed to pronounce on the implications - positive or negative - of the nature of canons and the processes of canonization." However, while the canonization of literature and the use and misuse of the canon in academia have been the subject of numerous studies, not to say endless and somewhat painful puns, research has not focused on the role of translation in these processes. The purpose of this study is to review English Canada's tradition of translating Quebec literature and the role of the translation industry in establishing a canon of Quebec fiction in translation. If indeed, as Octavio Paz suggests, "the history of different civilizations is the history of their translations," a study which considers the selection of Quebec works of fiction in translation may reveal prevailing attitudes towards the "Other" culture. The study will focus on the extent to which the canon of Quebec literature in translation has limited English readers' understanding of the culture and, more dangerously, encouraged them to form stereotypes. It is, unfortunately, beyond the compass of this paper to attempt to identify the socio-cultural, historical or market forces that have driven Canadian translation practice and indeed to establish the exact limits of the canon of Quebec literature. However, a review of trends of recent years may lead to some general conclusions and to a partial and preliminary answer to the question, "What does English-Canada want?"

Jim Leach, "CNCP, or Canadian National Identity in Canadian Popular Culture: The Case of Music Video" (Thursday 9 November, 2.30-3.30)

Canadian National-Canadian Popular: this paper draws on the ideas of Antonio Gramsci, in particular on his concept of the National-Popular. Gramsci, writing in a prison cell in the 1920s, argued that Italy had succeeded in becoming a nation fifty years earlier but had never developed a popular culture which could articulate a sense of national identity. Popular culture in Italy remained either regional or foreign, leaving a cultural vacuum which was filled by the aggressive and chauvinist version of national identity offered by the fascists. There are obvious similarities and differences between the situation of Italy in the 1920s and Canada in the 1990s, and this paper explores these through an analysis of Tom Cochrane's "Big League." The song and the music video based on it raise questions about popular culture and national identity in the age of electronic media, bringing together regional, national and international influences. My argument is especially concerned with the question of whether contemporary cultural forms like the music video should be seen as symptoms of a "postmodern" culture in which issues of national identity have become irrelevant or whether they offer a site of what Gramsci would have called a "hegemonic" struggle between competing ideologies which might result in a new way of envisaging the relations between the national and the popular.

Sharon Mason, "Managerial Utilization of Symbolism" (Friday 10 November, 8.30-9.30)

Symbolic activity is the dynamic core of organizational culture and a fundamental aspect to virtually all organizational decisions. While managers are assumed to participate in decision processes to effect substantial outcomes consistent with their own preferences, observations made in organizational studies describe processes inconsistent with this notion. Pertinent information gathered is then ignored, individuals fight to participate in a decision and then ignore it, vehement disagreement in policy making is followed by indifference in implementation, and so on. Many of these processes may be explained by considering additional symbolic dimensions other than that of simply making a substantive choice. But is this symbolic activity a manipulative ploy designed to merely control behavior, or is it a genuine evocation of 'deeper' human needs and meaning? I suggest that symbolic activity when uncoupled from substance becomes a potential tool of manipulation. In contrast, when connected in an authentic way with substance, symbolism may become a means of inspiration. I propose that there are at least two fundamentally different approaches to the use of symbolism, each with its own premises and assumptions. The 'political' approach reflects the potential of symbolic use to dupe the gullible, credulous or unsuspecting into acquiescence or contentment by the more sophisticated and powerful. In contrast, the 'autocommunication' approach acknowledges and respects the rituals of choice and the associated symbolism that may give valued meaning which informs life in an ambiguous world. Underlying this approach is the notion of two spheres of human

thought or activity, the logico-linear and the associative-holistic, often referred to as "left brain" and "right brain" respectively.

