

# BORDERS

# Two Days of Canada

A multidisciplinary  
conference

November 5 & 6, 1997

Senate Chamber



Brock  
University



MARGINS

## 1 Two Days of Canada '97

### TWO DAYS OF CANADA Borders and Margins

#### WEDNESDAY NOVEMBER 5

##### 8:30-10:00 Greetings and Opening Remarks

Opening Address: Lewis Soroka, Economics, Brock University. "Money at the Margin"

Chair: Jane Koustas, Canadian Studies, Brock University

##### 10:00-10:30 Coffee and Discussion

##### 10:30- 11:30 On the Margins in Upper Canada I

Brian Osborne, Geography, Queen's University. "Cores, Edges, and Friction: One Community's Experience of Conflicting Identities"

Michael Ripmeester, Geography, Brock University, "Defining the Native Problem: Colonial Discourse and the Evolution of the Reserve Ideal in Upper Canada, 1825-1840"

Chair: Barbara Snyder, Geography, Queen's University

##### 11:30 -12:30 On the Margins in Upper Canada II

Karen Landman, Geography, Queen's University. "Women on the Edge: The Construction of Landscape in the Diaries of Elizabeth Postuma Simcoe"

Barbara Snyder, Geography, Queen's University. "Operative Boundaries in Practical Geography: Examples from the Frontier and War-time Experience of a Loyalist Family"

Chair: Brian Osborne, Geography, Queen's University

##### 12:30-1:30 Fractured Identities

Peggy Hodges, Art History, McGill University. "Joanne Tod: Challenging Concepts of Canadian Culture Through Images of Marginality and Transnationality"

John Goyder, Sociology, University of Waterloo. "Measuring Collective Identities of Canadians: A Nested Concentricity Model"

Chair: Nick Baxter-Moore, Politics and Communication Studies, Brock University

1:30-2:30 Race as Margin

Joanne Saul, University of Toronto. "The Envisioning of a Post-National Consciousness in Dionne Brand's, *In Another Place, Not Here*"

Rebecca Haines, York University. "Experiencing Racial Borders, Researching Interracial Relationships"

Chair: Marilyn Rose, English Language and Literature, Brock University

2:30-3:30 "The White Man's Indian [?]"

Linda Revie, Canadian Studies, University of Waterloo. "Buckskin and Lace: Pauline Johnson's Double Wampum"

Anna Hoefnagels, Music, York University. "Non-Natives at Southern Ontario Powwows: Adaptable Boundaries and Borders"

Chair: Guy Hagar, Aboriginal Education Council, Brock University

3:30-5:00 Representations of Native Culture and the North

Neeta Singh, English, York University. "Re-writing Feminist Discourse from the Margins: Maria Campbell's *Half-breed*"

Patrick Tobin, Canadian Studies, Carleton University. "The Imaginary Inuk, Issues of Representation and the Corporate Presence in Contemporary Inuit Art"

Peter Krats, History, University of Western Ontario. "Marginal Regions/ Invisible Borders: the Notion of the Near North in Canada"

Chair: Judith Blackwell, Sociology, Brock University

5:30- 6:30 Keynote Presentation (Pond Inlet)

Olive Dickason

Co-sponsored by the Aboriginal Education Council of Brock University

6:30- 7:00 Reception (Pond Inlet)

7:00 Conference Dinner (Pond Inlet)

### **3 Two Days of Canada '97**

#### **THURSDAY NOVEMBER 6**

##### **9:30-10:30 Margins in the City and Country**

Hugh Gayler, Geography, Brock University. "At the Margins of the City: Changing Attitudes Towards Suburbanization and Urban Sprawl in Canada"

Derek Knight, Visual Arts, Brock University. "From the Defeatured to the Unnatural: the Anti-Aesthetic of Post-Industrial Landscape"

Chair: William Matheson, Politics, Brock University

##### **10:30-11:30 Institutional Margins**

Mary L. MacDonald, History, University of Waterloo. "Mental Hygiene, Delinquency and the Ontario Training Schools"

Kelly Hannah-Moffat, Sociology, Brock University. "Prisons that Empower? Power, Resistance and Transgression in Canadian Women's Corrections"

Chair: Sue Spearey, English Language and Literature, Brock University

##### **11:30-12:30 Media Constructions**

Robert Cupido, History, Dalhousie University. "From Sea to Sea: the Jubilee Broadcast and the Aural Construction of Nationhood"

Chris Byford, Centre for Research on Canadian Cultural Industries and Institutions, McGill University, "Taking Geography seriously: Historical Materialism and the films of Bruce McDonald"

Chair: Hugh Gayler, Geography, Brock University

##### **12:30-1:30 Marginalized Communities**

June Corman, Sociology, Brock University. "Privatizing Social Support: Shifting from Collective Responsibility to Individual Discretion"

Lesley McMillan, Sociology and Women's Studies, Brock University. "Mapping the Margins of Desire: Lesbian and Bisexual Women's Concepts of Community/ies"

Chair: Robert Feagan, Geography, Brock University

##### **1:30-2:30 Marginalized Workers**

David Butz, Deborah Leslie, Geography, Brock University. "Lean Production, Space and the Body"

Luis Aguiar, Sociology, Ryerson Polytechnic University. "Ethnicity and Work Reorganization in the Building Cleaning Industry in Toronto"

Chair: John Sorenson, Sociology, Brock University

## 2:30-3:30 Crossing Borders

Albert Braz, Comparative Literature, University of Toronto. "The Border Crosser: Frank Davey's 'Mother', Her Son and Louis Riel"

Mary Lu MacDonald, Halifax, Nova Scotia. "The Idea of the Border"

Chair: Caroline Whitfield, Brock University

## 3:30-4:00 Academic Boundaries

Claire Polster, Sociology and Social Studies, University of Regina. "Emerging Intellectual Property Regimes and the Future of the Liberal University in Canada"

Chair: June Corman, Sociology, Brock University

## 4:00-5:30 Women, Film, and the Margins

Jeannette Sloniowski, Communication Studies, Brock University "Power and Transgression: Re-evaluating Anne Claire Poirier's *Mourir à tue-tête*."

Joan Nicks, Film Studies, Brock University. "Documentary Melodrama: the crying game in Lindalee Tracey's *Abby, I Hardly Knew Ya*."

Chair: Deborah Leslie, Geography, Brock University

## ABSTRACTS

### **Albert Braz, "The Border Crosser: Frank Davey's 'Mother,' her Son, and Louis Riel."**

Frank Davey's 1985 poem "Riel" is one of the most unusual, and remarkable, recent works on the nineteenth-century Métis leader. At a time when the self-declared Prophet of the New World is emerging as the ultimate Canadian hero, Davey dares to suggest that this idolization may be misguided, if not a blatant rewriting of history. The key to "Riel" is the fact that it has two ideologically discordant voices, the "poet" and his historically-conscious mother. Thus, while the poet is fully aware of Riel's dominant image in contemporary Canadian society, through his mother he comes to recognize that this has not always been the case. One of the things that he discovers about Riel is that the one-time divinity student is always "crossing the border", not just the international line between Canada and the United States but all sorts of religious and psychological borders. Another thing that the poet learns about Riel is the latter's perplexing role in the execution of Tom Scott, the much maligned Ontario Orangeman who is killed supposedly because he tells "Louis in colourful Protestant language/ to go love the Blessed Virgin." In conclusion, because of the knowledge of the historical past that his mother imparts to him, the poet becomes aware of the fluidity of accepted truth. As he notes, Riel "had done something and now it doesn't matter. He had done something but now it wasn't something."

