

CANADIAN SCREENS

32nd Annual Two Days of Canada Conference



FEATURING KEYNOTE BY JANINE MARCHESSAULT

CONFERENCE PROGRAMME

November 8-9, 2019 | Brock University,
St. Catharines



Traditional Territory Acknowledgement:

We begin this gathering by acknowledging the land on which we gather is the traditional territory of the Haudenosaunee and Anishinaabe peoples, many of whom continue to live and work here today.

This territory is covered by the Upper Canada Treaties and is within the land protected by the Dish with One Spoon Wampum agreement.

Today this gathering place is home to many First Nations, Metis, and Inuit peoples and acknowledging reminds us that our great standard of living is directly related to the resource and friendship of Indigenous peoples.

Recognition of Support:

We are happy to have received the support of Brock University's:

Centre for Canadian Studies
Centre for Digital Humanities
Council for Research in the Social Sciences (CRISS)
Department of Communication, Pop Culture and Film
Department of History

We would also like to thank all the individual volunteers and collaborators whose work made this conference possible.

Brock University Conference Committee:

Marian Bredin, Associate Professor, Communication, Popular Culture and Film
Brian de Ruiters, Instructor, Centre for Canadian Studies, Centre for Digital Humanities
Anthony Kinik, Assistant Professor, Communication, Popular Culture and Film
Peter Lester, Associate Professor, Communication, Popular Culture and Film
Sarah Matheson, Chair and Associate Professor, Communication, Popular Culture and Film
Elaine Aldridge-Low, Administrative Assistant, Centre for Canadian Studies

Dear conference participants,

On behalf of the Conference Program Committee I would like to welcome you to Brock University and to the 32nd Annual Two Days of Canada, 'Canadian Screens' conference.

The Two Days of Canada tradition embraces interdisciplinary perspectives on the study of Canada. Over the past 32 years the conference has been organized each year around a new theme by different faculty, drawn from just about every department and program in the Humanities and Social Sciences at Brock. Judging from this year's program, the conference clearly reflects this interdisciplinary tradition, bringing together scholars and researchers from a rich variety of academic disciplines and creative fields to consider the many dimensions of Canadian Screen texts and practices. It's going to be a truly engaging two days of presentations, panels and speakers and we are really looking forward to being part of it.

This year's conference revisits the topics and issues of Two Days of Canada, Canadian Television held in November 2006. The context of conventional television has shifted dramatically in the intervening 13 years, and today we experience an incredible diversity of televisual texts and contexts across the multiple sites and screens of our digital media environment. Contemporary Canadian screens include television, film, web platforms, social media, digital games, mobile phones and virtual reality, among others. Papers being presented over the next two days will examine how is content being produced, consumed, interpreted, circulated and regulated across these various screen spaces.

I would like to thank the other members of the Program Committee; Brian de Ruyter, Anthony Kinik, Peter Lester and Sarah Matheson, who spent many hours vetting abstracts, organizing panels, inviting keynotes, and planning the conference. Without a doubt, this conference would not have happened without the contribution of Elaine Aldridge-Low, Administrative Assistant in the Centre for Canadian Studies. Elaine provided her invaluable skills in every capacity of event organizing, poster and program design, and financial oversight, among other things. We are also very grateful to the academic units and funding agencies at Brock University that have supported this event and are acknowledged in the program. The collaborative support of our colleagues is a deeply appreciated contribution to fostering a dynamic interdisciplinary research culture at the University. Finally, thanks to each of you for contributing your research and expertise to Two Days of Canada 2019. Over the next two days we look forward to engaging in many productive debates and conversations about Canadian Screens.

Regards,

Marian Bredin
Communication, Popular Culture and Film
On behalf of the Conference Program Committee

CONFERENCE SCHEDULE

Day 1: Friday November 8, 2019

Venue: Sankey Chamber and GSB206, Brock University

8:00–8:45 Conference Registration and Coffee

Location: Sankey Chamber Vestibule

8:45–8:55 Welcome

Location: Sankey Chamber

Welcome: Ingrid Makus, Dean, Faculty of Social Sciences, Brock University and Peter Lester, Associate Professor, Communication, Popular Culture and Film, Brock University

9:00–10:30 Panel 1A: Film Festivals in Canada

Location: Sankey Chamber

Chair: Peter Lester (Brock University)

Eric Lehman (Trent University) "Forgotten Screens – The Canadian Images Film Festival and the Effects of State Censorship on Historical Record"

Claudia Sicondolfo (York University) "Home-Made Visible: Regent Park Film Festival Goes National"

9:00–10:30 Panel 1B: Locating the Urban in Canadian Film and Media

Location: GSB206

Chair: Brian de Ruyter (Brock University)