Peter Maurin, "Local Media Coverage of the Bernardo and Homolka Murder Trials" (Thursday 9 November, 4.30-5.30)

While the news making process has been studied several times (Gans, Tuchman), these studies have tended to focus on the routinization of news: how it is selected, processed and packaged. However, the recent Paul Bernardo-Karla Homolka murder trials offer a unique opportunity not only for the study of the news making process, but the role of the reporters within the process. The most terrifying murder trial in recent Canadian history was anything but routine. Several print and broadcast journalists will discuss local media's role in the coverage of the Bernardo-Homolka murder trials. Several questions will be addressed. The first has to do with the role of the reporter(s) covering the trial(s). Kirk Makin in the *Globe and Mail* described the Bernardo "beat" as "a hyperactive little community, consumed by deadlines and a sense that we were involved in something big. Those of us who were together for the entire trial shared the camaraderie of veterans, if only because the things we heard and saw were often too searing to convey to friends and family. Particularly in the beginning, the mind was unwilling, the tongue unable." The second concerns the ban issued by Mr. Justice Francis Kovacs on evidence from the Homolka trial. How did reporters/local media deal with U.S. media (i.e., those not covered by the publication ban) during both trials? As well, there is the media's role in shaping public perception of Bernardo, Homolka and other issues that surfaced during the trial. Scheduled members of the Round Table will include Anne Marie Owens (Reporter, *St. Catharines Standard*), Al Van Alstine (News Director, CKTB Radio), Karen Moncur (Reporter, CHRE Radio), and Luran Sabourin (Reporter, CHCH Television, Channel 11).

Kevin McCabe, "Canada Under Construction: The Early Novels of Marian Keith" (Friday 10 November, 3.30-4.30)

A major theme in Canadian literature is the immigrant experience, and how immigrants are caught between their allegiance to the old ways of doing things and the practical needs of adapting to a new land. In her novel, *The Silver Maple* (1906), Marian Keith describes the conflict between the new and the old as it affects the characters in her story. The novel portrays ethnic, social, and religious divisions in rural Ontario prior to the turn of the century. At the beginning of the book Highland Scots, Lowland Scots, Protestant Irish (Orangemen), Catholic Irish, and Englishmen live in tension and conflict in a small settlement near Lake Simcoe. The story's hero, Scotty MacDonald, has imbibed all the attitudes of the Highland family which raised him, but, unbeknownst to himself, his father was English, and his given name was Ralph Stanwell. The theme of Canadian (versus ethnic) identity is developed in the gradual reconciliation of groups within the settlement (under the influence of religion, education and intermarriage), in the hero's own acceptance of his mixed ancestry, and in the stirrings of a Canadian Nationalism. Similar themes occur in other early Keith novels, such as *Duncan Polite* (1905). Keith's work then runs parallel to other Canadian literature of the post-Confederation period (often self-consciously so) in which the forging of a distinct Canadian identity is a major theme.

Joan Nicks, "*Gross Misconduct's* Hockey Hulk: Skating Backwards Into The Legacy Of The Black Maria" (Thursday 9 November, 11.30-12.30)

Generally, critics have ignored Atom Egoyan's television work, an odd omission given the wide critical discussion of his striking films. This paper will analyze Egoyan's television drama *Gross Misconduct: The Life Of Brian Spinner Spencer* as a televisual rendering of Paul Gross' theatrically informed script (an adaptation of Martin O'Malley's biography of murdered hockey player Brian Spencer). The Brian Spinner Spencer of the television drama is a hockey player born into a geographic fortress, Fort St. James, B.C. He is a figure of excesses, driven by his father's repressed desires and out-post rule, and by extreme reactions whenever his muscularity or renegade instincts are tested. He is a male who gains a public personae and notoriety as an NHL hockey player but lacks personal and cultural identity. Spencer's complex condition is bound up with the codes of hockey culture, with the ambiguous function of the CBC as an icon- and myth-making agent, and with Spencer's eventual absorption in banking images of himself through video technology under his command in a rusting van he names "the hulk." However deluded his methods, Spencer's video documentation of his heterosexuality (his reproducer's body?) in the rusting "hulk," located in a burnt out Florida, reveals his essential identity - to survive as a recorded image of himself, as if mythic

rather than culturally sterile and mortal. Communicating Canada is impossible for the displaced citizen, Brian Spinner Spencer, whose imagination is initially frozen in a Canada that looks and behaves like a lost colony. Egoyan's films are similarly occupied by figures of spiritual malaise, hived off from others yet somehow impervious to postcolonial struggles.