### **David Butz and Deborah Leslie, "Lean Production, Space and the Body."**

While much attention has been paid to the external geographies of Japanese production models, little work has been done on the internal spaces of production process, or on the implications of Japanese systems for labour. This paper explores the relationship between lean

## 5 Two Days of Canada '97

production, space and the body. Following Lowe (1995), we argue that three practices code the body in late capitalism: post-fordism and the flexible labour market, cybernetic systems and their impact on the labour process, and the discourse of neoclassical economics. Together, these practices construct a labouring body susceptible to greater risk. In particular, we illustrate how the internal practices of lean production and the spatial reorganization of the shopfloor are leading to greater risk of injury, especially repetitive strain injuries at General Motors in St. Catharines, Canada.

### **Chris Byford, "Taking Geography Seriously: Historical Materialism and the Films of Bruce McDonald."**

This paper looks at Bruce McDonald's rock and roll trilogy, comprised of *Roadkill* (1989), *Highway 61* (1991), and *Hardcore Logo* (1996), in terms of its particular conceptions of space and place and their connection to national identity. It employs the work of geographer David Harvey who, in his *The Condition of Postmodernity* (1989), reminds us that "real as well as metaphorical...spaces of power...are the sites of innumerable differences that have to be understood both in their own right and within the overall logic of capitalist development." McDonald's films are about popular music and the manner in which it crosses borders and is subsequently translated, modified, and negotiated into both problematic and non-problematic hybrid forms. Indeed, it is the particular representation of border crossings (between nations and between the urban and the rural) that provides the epistemological underpinnings to McDonald's analysis of Canadian and American culture via a representation of their respective concrete and metaphorical territories. McDonald's trilogy conducts an epistemological journey that is not about representing the static cultural stereotypes that result from the idea that epistemology involves reaching the end of enquiry and closing down understanding. Instead it employs an open-ended mode of enquiry that is necessary to discerning the historical-geographical materialism that makes the cultures of Canada and the U.S. so very similar and yet so very different.

### **June Corman, "Privatizing Social Support: Shifting from Collective Responsibility to Individual Discretion."**

This paper examines the trend of shifting responsibility for funding social support agencies from the collective responsibility of the general public to the discretion of individuals. The **border** of public responsibility is shrinking leaving community support groups struggling to stay out of the **margins**. Evidence from three agencies in the Niagara Peninsula is used to document this trend: Women's Place in St. Catharines, The Sexual Assault Counselling Centre in St. Catharines and Project Share, an emergency service provider in Niagara Falls.

### **Robert Cupido, "A Mari Usque Ad Mare: the Jubilee Broadcast of 1927 and the Aural Construction of the Nation."**

My paper focuses on the use of radio in Canada for nation-building purposes in the period between the wars. It is particularly concerned with the impact and significance of the first nationwide radio broadcast of July 1, 1927--a technological tour de force that was one of the highlights of the elaborate celebrations held throughout the country to commemorate the Diamond Jubilee of Confederation. The entire daylong programme of speeches, ceremonies and entertainments from Parliament Hill was simultaneously transmitted to every part of the Dominion. The State exploited the most advanced technology of the day in an attempt to create an imagined community of citizens, united by their shared participation in the "great national ritual of commemoration"; and linked by a closer, unmediated relationship to the political center, abolishing distance and transcending provincial, regional and sectional boundaries. The broadcast created an enormous sensation, generating thousands of letters from enthusiastic listeners, and deeply impressing Mackenzie King and other political leaders with the revealed potential of radio for "quickening national feeling and the impulse of brotherhood"; and, more sinisterly, for mobilizing and manipulating mass opinion. But, as Ernest Gellner points out, only those who had access to radio transmissions and were receptive to the messages they contained were included

in the community of listeners they created. Such factors as poverty, cultural and linguistic barriers, and political ideology created categories of exclusion. Modern communications media, in other words, might be used in the 1920's to obliterate old boundaries--e.g., between French and English Canadians, the periphery and the centre, individual citizens and political leaders; but also to underscore and reinforce divisions between the affluent and the underprivileged, the native born and recent immigrants, supporters and opponents of the social and political status quo. An analysis of the origins and content of the Dominion Day broadcast (as well as a few other selected examples of radio programming during the Jubilee year) provides valuable insight into official, statist approaches to nation-building during this period; while a study of the responses of ordinary Canadians yields a better understanding of popular nationalism in the 1920's, and the degree to which it corresponded to or differed from official and elite visions of the nation.

**Hugh J. Gayler, "At the Margins of the City: Changing Attitudes towards Suburbanization and Urban Sprawl in Canada."**

Canada has seen an unprecedented growth of its major cities since the Second World War, a growth that focused on low density, and often sporadic, residential development at the margins of the city and the associated decentralization of commercial, institutional and recreational activities. Population increase, economic changes, the availability of vacant land, the promotion of homeownership and a safe and healthy family environment, the freedom offered by the car and a compliant planning process were the major forces behind this expansion into the countryside.

In spite of suburbia's continuing popularity, we have increasingly questioned its social and economic cost, especially the heavy reliance on the car and the destruction of valuable agricultural land. Demographic changes, the popularity of reducing taxes and public expenditures, the conservation of the countryside, the rise of a 'new' urbanism and the intensification of the existing city could herald the demise of the traditional suburbia. Meanwhile, the development industry, whose 'any growth is good growth' philosophy once reigned supreme, faces a changing political and planning environment and a more hostile public. No longer can land at the margins of the city be viewed as 'vacant' until some suitable (i.e. more financially rewarding) urban use arrives.

**John Goyder, "Measuring Collective Identities of Canadians: A Nested Concentricity Model."**

The paper examines the measurement by structured survey questions of collective identities based on territory. Data come from a 1994 mailed questionnaire administered in the Grand River area of Ontario. The survey has over 2000 cases with a 71% response rate. Identification with the entire globe, with Canadians, with Ontarians, and with residents of the local region was double measured within separate matrix format closed questions. The design allows valid measurement to be separated from method effect within each question. A LISREL approach is used to estimate correlation between latent variables for each of the four identities. This leads to the nested concentricity model, within which identities "closest" to each other (e.g., Canadian-Ontarian vs. Canadians-local region) are the most strongly related.