Anthony Kinik (Brock University) "Screening the City of the Future: Sixties Montreal and the Megacity Discourse in Film & Television"

Scott Henderson (Trent University, Durham GTA) "'Next Stop, Huxley Station': Identity, Subjectivity and Location in *Orphan Black*"

Gregory Canning (Mount Saint Vincent University) "The Phantom of the Paradise and Winnipeg"

10:30-10:45 **Coffee/tea break**

Location: Sankey Chamber Vestibule

10:45-12:15 **Panel 2A: Queer Communities and New Media Practices**

Location: Sankey Chamber

Chair: Sarah Matheson (Brock University)

Shana MacDonald (University of Waterloo) "Watch and Learn: Feminist and queer uses of social media in Canadian television advertising and fan paratexts"

Julie Ravary-Pilon (CRIEM/McGill University) "Prized content and Multicasting in Quebec web fictions: the production and distribution of the Queer web series *Féminin/Féminin* (Chloé Robichaud, 2014-2018)"

Sabine Lebel (UNB Fredericton) "Queer Cellphilmimg Practices"

10:45-12:15 **Panel 2B: Frozen Justice: Screening Canadian Crime**

Location: GSB206

Chair: Jeannette Sloniowski (Brock University)

Sonia Bookman (University of Manitoba) "Crime Film and the City: Imagining Toronto through Entanglements of Place, Culture, and Crime"

Andrea Braithwaite (Ontario Tech University) "I'm my own damn weapon": Fantasy Action Heroines in Contemporary Canadian TV"

Steven Kohm (University of Winnipeg) "Policing New Frontiers in Canadian Film and Television"

12:15-1:30 **Lunch** (provided)

Location: Sankey Chamber

1:30-3:00 **Panel 3A: Regional and Transnational Tendencies in Canadian and Québécois Film and Media Production**

Location: Sankey Chamber

Chair: Ibrahim Berrada (Laurentian University)

Charles Tepperman (University of Calgary) "Canadian Film Producers: A Regional Case Study"

Ian Robinson (Queen's University) "The Transnationalism of Contemporary Auteur Cinema in Quebec"

Anushray Singh (University of Windsor) "Construction of Canadian-South Asian Film and Media Spaces through 'Transnationalism' and 'Cultural Hybridization'"

1:30–3:00 Panel 3B: Exhibition Space and Technology in Contemporary Screen Culture

Location: GSB206

Chair: Anthony Kinik (Brock University)

Zach Melzer (Concordia University) "Rethinking Expanded Cinema: From Liberal Internationalism to Neoliberal Urbanism"

Melanie Wilmink (York University) "The Cinema Objects of Dominique Skoltz"

Justin Baillargeon (York University) "Embodying the Image: Spect-Actor and Virtual Reality"

3:00-3:15 Coffee/tea break

Location: Sankey Chamber Vestibule

3:15-5:00 Panel 4A: Distribution, Broadcast and Streaming in the Digital Era

Location: Sankey Chamber

Chair: Marian Bredin (Brock University)

Ibrahim Berrada (Laurentian University) "Promoting Canadian Media Content in the Digital Era"

Stéfany Boisvert (UQAM) "The shifting terrain of linear TV in Quebec: an analysis of the transmedia redefinition of broadcast television networks in the digital era"

Daniel Keyes (UBC Okanagan) "Encore+: Archival Salvation or Digital Waste Bin for Cancon in the Age of Digital Abundance?"

Mariane Bourcheix-Laporte (Simon Fraser University) "VUCAVU.com: Distribution of Independent Canadian Film and Video After Digital Disruption"

3:15-5:00 Panel 4B: VR Exhibition Strategies in Canada

Location: GSB206

Chair: Philippe Bédard (Université de Montréal)

Philippe Bédard (Université de Montréal) "Paradigms of Accessibility: VR Exhibition at FNC and Phi Centre"

Caroline Klimek (York University) "Let's Discuss Accessibility and Disability with Touring VR Programmes"

David Han (York University) "Imagined Heights: Developing a VR-Based Community Arts Practice"

Jessie Marchessault (Concordia University) "Together/Alone: Curating for Communal Engagement in Virtual Reality"

5:30-7:15 Cash Bar Reception followed by Dinner

Location: Guernsey Market Hall

7:30-8:30 Keynote Address

Location: TH248

Welcome: Sarah Matheson, Chair and Associate Professor, Communication, Popular Culture and Film, Brock University

Janine Marchessault

Title: "Living Archives: Recent Curatorial Approaches to Mediated History"

This talk will engage with the project "Archive/Counter-Archive" counterarchive.ca to discuss how artists are using audio-visual archives as a medium to disrupt traditional forms of history, collection and national narratives. Several film festivals in Canada have commissioned works by artists to "remediate" archives and to generate new understandings of how history tied to a diversity of communities. The concepts of "liveness," "activation" and "Performativity" are at the centre of these localized articulations that she argues, reflect a new sense of place and planetary entanglement.