Paul D. Paton, "Communicating Canada through the Courts: Libel and Canadian Culture in *Hill v. Church of Scientology*" (Thursday 9 November, 12.30-1.30)

The recent decision of the Supreme Court of Canada in *Hill vs. Church of Scientology* not only firmly rejects the approach to libel and journalistic expression adopted by American courts in the wake of *New York Times vs. Sullivan* and the American civil rights movement, but also articulates stark differences in cultural realities in the age of the Charter of Rights and Freedoms. The qualified privilege for communications concerning public figures and officials south of the border breaks with the common law tradition and is consistent with an inherent respect for the freedom of the press, valued above individual protection for public figures. These legal values are also cultural values, however, and just as the Charter strikes a uniquely Canadian balance between individual rights and communitarian interest, libel law in Canada charts a different cultural course than the American model. The paper will briefly outline the differences in the legal approaches to libel law in Canada and the United States and posit some of the cultural explanations for these differences before engaging the Supreme Court of Canada's decision in *Hill*. *Hill* will be reviewed not only for its legal lessons, but for what might be extracted as its cultural commentary. This paper will seek to provoke debate about the manner in which *Hill*, and the law, communicate Canadian culture.

Danny Rosenberg, "Hockey And The Transformation Of Canadian Culture: The Impact Of *Hockey Night In Canada*" (Friday 10 November, 8.30-9.30)

The oldest, most popular and continuous sports broadcasting program in Canada is *Hockey Night in Canada*. Foster Hewitt (1902-1985) introduced the program to Canadian and American radio listeners on November 12, 1931 in the opening game of the newly built Maple Leaf Gardens. Over the next 21 years, his radio broadcasts of professional hockey games became "well established as a Canadian national ritual" (Gruneau & Whitson, 1993). In 1952, postwar prosperity, unprecedented Canadian consumerism, and the baby boom set the stage for hockey to catapult even further into the Canadian imagination. This was the year the CBC began to televise NHL games and Hewitt shifted his program to this new medium. By the early 1960s, *Hockey Night in Canada* was watched by millions of Canadians, perhaps making it the only televised program to provide regular experiences of national community and identification. Over the past 30 years, this Saturday night sports event has commanded enormous public attention and its impact is still felt throughout the country. *Hockey Night in Canada* has created and projected images of some of the game's greatest heroes and villains. It has dramatized the intense rivalries between teams and players. But as a purveyor of cultural symbols, it has also legitimated the identification of hockey as an aggressive, masculine domain; it has been manipulated by NHL owners, government agencies and market forces; it has towed a mostly conservative line of thinking (even to a satirized extreme in Don Cherry); and it has lost its grip on transmitting Canadian values in an era of multiculturalism and globalization. This paper will then seek to identify and explain the relationship between *Hockey Night in Canada*, as a media institution, the game of hockey, and the transformation of Canadian culture.

Pat Sewell and Candis Steenbergen, "True North and Uncertain Canada: A Dialogue on Myth and Actuality" (Thursday 9 November, 10.30-11.30)

How do myths function in a vast land comprising many distinct societies - that is, in Canada? Myths bundle values and disseminate them across space and time, from sea to sea to sea and from generation to generation, as well as from established to new Canadians. Often these myths are carried by stories. The ideals encapsulated within a myth bespeak citizens' attitudes, although behaviour may diverge palpably from the myth. Moreover, relationships between myth and actuality vary over time, as suggested when we name anew each generation. Nonetheless, our myths guide us. Taken together, myths and manifestations of reality, divergent though these may be, open windows on Canadian Society. We explore two myths. The North epitomizes what Canadians want their country to be and even colours how Canadians see Canada. Pure water and unsullied nature reflecting pristine beauty characterize this North. Its boundless space presents as few human beings as a Group of Seven reproduction upon the wall of a commercial bank. Yet

the severity of conditions engenders virtues such as bravery *and* compassion, self-sufficiency *and* communitarianism. Even the multitudes who hug the long 49th share this perspective, for they, too, deem themselves of The North. The North is the there to answer any who would say of Canada that there is no there there. Canada as Peaceable Kingdom likewise presents inviting facets. Canada is the eternal mediator, peacekeeper extraordinary. Canadians could make nuclear weapons but choose not to do so. Canada is a middle power. Whether "true" or not, what do these qualities tell us about the Canadian psyche? To this exploration of antinomies we bring different perspectives. By *dialogue* we reached our present understandings, and by *dialogue* we share them.