**Rebecca J. Haines, "Experiencing Racial Borders, Researching Interracial Relationships."**

This paper presents some of the theoretical and methodological dilemmas which emerged from a research project about young mothers of multiracial children. An analysis of qualitative data revealed that while there are increased possibilities for bridges across racial borders within young interracial families, these relationships are not immune from racial tensions. Interviews with white women and women of colour provide insights into how stereotypes about interracial relationships manifest themselves within youth subcultures, and can create conditions of hostility and competition between groups of young women. An inclusive sample allowed for a broad, comparative perspective on how the women experience racial identity and racial differences within the context of an intimate relationship. In addition to how these young mothers experience race, another central issue is the effect this may have on how they parent and the potential

## 7 Two Days of Canada '97

consequences in terms of their young children's future. The words of these women and their experiences of mothering multiracial children present some practical evidence which can assist in current academic projects which seek to rearticulate the relationships between race, culture and identity. In conclusion, this paper argues for the salience of the traditional ways of thinking about race within academia and the presence of racialized borders between people in everyday life, based on the resistance encountered by the researcher in presenting/pursuing a sensitive topic.

### **Kelly Hannah-Moffat, "Prisons that Empower?: Power, Resistance and Transgression in Canadian Women's Corrections."**

The Canadian government's acceptance of the final report of the *Task Force on Federally Sentenced Women*, in 1990 resulted in several changes in women's correctional policy. Among these changes was a commitment by the government to close the infamous Prison for Women and construct five new "women-centred prisons" based on guiding principles such as *empowerment*. Drawing on examples from federal women's correctional policy, this paper critical assesses the transgression and shift in the use of a language of empowerment in reform discourses. I argue *empowerment* is a flexible rationality that resonates with several governmental technologies to create and mobilise reform strategies. The language of empowerment which once represented a form of political resistance is now easily and discretely mobilised by the state to regulate citizens. An extreme example of this shift is evident in the recent incorporation of an empowerment language into state discourses of punishment and women's prison reform. One key difficulty is that strategies of empowerment can resonate with multiple and conflicting objectives and obscure wider relations of power in a setting which is arguably quite "disempowering". I show how a penal strategy of empowerment coincides with both feminist prison reform objectives and with the competing goals and objectives of prison officials, while simultaneously deflecting criticism away from more repressive aspect of punishment.

### **Peggy Hodges, "Identity and Transnationality in the Work of Joanne Tod."**

Over the past two decades, a great deal of attention has been focused on the issue of defining 'nation-hood.' In this paper, I examine the concept 'nation' in recent critical literature and ways in which this literature informs the notion of 'Canadian nation.' I will also explore how 'nation' is articulated in the work of Joanne Tod. Tod's work can be interpreted as addressing two forces that have been perceived as threatening to national unity: the influx of the 'foreign other' which destabilizes traditional ethnic orders; and, the transnationality of foreign media which disrupts ideologies of national identity. I argue that Tod's work challenges our assumptions concerning 'cultural identity,' 'tradition,' 'history,' and 'place,' elements that have been considered essential to the construction of the notion of 'national consciousness.' Drawing on recent critical literature, I investigate the current political climate of fragmentation in Canadian society. Second, I suggest ways in which Tod's work destabilizes modern concepts of 'history' and 'place' through images of cultural plurality. Third, I examine the concept of the 'local' and the 'global' in Tod's exploration of the 'transnationality' of media and economy. Finally, I suggest that in Tod's most recent works, which challenge our very conceptions of 'space' and 'order,' we are also asked to reconsider our assumptions concerning Canadian culture.

### **Anna Hoefnagels, "Non-Natives at Southern Ontario Powwows: Adaptable Boundaries and Borders."**

Rural Southern Ontario is popularly conceived of as a region which is primarily inhabited by descendants of European settlers. However, within this region of Canada, a substantial number of Native Americans reside, many on reserve lands. Although Native and non-Native communities have existed alongside one another for centuries, numerous explicit and implicit borders and boundaries still exist between these groups, both geographically and culturally.

One celebration which reflects, and in many cases, reverses, the borders and boundaries between Natives and non-Natives is the powwow. Powwows are uniquely Native American celebrations at which participants publicly commemorate their heritage through colourful and

artistic events which highlight many beliefs of First Nations people. However, at these distinctive cultural celebrations, non-Natives are welcome to, and do, attend. In this paper I draw upon current ethnomusicological discourse regarding the role of music and dance in the construction, negotiation and maintenance of cultural identity and social boundaries (Appiah and Gates Jr., 1995; Diamond, Cronk and von Rosen, 1994; Kartomi and Blum, 1994; MacAloon, 1984; Stokes, 1994); I will explore the fluidity and negotiation of borders and boundaries between Natives and non-Natives at selected powwows held in Southern Ontario.

**Derek Knight, "From the Defeatured to the Unnatural: the Anti-Aesthetic of Post-Industrial Landscape."**

An early influential work from 1968 conceived by Iain Baxter under the guise of N.E. Thing Co. is Portfolio of Piles, a photo installation which was on the cusp of the conceptual wave consuming key Vancouver artists at the time. This work and others related to it, shed some insight into the contribution N.E. Thing Co. made to developing an urban iconography that today we associate with Jeff Wall or Ian Wallace, key influences on the Vancouver photo-conceptual school. One important residue of the 1960s was the interest generated among young artists in the uses of photography and its application to the conceptual practices that were evolving. Scott Watson who coins the term the defeatured landscape to describe these trends in contemporary landscape iconography, discusses another work, a backlit cibachrome from 1968 by N.E. Thing Co. called Ruins which, as he acknowledges, precedes by several years works by Wall and others to which it bears, he says, a material, but perhaps superficial, resemblance. It is this focus on suburban and urban content that lends credence to the argument Watson advances, that in Vancouver the Baxters can legitimately be said to have defined the strategy for an urban semiotic, although it was left to others to theorize this strategy. The early thread which binds N.E. Thing Co., Jeff Wall and Ian Wallace, among others, is the congruity between the subject of the urban semiotic and the use of the photograph. Ultimately it is the informational function of photography as a documentary tool which first appeals, only later to be particularized and given the stamp of both a distinct technical signature and thematic development in the case of these influential artists. While it is important to suggest that none of them had exclusive hold over what amounts to be a broadening trend as defined by the lexicon of popular cultural myth in North American art, the fact that these concerns were germane to a conceptual remapping of the city of Vancouver and its distinctive natural environs may be regarded with some significance. N.E. Thing Co. role in examining the defeatured zones of the suburbs in Vancouver during the 1960s will be contrasted to their evolving ecotopian perspective on nature.

**Peter Krats, "Marginalized and Borderless?: Canada's Provincial Norths."**

While Canadians often consider themselves a "northern" people, much, if not all of "Northern Canada" long lay beyond the concern or consciousness of even sophisticated observers in the "south." Recently, the regions north of the 60th parallel, have drawn more attention. But even now, the northern portions of provinces -- only the Maritime provinces lack such territory -- remain outside of the mainstream.

What this paper attempts to do is twofold: first, it examines the few attempts to study the provincial norths -- from *Settlement and the Mining and Forest Frontiers* in the 1930s to the recent and slim *Forgotten North*. Secondly, I will outline the history of these regions, mainly through examination of Northern Ontario's history.