Jeannette Sloniowski, "'There's Man all over for you, blaming on his boots the faults of his feet': Michael Rubbo's *Waiting for Fidel*" (Friday 10 November, 11.30-12.30)

In 1974 three Canadians, Michael Rubbo (filmmaker), Joey Smallwood (former premier of Newfoundland) and Geoff Sterling (capitalist), journey to Cuba to talk to Fidel Castro. Ensnared in a rather posh villa, the three men while away the hours by talking to each other and various Cubans that they meet. Like Gogo, Gigi and Pozzo in Samuel Beckett's *Waiting for Godot*, the three argue, play and think about the state of their worlds, both Cuban and Canadian, while waiting for Fidel - who of course never shows up. Like *Waiting for Godot*, with which it shares a number of ideas, *Waiting for Fidel* is a satirical statement about the futility of communication among those who are blinded by the unexamined and often absurd ideological positions which structure their experiences. My paper will be a close reading of Rubbo's film and an attempt to analyze his view of documentary conventions, especially with respect to third world subjects and documentary ideology.

Bohdan Szuchewycz, "Re-Pressing Racism: Canadian Media and the Denial of Racism" (Thursday 9 November, 10.30-11.30)

A key feature in conceptions of Canadian identity and culture concerns the issue of racism. Canadian society, so the myth goes, is a uniquely tolerant one, free of the racism which mars social life in, for example, our neighbour to the south. Utilising the methods of critical discourse analysis I examine newspaper coverage of studies of racism in Canada. Focusing on two genres, the news report and the book review, I argue that the primary semantic strategy of both texts is one of denial. These texts function to reinterpret, marginalize or discount evidence of racism in Canada and thus reinforce the dominant and preferred view of Canadian society as tolerant, pluralistic, and free of systemic racism.

Randy Thiessen, "*I Love a Man in Uniform*: Exploring Masculinity in Contemporary Canadian Film" (Friday 10 November, 11.30-12.30)

Since the publication, in 1973, of Robert Fothergill's article "Coward, Bully, or Clown: The Dream-life of a Younger Brother," the Canadian cinematic male as coward, bully, or clown has achieved the stature of archetype. As the Canadian nation struggled, in the 60s and 70s, to create an identity in the long shadow cast by its older brother to the south, countless Canadian screened males, from Pete and Joey in *Goin' Down the Road* to Rick Dillon in *Paperback Hero*, also found themselves struggling to "make it" in the hand-me-down world of the second son. Portrayed as diminished and inadequate in comparison to heroes in American film, they raged impotently against their own insufficiency, or fled their incapacity in exuberant, beer-soaked irresponsibility. But times have changed, or so we like to think. The nation, after all, has a home-grown constitution now, and its very own Charter of Rights. And a maturing Canadian film industry has found notice as far abroad as the beaches and cafés at Cannes (though there are still few theatres at home willing to screen its product). But has the Canadian celluloid male managed to outgrow his reckless adolescence? Focusing on David Wellington's 1993 film *I Love a Man in Uniform*, this paper will explore the representation of masculinity in contemporary Canadian film. Have those representations changed in the two decades since Fothergill's article? How does the Canadian cinematic male compare to men in other contemporary cinemas, especially in the dominant American cinema? And if they differ, how and why? Moreover, how do these images reflect, and serve, the Canadian experience in the 1990s?

Anne Whitelaw, "Exhibiting Canada: Articulations of National Identity at the National Gallery of Canada" (Friday 10 November, 3.30-4.30)

Under the 1990 federal Museums Act, the National Gallery of Canada has a specific mandate to "preserv[e] and promot[e] the heritage of Canada and all its peoples throughout Canada and abroad, and [to] contribut[e] to the collective memory and sense of identity of all Canadians." This mandate is not taken lightly by the Gallery which conceives its responsibilities not only in terms of the pedagogical dissemination of Canadian art to the world, but also in terms of the definition and legitimation of a specifically Canadian art practice. This paper will unravel the threads of the Gallery's commitment to a national programme, by examining the mechanisms through which discourses of art and of the nation are constituted and negotiated across the different elements which constitute the Gallery as an "exhibitionary complex." An inquiry into the Gallery's Permanent Collection of Canadian Art, and the 1989 temporary exhibition *The Canadian Biennial of Contemporary Art*, will demonstrate the ways in which these exhibitions constitute specific articulations of national identity and the aesthetic within the institutional frame of the National Gallery. The paper will argue that far from projecting a single discourse of Canadian identity in its display of Canadian art, the Gallery proffers often disparate views of Canadian cultural production, views that can be traced in the display practices of the Gallery's Permanent Collection and of its temporary exhibitions.

Caroline Whitfield, "Myths Of Multiculturalism: Culture And/Or Power" (Thursday 9 November, 1.30-2.30)

This paper explores the issues concerning multiculturalism in Canada focusing on the question of whether or not we are in fact a multicultural nation. Or is this description merely a superficial one; we may be multicultural in population, but does this multiculturalism extend to the base of power? This question is especially relevant in light of apparent "backlash" against multiculturalism and the perceived "favouritism" shown towards some cultural groups. According to Ken Mazurek in his article "Defusing a Radical Social Policy: The Undermining of Multiculturalism," the policy of multiculturalism is being "embraced and given the highest profile" in education and other social areas "such as the media, the arts, ethnic festivals, and ethnic community, club and recreation groups." These areas "fulfill the culture mandate and spirit of the policy of Multiculturalism," but "it is not at all clear that the mandates of facilitating socio-political-economic amelioration and equality of opportunity are being served." Mazurek presents the view that Canada is multicultural on only a superficial level, that cultural enlightenment does not necessarily mean equal opportunity or equal power. He also points out that the backlash against multiculturalism is a result of the dominant power's resistance to the very small inroads made by minority peoples and that, as Canada becomes more multicultural in its power structure, the backlash will become even more pronounced. In this paper I intend to explore these assertions and to examine the power and economic structure of Canada in light of multiculturalism to ascertain where the myths end and reality begins.

Ken Wilson, "'A Windysome Exhalation': Carnival and Class in *The Letters of Mephibosheth Stepsure*" (Friday 10 November, 10.30-11.30)

After the Napoleonic Wars, in the midst of economic and social distress caused by the collapse of the war economy, a number of texts were published pseudonymously in Nova Scotia that called upon the residents of the colony to become economically rational subjects in moral terms - through an attention to thrift and hard work. One of the most important of these texts was the Rev. Dr. Thomas McCulloch's *Letters of Mephibosheth Stepsure*. Although McCulloch has been called "the founder of a genuine Canadian humour" by Northrop Frye, *The Letters of Mephibosheth Stepsure* is not simply a work of humour. These letters were an attempt by a member of the middle class to inculcate a moral and methodical ideology in their rural, working-class audience. (In some ways, they are not dissimilar to the demands that Canadians become "competitive" and lower their standard of living that one sees today in columns by Terence Corcoran or Dian Francis.) However, what is interesting about the *Letters* is the way that their humour - in its use of a very bawdy, even carnivalesque attention to the human body - complicates and, indeed, contradicts their explicit ideological message. This raises a number of questions about the way that the text was received by its audience, and the success of its ideological interpellations.

CONFERENCE PRESENTERS AND ORGANIZERS

Luis L.M. Aguiar

Luis Aguiar is a doctoral student in Sociology at York University and holds an M.A. degree from McMaster University. His doctoral research is on "The Labour Process in the Cleaning Industry," and his other research interests include a focus on the Portuguese community in Canada.

Barbara Austin and Melissa Hancock

Dr. Barbara Austin is an Associate Professor in Management, Marketing and Human Resources at Brock University. She holds a Ph.D. degree in Business Policy from Concordia University, an M.B.A. in International Business from Concordia, an M.A. in Canadian History from Bishop's University, a B.A. in History from McMaster and a Dip.Ed. from Lakehead. Her research interests include business history and business education. Her current project is an examination of "Critical Issues in the Development of Canadian Business Schools."

Melissa Hancock is in her final year of the Honours Bachelor of Business Administration program at Brock University.

Nick Baxter-Moore

Dr. Nicholas Baxter-Moore is an Associate Professor in the Politics Department at Brock University. He received his B.A. in Economics from the University of Manchester, his M.Sc. in Government and Politics of Western Europe from the London School of Economics and Political Science, and his Ph.D. in Political Science from Carleton University. He has co-edited *Studying Politics: an Introduction* (1994) and *Politics in Canada: Culture, Institution, Behaviour and Public Policy* (1986). He recently held the position of Visiting Associate, International Social Sciences Institute, at the University of Edinburgh. He has served as Director of the Canadian Studies Program at Brock (1991-94).