This examination reveals provincial norths much marginalized; their very extent, their borders, remain vaguely understood. Where, for instance, does "Northern Ontario" begin as one heads north? This land (its complexity is not well known) has provided "staples" on an enormous scale. But northern residents were left poor and disgruntled cousins -- I will discuss efforts to separate from southern Ontario dating to the 1880s -- as resource fortunes flowed south. Ironically, modern environmentalism maintained marginality: "saving" the pine forests of Temagami is not a priority in the lumber town of the same name.

## **9 Two Days of Canada '97**

In short, I hope to explore the character of a huge portion of Canada - a region so complex as to escape easy definition yet all-too-often ignored by those interested in the Canadian experience.

### **Karen Landman, "Mrs. Simcoe views Upper Canada: the Social Construction of a New World landscape."**

Social constructionist perspectives define "landscape" as a symbolic setting created by the human act of bestowing meaning on nature and the environment, reflecting a particular cultural position. This theoretical framework is used to analyse the journal of Mrs. Elizabeth Simcoe which was created during her travels in Upper Canada from 1791 to 1796. While attempting to mirror the New World landscape to family and friends at home in England, Mrs. Simcoe's journal reflects the self-definitions of a genteel British woman of the late eighteenth century. Accompanying her administrator husband to the outposts of empire, she pursued the picturesque and a fashionable interest in botany. The resulting text represents her experience of a *culturally-constructed* landscape not *the landscape*. The paper concludes with a discussion of Mrs. Simcoe's eighteenth century constructs of nature as applied to the colonial landscape.

### **Mary L. MacDonald, "Mental Hygiene, Delinquency and the Ontario Training Schools."**

The construction of juvenile delinquency as a social problem in Ontario provides fertile ground to test aspects of social problems theory, and this paper proposes to do just that. In particular, I will examine the creation of provincially run training schools for juvenile delinquents in the province of Ontario in the late 1920s and early 1930s, and I will explore the gendered definition of delinquency at that time. Of interest to me is the process of claims-making that supported the initiatives; that is, the methods and means by which groups and individuals identified and conceptualized problems, developed solutions, captured and secured the support of policy-makers and the public, and helped to bring initiatives to fruition. The creation of Ontario Training Schools, I will argue, was made possible by the mental hygiene movement, which provided crucial scientific support for continuing along the well-worn child rescue path. The Ontario government was one of the first in North America to call for the psychiatric evaluation of juvenile delinquents within legislative statutes (the Ontario Training Schools Act of 1931 required that girls and boys be of "normal mind and body"), and the intelligence and mental age tests that mental hygienists helped to popularize provided measurable standards of trainability in the population. This allowed juvenile delinquents to be divided into two categories -- those who were capable of change, and those who weren't. These issues, as well as the highly gendered connection that was made between "immoral behaviour" and "mental defect" will be considered.

### **Mary Lu MacDonald, "The Idea of 'Border.'"**

From a basis in pre-Confederation Canadian history the paper will examine historical and contemporary attitudes to the internal and external borders which define Canada.

The US/Canada border is very real, yet invisible. I grew up in what was called "the border cities" and became fascinated at an early age by the concept of borders and the ways in which they have shaped human life.

Historically the pre-Confederation period was a time of border definition and of border testing, of fighting for control of an invisible line drawn in the sand. The American Revolution, the War of 1812, the Aroostook War, the Battle of the Windmill, the Fenian raids, the Columbia River boundary skirmishes, - all these are highlights of our early history politically, economically, socially and intellectually. Not only are they important historical moments, they also provoked much discussion among those who chose to settle on one side or another of the border. In nineteenth century Canada whole systems of political and economic philosophy were developed to justify the existence of a border.

The space enclosed by borders can also be a metaphysical one. Nineteenth century French-Canadians adjusted their view of New France from that of a continent-spanning civilization to that of a spiritual nation inhabiting a small territory. When the Hudson's Bay Company's

employees wrote of “the frontier” they meant the boundaries of settlement, not the wilderness. And now, once again, we are debating “borders”.

**Lesley R. McMillan, “Mapping the Margins of Desire: Lesbian and Bisexual Women and their Concepts of Community/ies.”**

Many individuals feel as though they are existing the margins of our society. There is generally merit to this feeling of isolation. The purpose of this paper is to explore how lesbian and bisexual women create and define communities for themselves. This paper is not a definitive statement about lesbian and bisexual women and community. Ten women were interviewed about their experiences of community/ies. These women tell their stories about being lesbian or bisexual in the Niagara Region. This is a snapshot of the ideas/thoughts of thees collaborators at a particular moment in their lives.

The social world in which we are all active participants is not a static place. As the title of the paper highlights, the concepts that are the cornerstones of this paper are: mapping, margins, desire and community/ies. **Mapping** implies a geographical influence and the notion that communities are geographically bound (this idea will be debated in the presentation). **Margins** is a metaphor for an existence that is not visible in mainstream Canadian society. **Desire** has become a common keyword when discussing sexuality. **Community/ies** is the keyword at the centre of this paper. Communities function as a support network for members. There is a need for a queer community as a queer identity falls outside of compulsory heterosexuality. This (potential) sense of isolation leads to the feeling of living on the margins/borders of Canadian society.

**Joan Nicks. “Documentary Melodrama: the Crying Game in Lindalee Tracey’s *Abby, I Hardly Knew Ya.*”**

Lindalee Tracey is the former stripper who acted as director Bonnie Sherr Klein's go between in the controversial NFB documentary, *Not A Love Story: a film about pornography* (1981). Since *Not a Love Story*, Tracey's continuing personal odysseys have found her working in journalism (documentaries on CBC-radio), writing (a critically acclaimed book on poverty in Canada), and becoming a filmmaker. Her personal documentary, *Abby, I Hardly Knew Ya* (1995), pivots on Tracey's return to the social margins, looking for clues to a dead, alcoholic father she never knew. She is 36, the age of her father at his death. As a stripper (*N.A.L.S*), Tracey cajoles her male audiences for their fixated spectatorship. In this arena, ‘centre’ and ‘margin’ blur.

As a searching daughter/filmmaker (*Abby*), Tracey continues to talk back, but reverts to melodramatic rage in confronting the stony barrier of her father's grave. It isn't only the grave site, but Tracey's performative response before her own documentary camera, that troubles the scene.

Talking back is a rhetorical device and a cultural position discussed so strongly by, for example, American black writer, bell hooks. My interest is in reading Tracey's shifting position, from Klein's cheeky stripper-companion, to daughter-filmmaker trapped within family melodrama as a troubled spectator. Engaging with film clips, I will take up the rhetorical devices of ‘talking back’, and troubled critical spectator, in a performance critique that positions me outside Tracey's discourse of documentary melodrama.

**Brian S. Osborne. “Cores, Edges, and Fiction: One Community's Experience of Conflicting Identities.”**

Following 1783, the political landscape of British North America featured monarchy, autocracy, and the construction of a culture of Loyalism. Moreover, a new “landscape of empire” was etched onto this *tabula rasa*: lines on the land, imposing architecture, and a complex bureaucracy of social control created by a regulated space. While not the formal capita, Kingston was a dominant urban place in which the visual rhetoric of planned spaces, extravagant architecture, and evocative monumentalism represented the external trappings of power. However, throughout the nineteenth century, even the streets of Kingston became a theatre of contestation between the

## **11 Two Days of Canada '97**

imperial establishment, and political and religious non-conformity. Several of the issues being defined became diagnostic of an emerging Canadian identity.