Christine Boyko-Head

Dr. Christine Boyko-Head is an instructor in the Canadian Studies Program and the Department of Film Studies, Dramatic and Visual Arts at Brock University. She holds a B.A. in English and Dramatic Literature from Brock University, and an M.A. and Ph.D. in English from McMaster University. She is on the Editorial Boards of *IN 2 PRINT* and *The Harpweaver*, is Administrative Director of Theatre Parnassus, and has written and produced two plays, *Labyrinth* and *The Cardinal and the Christmas Tree*. Her scholarly work includes recent presentations on Virginia Woolf, Susan Glaspell and Laura Secord.

Jean M. Bruce

Jean Bruce is a Ph.D. candidate in Communications Studies at Concordia University. She received her M.A. in Cultural Theory from the University of Western Ontario and her B.A. in Film Studies from Brock University. Her primary research interest at present is "Canadian Ethnographic Cinema," the subject of her dissertation.

William J. Buxton

Dr. William Buxton is a Professor in the Department of Communications Studies at Concordia University. He holds a B.A. in Psychology from the University of Alberta, a B.A. and M.A. in Politics, Philosophy, and Economics from Oxford University, an M.Sc. in Political Sociology from the London School of Economics and Political Science, and the degree Dr.rer.pol. in Economic and Social Science from the Otto Suhr Institut in Berlin. He is currently a research scholar in the Department of the History of Science at Harvard University. He has also spent terms as a visiting scholar at the East West Centre in Honolulu, the Center for the Advanced Study of Sociology in Delhi, and the Southern Asian Institute at Columbia. His publications include *Talcott Parsons and the Capitalist Nation State: Political Sociology as a Strategic Vocation* (1985).

Walter Joseph Cherwinski

Dr. Joe Cherwinski is a Professor of History at Memorial University. He holds a Ph.D. in History from the University of Alberta, and a B.A. and M.A. in History from the University of Saskatchewan. His primary research interest is working-class life in Prairie communities, and his current projects include manuscripts under preparation on "Prairie Farm Labour, 1880-1930," and "Letters to Albert: Main Family Correspondence," a collection of family correspondence amongst British Homesteaders in Saskatchewan, 1907-1925. He is co-editor of *Lectures in Canadian Labour* (1985).

June Corman

Dr. June Corman is Associate Professor of Sociology and Director of Women's Studies at Brock University. She holds a B.A. in Sociology and Psychology from the University of Regina, and an M.A. and Ph.D. in Sociology from the University of Toronto. Her research interests include an emphasis on issues related to women and work. She has co-edited *Recasting Steel Labour: the Stelco Story* (1993) and is preparing a book manuscript entitled *The Daily Lives of Families: at Home, in the Community and in the Workplace*.

Terrance Cox

Terrance Cox holds a B.A. in English from Brock University and an M.A. in English Language and Literature from the University of Toronto. He currently lectures on music in popular culture for the Music Department and on Canadian culture and society for the Canadian Studies Program at Brock. He is an accomplished writer and editor, and his poetry has been widely published.

Carole Gerson

Dr. Carole Gerson is Associate Professor of English at Simon Fraser University. She holds a B.A. in English from Simon Fraser, an M.A. from Dalhousie and a Ph.D. from the University of British Columbia. She has published numerous books and monographs on such topics as early Canadian women writers, writing in nineteenth-century Canada, and the rediscovery of writers of the Victorian period in Canada. Her books include *Three Writers of Victorian Canada: Rosanna Leprohon, James De Mille, Agnes Maule Machar* (1983), *A Purer Taste: the Writing and Reading of Fiction in English in Nineteenth-Century Canada* (1989), *Canadian Poetry: the Beginnings through the First World War* (1994).

Barry K. Grant

Dr. Barry Grant is a Professor at Brock University and Director of the Film Studies Program in the Department of Film Studies, Dramatic and Visual Arts. He holds a B.A. in English from SUNY/Buffalo, as well as a Ph.D. from SUNY in American Literature and Cinema Studies. His many publications reflect his scholarly interest in such areas as film genre, documentary cinema, and popular music. His publications include *Voyages of Discovery: the Cinema of Frederick Wiseman* (1992) and the anthology *Film Genre Reader* (1986) which has proved so successful that a sequel will appear in late 1995.