### **Claire Polster, "Emerging Intellectual Property Regimes and the Future of the Liberal University in Canada."**

The development and extension of national and international intellectual property regimes (IPRs) have raised concern among a number of groups ranging from religious fundamentalists to third world farmers. One group that has been slow to recognize and respond to the potentially harmful implications of emerging IPRs, however, is academics. In this paper, I discuss key aspects of emerging national and international IPRs and explore their impact on Canadian academics' ability to carry out their work, particularly their public service mission. I argue that taken to their logical conclusion, IPRs do not simply impede academic work, but seriously threaten the future of the liberal university in Canada. Drawing from the strategies for resistance adopted by other groups, I end the paper with some suggestions about how academics in Canada might respond to emerging IPRs. Paradoxically, some of these strategies may not simply protect our universities, but may actually restore to them some of the liberal vision and practice that have been eroded by two decades of government policy which promote the universities' corporatization.

### **Linda Revie, "Buckskin & Lace: Pauline Johnson's Double Wampum."**

Pauline Johnson (1861-1913), poet and platform recitalist, was the first aboriginal woman writer to be published in Canadian anthologies. Billed as the "Mohawk Princess," she was of mixed race (her father was of Indian ancestry, her mother was a British Quaker). For Johnson's public recitals, she assumed the Indian name Tekahionwake, meaning Double Wampum (or "two stories"), and read either Romantic-styled poems based on Wordsworth, or verse with Indian themes. Some of the Indian narratives included legendary battles and heroic deeds against the British. To stress the difference between her two subjects "the English poetic tradition and the Indian" Johnson divided her show in half and wore an evening gown for the first section and, to deliver the Indian part, a buckskin costume that consisted of wampum belts at her waist, a scalp inherited from her great-grandfather, and her father's hunting knife. In this paper, I look at Pauline Johnson's permeable borders within her self as they are manifest in her subject matter, her stage-and pen-names, and her stage performance. By outlining some of the biographical details about her heritage and upbringing, suggest that the poet's predilections for pageantry, costume and drama could be regarded as ways of controlling her image and ultimately, as ways of deciding when or when not to be regarded as an exotic other. This paper will be accompanied by visual images.

### **Michael Ripmeester, "Defining the Native Problem: Colonial Discourse and the Evolution of the Reserve Ideal in Upper Canada, 1825-1840."**

By the late 1820s both British and Canadian colonial administrations began to question the 'place' that the Native peoples of the Canadas would occupy in a burgeoning colonial society. By this time, through the convergence of several diverse, though interwoven, factors, Native populations had been cognitively incarcerated as a primitive 'other' and pushed to the social and the spatial margins of the colony. As a solution to this 'Indian problem' Upper Canadian officials established two model reserves in the early 1830s. At these places a figurative incarceration became literal. Buffered from corruption, on the reserves Native peoples would be elevated to full and active participation in Euro-Canadian society by missionaries and government agents. This paper explores the emergence of a discursive package in which the reserve would function as the site of civilizing experiments.

**Joanne Saul, “I am stateless anyway”: The Envisioning of a Post-National Consciousness in Dionne Brand's *In Another Place Not Here*.**

The poet, essayist, novelist and activist Dionne Brand is suspicious of the role that Canada as an official nation and its state-sanctioned borders play in the lives of its immigrant population. She sees nations as silencing and oppressive constructs that demand that immigrants forget their pasts and empty themselves out in order to embrace the present. In both her poetry and prose, Brand focuses on the dislocated subject's search for meaning and identity in the face of nationalist discourse. As the title suggests, Brand's first novel *In Another Place Not Here*, directly engages with issues of place and displacement, dislocation and exile. Brand's characters are positioned on the margins of both Canadian and Caribbean society. Rather than celebrate the idea of a liberated postmodern subject who is able to fluidly cross borders and boundaries, Brand emphasises the fixedness of identity due to categories of race and ethnicity, as well as class, gender and sexuality. Brand's novel unsettles static conceptions of national identity by narrating marginalised stories, but the transnational identity that she proposes is not, ultimately, empowering. The novel never allows for a release from exile. In another place, not here, Brand implies, a woman might find fulfillment by embracing her racial, gender and sexual identities and turning them to empowering personal and social effect. And yet, her novel shows how, considering the odds stacked against her, this may prove a difficult, even impossible goal.

**Neeta Singh, “Re-Writing Feminist Discourse from the Margins: Maria Campbell's *Half-Breed*.”**

Maria Campbell's *Half-Breed* raises the problem of marginality, solitude and survival. The critic is inevitably attracted by Campbell's individual vision and voice as well as an engaging sensuous prose. The interior torment of the characters, including Campbell herself, are set in a concrete historically specific context. This reveals the cultural conflicts and the psychological stress without a trace of apology in the text and investigates the marginalization of women in a predominantly white society.

This paper will attempt to explore the issue of marginalization as viewed by a Metis woman writer from Canada. In order to rewrite history and realign it from the perspective of disenfranchised Native Canadians, Campbell exposes, critiques and replaces false history. *Half-Breed* presents itself to us as a text that is provocative in that it is infused with both individual and collective concerns, with both the writing and “telling” of a Half-Breed identity. The paper will attempt to refute the notion that the margins (in post-colonial writing) is a site of oppression. It will concur with critic Bell Hooks' belief that the margin is a space with potential for radical discourse where the marginalized “reclaim” themselves. I will thus situate the text within the framework of Hooks' analysis and indicate that the presence of a woman writer like Campbell is necessary for feminist discourse from the margins.

**Jeanette Sloniowski, “Power and Transgression in Anne Clair Poirier's *Mourir à tue-tête*.”**

*Mourir à tue-tête* (1979) is not a pleasant film to watch, or even to speak about, and it is one of the most troubling and transgressive films in the history of Canadian documentary. Made at the National Film Board of Canada by Anne Claire Poirier, it uses both fictional and documentary footage to brutalize and politicize an audience unused to “real” or “fictional” images of such sustained violence, power and “poor taste.” Poirier's film belongs to an early period of feminist documentary filmmaking. Markedly didactic, like much Film Board documentary, it exhibits a strength of passion characteristic of early feminist thinking about film -- but also the conceptual weaknesses which highly charged affective rhetoric can lend to political argument. My paper has several objectives: a close analysis of the film's structure and a discussion of the spectator/text relationship created by its mixture of fiction and documentary; an analysis of the masochistic subject position, created by the text, but later disrupted by it, and the implications of this for feminism; and, finally, a general discussion of affective rhetoric and its benefits, or lack of them, for feminist practice.

## 13 Two Days of Canada '97

### **Barbara Snyder, "Boundaries in Practical Geography: Examples from the Frontier and War-Time Experiences of a Loyalist family, 1760-1785."**

The geographical dimensions that can be added to the historical world of Loyalists who settled eastern Ontario include a variety boundaries and human relationships to boundaries. The examples in this paper are drawn from research undertaken to reconstruct a sense of the personal geographies of William Fairfield and of Abigail Fairfield, at least for parts of their adult lives, from the 1760s to about 1785. During that period, they moved into the region of the New England frontier that became Vermont, then into British-administered Quebec as "refugee Loyalists" during the American Revolution, and finally to one of the Cataraqui Townships on Lake Ontario as Loyalist settlers.

Recognized boundaries become part of human intentions and the realization of intentions through the investment of personal energy. Boundaries are part of a functioning assignment of human identity with a geographical area. The support of the reality of boundaries initiates sequences of events as well as cycles of activities. The boundaries that fulfill such roles combine characteristics such as *interest served* (imperial to personal), *basis of construction* (mental to material), and *presentation* (precise to fuzzy, impermeable to permeable).

### **Lewis Soroka, "Money at the Margin: Changes in the Distribution of Income in Canada."**

The distribution of income in Canada is becoming increasingly unequal. This trend, which began in the 1980s, is consistent with changes in other industrialized countries and is a reversal of an earlier pattern of movements to greater income equality.

There are now fewer Canadians with middle range incomes, and more with either high or low incomes. Researchers have identified a number of reasons for this "vanishing middle". They include longer-lasting spells of unemployment, lower wages for young male workers and longer work-weeks for highly paid workers. Perhaps the most important factor, however, has been the change in the structure of employment. Employment in the middle-income goods-producing sector has been shrinking, while employment in the service sector has been increasing. In the service sector, the distribution of income is more dichotomous; those with skills earn high income, while those with low skill levels earn low incomes.

These effects have been felt differently by males and females. Female incomes remain lower than male incomes; they are also distributed more unequally. And while male incomes have become considerably more unequal, female incomes have continued to become slightly more equal over time.

Income distribution changes are having profound effects on many aspects of Canadian society. Everything from social program costs to school performance to crime rates are influenced by our incomes. Industrial societies can look forward to a variety of problems as a growing number of their citizens feel economically marginalized.

### **Patrick Tobin, "The Imaginary Inuk: Issues of Representation and the Corporate Presence in Contemporary Inuit Art."**

The paper explores the function performed by contemporary Inuit art as an iconic representation of the Inuit and Arctic for southern Canadians in legitimating the hinterland/metropolis relationship existing in Canada between north and south. I will argue that the Berger Inquiry of 1974-76 reconfigured the politics of symbolic representation in Canada for the Inuit and the Arctic. The major resource extraction corporations that had proposed the Mackenzie Valley pipeline project were surprised at their defeat to the anti-development coalition's skillful manipulation of the romantic symbols of Natives and north which they shrewdly understood to be integral to southern Canadians' imaginings of their nation. Corporations active in resource extraction in the Canadian north had grown accustomed to shaping southern Canadians' perception of the north and Inuit by having underwritten virtually all the major iconic visual representations of the northern Canadian environment and Native peoples, from 'Nanook of the North' to the Group of Seven's Algoma landscapes, in such a way as to legitimate northern development. The failure of the pipeline proposal in 1977 seemed to reinvigorate corporate resolve to condition popular perceptions of the

north. The early 1980s witnessed a dramatic resurgence in corporate sponsorship of contemporary Inuit art with companies such as Petro-Canada, Abitibi-Price and Alcan Aluminum emerging as influential patrons. Increasingly, corporate patronage patterns have privileged particular representations of the north -- one of a pristine, static, temporally- and spatially-distanced Inuit and northern landscape devoid of references to the pervasive environmental and cultural disruptions which accompany much of the corporate activity in the north.

## Presenter Profiles

**Albert Braz** is a doctoral candidate in Comparative Literature at the University of Toronto, concluding a dissertation entitled "The False Traitor: Louis Riel in Canadian Literature." My main areas of study are Canadian and postcolonial literatures, focusing particularly on historical figures in literature, narrative, and translation. My most recent publications are: "The Unlikely Patriot: Riel as a Canadian Hero." *Avancer* (1997): 6-14; "Nanabush's Return: Cultural Messianism in Tomson Highway's Plays," *Literary Studies East and West 11: Changing Representations of Minorities East and West*. Ed. Larry E. Smith and John Rieder. Honolulu: University of Hawaii's College of Languages, Linguistics and Literature, 1996, 143-56; and "The Vengeful Prophet: Revenge in Louis Riel's Writings." *Dalhousie French Studies* 35 (1996): 19-32.

**David Butz** teaches social geography and qualitative research design at Brock University, St. Catharines, Ontario. He is currently researching colonial and contemporary labour relations in the mountains of northern Pakistan, and the implications of corporate restructuring for GM auto workers in St. Catharines, Ontario. The two projects are linked by an interest in the geographies of exploitation and resistance.

**Chris Byford** received his Ph.D. in Film Studies from the University of Kent at Canterbury in 1997. While completing his degree he taught film and cultural studies courses at McGill University, Liverpool John Moores University, and Brock University. He is currently a Research Fellow at the Centre for Research on Canadian Cultural Industries & Institutions, McGill University.

**June Corman** is an Associate Professor of Sociology at Brock University. Her research interests include the history of one-room schools and the lives of rural teachers as well as more contemporary issues such as effects of re-structuring on non-profit service agencies.

**Robert Cupido** was for many years a rare book librarian in the Baldwin Room, the early Canadiana collection of the Metropolitan Toronto Reference Library. He is currently a doctoral candidate in History at Dalhousie University. His thesis is concerned with the relationship between forms of public commemoration and varieties of Canadian nationalism in the period between the wars.

**Hugh J. Gayler** is an Associate Professor of Geography at Brock University. He holds degrees from the University of Leicester, the London School of Economics and the University of British Columbia. He specializes in urban geography, and has published on various aspects of suburbanization and urban expansion into areas of high resource value. Most recently, he has studied downtown revitalization processes and is a member of the St. Catharines Downtown Action Committee.

**John Goyder** is Professor of Sociology at the University of Waterloo. He has interests in survey methodology (*The Silent Minority: Nonrespondents on Sample Surveys*, Polity Press, 1987), Canadian society (*Essentials of Canadian Society*, McClelland and Stewart, 1990), and social

issues in technology (*Technology and Society: A Canadian Perspective*, Broadview, 1997). He is currently making plans for more extensive research on the measurement of collective identities in Canada.

**Rebecca Haines** is interested in the cultural movements of young people and has been directly inspired by her own very visible role in Canadian youth culture-as an actress on the popular television series *Degrassi Junior High*, and *Degrassi High*. This paper is based on research conducted over a nine month period in 1996-1997, in conjunction with the *Services to Young Mothers Project* based at McGill University and the University of Ottawa. This study was based at Jessie's Centre for Teenagers, a multi-service agency in downtown Toronto which provides support for young families. The research was also the basis of my Master's thesis, "*Telling the both sides": Issues of Race and Identity for Young Mothers of Multiracial Children*. I am currently concerned with promoting scholarship and awareness about interracial families and multiracial peoples in Canada.