Richard J. Hancox

Rick Hancox is Associate Professor of Communications Studies at Concordia. He is a graduate of the Post-Diploma Applied Arts and Technology Program at Sheridan College, specializing in computer graphics, interactive video and courseware design. He holds an M.F.A. degree from Ohio University and an M.F.A. from New York University, as well as a B.A. in English from the University of Prince Edward Island. He has directed more than twenty films over the past twenty-five years, from his first film, *Rose* (1968) to his most recent and much acclaimed film, *Moose Jaw* (1992).

Bernie Harder

Dr. Bernhard Harder is Associate Professor in the Department of English at the University of Windsor. He holds a B.A. in English and German Literature from the University of British Columbia, an M.A. in English Romantics from U.B.C. and a Ph.D. in English Medieval Language and Literature and Modern Linguistics from the University of North Carolina at Chapel Hill. He has written extensively on issues of language and linguistics, including such areas as human values and language, cultural values and discourse analysis, cultural interface and the teaching of language, and the uses of "militaristic metaphors." His current interests include a focus on Native literature in Canada and the impact of language policy on Aboriginal peoples.

Scott Henderson

Scott Henderson is an instructor in the Department of Film Studies, Dramatic and Visual Arts at Brock University and in the Department of English at McMaster University. He holds a B.A. in English and History from Trent University and an M.A. in Film Studies from the University of East Anglia. His research interests include work on the effect of progress and culture on representations of Niagara Falls, contemporary culture, feminist film theory, and British film policy.

Anthony Hopkins

Tony Hopkins is Associate Professor of English and Chair of the Department of Multidisciplinary studies at Glendon College, York University. He holds degrees from the University of Victoria and the University of British Columbia. He is a former editor of *The English Quarterly* and *Indirections*, and has written books on Edward Albee and "Songs from the Front and Rear" (Canadian Servicemen's Songs from World War II). His scholarly interests include the study of popular culture, particularly film and series television.

Karl E. Jirgens

Dr. Karl Jirgens teaches English at Laurentian University (Algoma University College) and is a specialist in Canadian and Contemporary Literature and Critical Theory. He holds a Ph.D. in English from the University of Toronto, and is editor of *Rampike* magazine, an international journal of postmodern art and writing. He is the author of several books of fiction and criticism, including his most recent book of fiction, *A Measure of Time* (forthcoming 1995). As well, he is an inter-media performance artist with a number of international performances to his credit.

Sheila Johnston

Sheila Johnston is an education officer and group sales co-ordinator for the Grand Theatre in London, Ontario. She holds a B.A. in English from the University of Western Ontario and completed the Arts Administration program at the Banff Centre. She has worked for the Stratford Festival Theatre, the Globe Theatre in Regina, the Lighthouse Festival Theatre in Port Dover and the Nuffield Theatre in Southampton, England. Her abiding interest in Pauline Johnson has led to her involvement with the Pauline Johnson Project (1988-95), a "personal project" dedicated to promoting the memory of E. Pauline Johnson-Tekahionwake -- work which has taken her across Canada and as far away as Moscow. Her illustrated biography of Johnson is forthcoming (1995).

Jane Koustas

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Two Days of Canada is an annual conference mounted by the Canadian Studies Program at Brock. TDC '95 is the ninth in the series. Some of these conferences have been general, but a number have had special topics such as "Water," "The Immigration Experience," "Women's Lives/Canadian Lives" and "Re/Viewing Canada."

The purpose of Two Days of Canada is to bring together Canadianists, from Brock and from across Canada, to share their research perspectives on Canadian topics and issues. The event is designed to appeal to the whole Brock community and to the wider Niagara regional community as well. This event has grown in size and reputation over the years, and many participants now come from beyond the Niagara region.

One of the most encouraging developments in recent years has been the increasing involvement of other Brock Programs in this Canadian Studies annual event. Two years ago, the Women's Studies Program was involved in TDC, with its conference focus on women in Canada. This year, TDC is a joint production of the Communications Studies Program and the Canadian Studies Program. Such combined efforts increase the profile of interdisciplinary programs at Brock -- but, most important, reach out to and involve many different constituencies at Brock so that students and faculty can see what is going on in the "knowledge world" that they jointly inhabit.

Our priority as Canadianists is to create interest in and enthusiasm for "studying Canada." There are many kinds of exciting intellectual work being done with Canada as a focus. Two Days of Canada serves as a "window" onto the large, dynamic and multidisciplinary field that is Canadian Studies.

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