**Kelly Hannah-Moffat** is an Assistant Professor in the Department of Sociology at Brock University. She recently completed her PhD in Criminology at the Centre of Criminology at University of Toronto. She also worked as a research and policy advisor for the *Commission of Inquiry into Certain Events at the Prison for Women in Kingston*, and as a consultant for Corrections Canada. She is presently the President of Toronto Elizabeth Fry Society, a halfway house and organization that works for and on behalf of all women in conflict with the law. Her publications and research focus on sociology of punishment, governmentality, feminist criminology and social policy.

**Peggy Hodges** is a Ph.D. student in the Art History Programme at McGill University. Her areas of specialization include Modern Architecture and Feminist Art History.

**Anna Hoefnagels** is a Doctoral Candidate in York University's Ethnomusicology Programme. She is presently engaged in fieldwork activities throughout Southern Ontario's Native communities, as well as with Toronto's Native centres and performance groups. Her dissertation focuses specifically on the music and dance practices of Native American powwows in this region, their links with Native culture and spirituality, and the role of the powwow in Native/non-Native relations in this area.

**Derek Knight**, Director of Visual Arts at Brock University, has been on faculty in the Department of Film Studies, Dramatic and Visual Arts since 1985. He teaches 19th and 20th century European, Canadian and American art history, contemporary art and theory, and an interdisciplinary studio with a focus on multi media. In addition to an interest in photo based art, and the participant in more than thirty group shows, Knight has developed a profile as an independent curator. His recent curatorial projects include *Utopia: Islands*, a group exhibition at Rodman Hall Arts Centre in 1993, which combined the work of Kim Adams, Eleanor Bond, Katherine Knight, Matthew Meagher, Ian Smith Rubenzahl, Philip Vanderwall and Nicholas Wade. In 1994, he concluded a three year curatorial project titled *Franc Petric: The Abattoir Project* for Galerie Optica with the publication of a lengthy bilingual catalogue that documented the site specific and related performance activities of the artist in Montreal last remaining slaughterhouse. He has also researched the work of the Vancouver based N.E. Thing Co., a corporate entity created by Iain and Ingrid Baxter (1965 - 78). In his last curatorial project, N.E. Thing Co.: the Ubiquitous Concept, presented at Oakville Galleries two years ago, he curated photoworks, installations and archival materials loaned from private collections, the National Gallery of Canada, the Ontario Art Gallery and the Canada Council Art Bank. The accompanying publication refocused attention on the relationship between N.E. Thing Co. and the signal developments of Vancouver's internationally acclaimed photo conceptual movement. For his catalogue essay Knight was awarded the INCO Historical Curatorial Writing Award by the Ontario Association of Art Galleries in June of last year. Currently, he is curating a site specific work with the Grimsby artist Reinhard Reitzenstein called *The World Tree Project* scheduled for installation at Rodman Hall Arts Centre next fall.

**Peter V. Krats** was raised on a farm in Northern Ontario and therefore has long been interested in its history and peoples. That interest led to an M.A. thesis on Finnish immigrants in the Nickel Belt; the questions raised during that study led to a much larger study of the Sudbury region's development to 1931. Since then, I have continued working and publishing on Northern topics, including two major projects on Pukaskwa National Park for Parks Canada and papers on topics as varied as Northern Ontario immigration, labour organization, religious beginnings and the land struggles of the First Nations. Publication of a broader study on the Nickel Belt has been hindered by the tenuous circumstances of "Part Time" academic status. That status, and the needs of a family of four, have necessitated a teaching load often double that of "full time" academics. I have taught many and varied courses at the University of Western Ontario, the University of Windsor and here at Brock.

**Karen Landman** is a Ph.D. Candidate at Queen's University, Department of Geography. With degrees in Landscape Architecture and Rural Planning, her background is primarily in professional practice. Research interests include public participation in resource management, recreation and tourism, rural landscape interpretation and conservation, garden history, and the social construction of nature.

**Deborah Leslie** teaches economic and feminist geography at Brock University. She is currently researching commodity chains in the home furnishings industry. Other research projects include the construction of gender identities in retail work and the restructuring of work in the automobile industry.

**Mary L. MacDonald** is a Ph.D. candidate in the Department of History at the University of Waterloo. She is currently at work on her dissertation, tentatively titled "Last Chance School for Girls: Galt, Juvenile Reform, and the Ontario Training Schools Movement, 1930-1965," which explores the resocialization of female juveniles at the first Ontario Training School for Girls in Galt (later renamed the Grandview School).

**Mary Lu MacDonald** with Honour BA's in both French and English, an MA in Canadian Studies, and a doctorate in pre-Confederation History, continues as an independent researcher to pursue her interest in early nineteenth century Canadian social and intellectual history. She is the author of two monographs and numerous articles on various aspects of our cultural history.

**Lesley McMillan** recently graduated from the Women's Studies and Sociology programs at Brock University. Her Honours thesis was on lesbian and bisexual women and their concepts of community/ies. She has given numerous lectures about sexuality in university, and college courses, and on panel discussions. She is a former vice-president and president of the Brock Lesbian, Gay and Bisexual Club. She also served one term as the Brock University Gender Issues Coordinator. She has been a Teaching Assistant in both Women's Studies and Sociology. Lesley is currently saving her pennies toward the cost of continuing her education at the graduate level. Lesley is now living to Toronto, where she is attempting to find herself (Europe is too expensive) and a new community of "like-minded" people.

**Joan Nicks** is an Associate Professor in the Department of Film Studies, Dramatic and Visual Arts at Brock University, and a participating instructor in the Communications Program. She has developed courses in Canadian popular culture and screened women, and teaches various film studies and media courses. Her research has been published in the *Journal of Canadian Film Studies*, *Textual Studies in Canada*, and *The Encyclopaedia of Television*, with forthcoming essays in two anthologies, on documentary film and on women's cinema. Currently, she is co-editing *Slippery Pastimes: a Canadian popular culture reader*.

**Brian Osborne** is a Professor of Geography at Queen's University. An historical geographer, his research has encompassed a variety of issues in rural settlement, heritage, and symbolic

landscapes. His current interests are memorials, commemoration, and the social construction of identities.

**Linda Revie** is finishing her dissertation on fine arts, geologic and literary narratives of Niagara Falls. She also teaches two introductory courses "Landforms & Mindscapes" and "The Wilds of Canada: People & Places" in the Canadian Studies Programme at St. Paul's United College, University of Waterloo.

**Michael Ripmeester** is an assistant professor of Geography at Brock University. Current research focuses on the geographies of nineteenth century Native / Euro-Canadian relationships. He is also working on a project that explores the ideological naturalization of residential lawns.

**Joanne Saul** is currently enrolled in her third year of her doctoral program at the University of Toronto, having completed her B.A. at Queen's University and her M.A. at the University of British Columbia. She has taught for several years at George Brown College in Toronto and she works as a teaching assistant at the University of Toronto. Although she has a continuing interest in Renaissance studies, in particular in issues of gender and representation, her current focus is on contemporary Canadian literature and the producing, funding and selling of the Canadian canon.

**Neeta Singh** is the recipient of the prestigious Commonwealth Scholarship by the Government of Canada and is currently pursuing her doctoral studies in the Department of English at York University. Her other specific interests are African Literature, Women's Literature, Semiotics and Canadian Studies. Ms. Singh is also the previous recipient of the Jawahalal Nehru Memorial Award for her contribution to the field of literature in India where she obtained her M. Phil degree in English Literature at the prestigious Jawahalal Nehru University. Ms. Singh has been both a political activist and a freelance journalist in India which has inspired her to pursue post-colonial studies in Canada. Ms. Singh is interested in studying the effect of marginalization in Canadian Society. Neeta has presented widely on women writers like Margaret Atwood, Maria Campbell and Bessie Head at International Conferences and is keen to explore women's literature in cross-cultural terms in Canada. Her comparative approach to literature has proved to be an asset as her work displays a keen understanding of cross-cultural realities and the multicultural experience. Ms. Singh also dabbles in creative writing, theatre and poetry.

**Jeannette Sloniowski** is Director of the Communications Studies Program at Brock University. Her areas of interest are documentary, ideology, affectivity and the grotesque. She has published articles in the *Canadian Communications Journal*, the *Journal of Popular Film and Television* and the *Canadian Journal of Film Studies*. She is also the co-editor, with Barry Grant, of *Documenting the Documentary*, an anthology of writing on documentary cinema forthcoming from Wayne State University Press in June of 1998. Jeannette is currently co-editing three other anthologies: a reader in Canadian Culture and Communications, a reader in Canadian Popular Culture and a reader on National Film Board Documentaries.

**Barbara Snyder** is a Ph.D. candidate in the Geography Department, Queen's University. My current research continues a pre-Ph.D. interest established during a career in the field of outdoor history museums and historic sites. That started with an M.A. in Museum Studies through the Cooperstown Graduate Program and State University of New York at Oneonta. My general research interests are diverse in categories, but reflect extensive experience as a curator of material history, as well as the program developer and administrator for the house the Fairfields built in 1793. Through these experiences, I gained an appreciation for the geographical content of both everyday activities and topics often labelled as "historical". My historical research has been most concentrated on eastern Ontario and nearby parts of the United States, but my interests can be placed as non-urban North America.

**Lewis Soroka** is a Professor of Economics at Brock University. He earned his PhD in Economics at McGill University, and has been in Brock's Department of Economics since he left graduate school. In addition to his work in the Department, he served as Dean of the Faculty of Social

Sciences for ten years. He is currently Director of the Brock Center for Social and Economic Research on Niagara. Dr. Soroka's research is in the area of urban economics. His work in this area includes papers on the productivity of the manufacturing sector in cities, the determinants of municipal expenditures and market value assessment for property taxes. He has also published several recent papers dealing with male and female income distributions in cities. These analyses deal with the influences on urban income distributions, the differences between male and female income distributions and the changes that have taken place in urban income distributions over time.

**Patrick Tobin** has recently completed his Master of Arts in Canadian Studies at Carleton University in Ottawa. His thesis paper examined the representation of Inuit in the early marketing discourse for Inuit carving in Canada. The paper provided a social history for the introduction of Inuit sculpture to southern Canadian consumers, suggesting historical and ideological contexts for the ardent mythologizing of Inuit and the northern environment used to conditioned public perception of the art and Inuit and to generate strong market desire. In 1995, Patrick received the Association of Canadian Universities for Northern Studies Co-operatives Award for his research into the role played by northern co-ops in the marketing of contemporary Inuit art. Patrick has previously delivered two papers drawn from his thesis research. At the Tenth Inuit Studies Conference of 1996 he delivered a paper entitled 'The Space Between': Distance and Desire in the Marketing Discourse of Inuit Art which examined how environmental and technological anxieties pervasive in southern Canada manifest themselves as market desire for Inuit art which depicts a pristine and static northern environment. Patrick delivered a paper at the Association for Canadian Studies Annual Conference this past summer which explored the rigid stylistic parameters restraining much contemporary Inuit art. In the paper, Patrick argued that these constraints result from the efforts of Inuit art marketers and retailers to encourage references to an idealized, pre-contact Inuit existence at the expense of references to the current lived northern reality. Patrick conducted his field research in Cape Dorset and Iqaluit, Northwest Territories and has recently worked with the Inuit Art Foundation on a variety of projects.

Please note that you are invited to attend the following symposium to be held Thursday, November 6, 1997, Senate Chamber, Brock University at 7:30 pm.

**Brock Campus Ministries, Second Annual RELIGION AND SOCIETY SYMPOSIUM: "Empty Pews, The Paranormal, and God, C.E.O.: The On-going Story of Religion in Canada."**

The Religion and Society Symposium is sponsored by Brock Campus Ministries to provide a forum at Brock for the discussion of role of religion in relation to broader social concerns. Each year a text is picked and four panelists are chosen to start a dialogue around the issue raised by the text. This year we focus on a sociological text by Reginald Bibby: *Unknown Gods: The Ongoing Story of Religion in Canada* (Stoddart, 1993) to get us started on the subjects of secularization and institutional loyalty in contemporary Canada.

Our panelists this year are:

**Dr. Leah Bradshaw**, Associate Professor of Politics at Brock. Dr. Bradshaw received her Ph.D. from York University, and specializes in political philosophy. Her interests include Aristotle and Plato, and she has written a book on Hannah Arendt.

**Charles Hogg**, Professor of Systematic Theology at Concordia Seminary. Professor Hogg is a Ph.D. candidate at Indiana University and specializes in the areas of Stoic and Medieval Philosophy.

**Jim Marks**, Ph.D. candidate at the University of Waterloo in sociology. His writings and interest are in the sociology of health and illness and sociological theory. He has taught numerous sociology courses at Brock, Wilfred Laurier and the University College of Cape Breton in Nova Scotia.

**Rev. Jack Van Marion**, pastor at Providence Christian Reformed Church, Beamsville. Rev. Van Marion is currently a D.Min. candidate in the Institute for Worship Studies at North Baptist Theological Seminary, Illinois, and specializes in the area of Christian liturgy.

## **Two Days of Canada '97**

has been organized by:  
Jane Koustas, for Canadian Studies and  
Michael Ripmeester, for Geography

**Two Days of Canada** is an annual conference mounted by the Canadian Studies Program at Brock. **TDC** '97 is the eleventh 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," "Re/Viewing Canada," and "Imagi/Nation."

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. This year, **TDC** is a joint production of the Department of Geography 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.

The Canadian Studies Program wish to acknowledge the support of the Brock Advancement Fund and the Department of External Relations. Special thanks to Grant Dobson and Mariette Lincoln in External Relations; Heather Fox, graphic designer; Bridget Cahill, Joint Programs secretary; Rob MacMorine for Technical Support. Also thanks to Tracey Fudge and Jackie Crawford for organizing on-site registration.