Day 2: Saturday November 9, 2019

Venue: Sankey Chamber and GSB206, Brock University

8:15–8:55 Conference Registration and Coffee

Location: Sankey Chamber Vestibule

Welcome: Anthony Kinik, Assistant Professor, Communication, Popular Culture and Film, Brock University

9:00–10:45 Panel 5A: Politics and Public Opinion

Location: Sankey Chamber

Chair: Marian Bredin (Brock University)

Jeff Donison (York University) "Who Speaks for Us, Who Represents Us?: Analyzing Canadian Television Vox Pop Practices"

Quinn Valencourt (Concordia University) "If...Then", what about now? The Algorithms of Programmed Sociality in Ontario Politics"

Davis Vallesi (York University) "A Sociotechnical Analysis of the Liberal Party Website"

Megan Johnson (Brock University) "If it Bleeds, it Leads: The Role of Canadian Media in Constructing Public Crime Perception"

9:00–10:45 Panel 5B: "Infiltrated with Arty-Tarty Types": Queerness, National Unity, and the National Film Board

Location: GSB206

Roundtable Participants:

Anthony Lomax (Queen's University)

Michelle MacQueen (Queen's University)

Sylvia Nowak (Queen's University)

10:45-11:00 Coffee/tea break

Location: Sankey Chamber Vestibule

11:00–12:45 Panel 6A: Privacy Disconnects

Location: Sankey Chamber

Chair: Karen Louise Smith (Brock University)

Karen Louise Smith & Meara Hurtig (Brock University) "Coming Soon to a Screen Near You? The Right To Be Forgotten for Canadian Youth"

Natasha Tusikov (York University) "Signage Isn't Consent in the Smart City"

Ope Akanbi (Brock University) "The Market Logics of Privacy"

Jonathan Obar (York University) "Analyzing the Online Consent Challenge: Addressing the Readability of Privacy and Terms of Service Policies"

11:00–12:45 Panel 6B: Memory, Heritage and Artistic Practice

Location: GSB206

Chair: Andrew Holman (Bridgewater State University)

George Turnbull (York University) "Screendance as an Emerging Screen Genre in Canada"

Derek Foster (Brock University) "Why Should I Know Who Terry Fox Is? - Memes as Public Screens"

Anne Showalter (Trent University) "Whose Truth is it Anyways: Acts of Remembering and Memory Telling in John Greyson's *Lilies* and IMDB User Reviews of the Film"

Andrew Porteus (Brock University) "From Page to Small Screen: The Poetry of Niagara Falls"

12:45 Closing Remarks

Location: Sankey Chamber

Closing Remarks: Marian Bredin, Associate Professor, Communication, Popular Culture and Film, Brock University

KEYNOTE SPEAKER

Janine Marchessault



Janine Marchessault is a professor in the School of the Arts, Media, Performance and Design at York University and holds a York Research Chair in Media Art and Community Engagement.

Her publications include *Ecstatic Worlds: Media, Utopias and Ecologies* (MIT 2017); *The Oxford Handbook of Canadian Cinema* (w/ W. Straw Oxford University Press 2019); *Process Cinema: Handmade Film in the Digital Age* (w/ S. MacKenzie MQUP 2019); *Reimagining Cinema: Film at Expo 67* (w/ M. Gagnon MQUP 2014); and *Cartographies of Place: Navigating the Urban* (w/ M. Darroch MQUP 2014).

Her latest project is an expanded cinema festival *Outer Worlds*—commissioning five IMAX films by artists which premiered at the Cinesphere in 2019 as part of Images festival (outerworlds.org). She is the PI for Archive/Counter-Archive: Activating Canada's Moving Image Heritage (2018-2024), a research collaboration involving more than 14 communities and artist run archives (counterarchive.ca).

ABSTRACTS

Panel 1A: Film Festivals in Canada

Eric Lehman (Trent University)

Title: Forgotten Screens – The Canadian Images Film Festival and the Effects of State Censorship on Historical Record

Abstract: This paper examines why the Canadian Images Film Festival has slipped away from Canadian cultural memory. Peterborough, Ontario's Canadian Images: A Celebration of Photography and Cinema (later Canadian Images Film Festival) was an important and influential annual event that created a space for national cinema, video and photography and introduced home-grown content to Canadian movie-going public. The festival, which ran from 1978-1984 and drew as many as 20,000 people annually to its screens, is normally articulated through the discourse of a censorship trial that erupted when some of its board members elected to screen the nine-minute long experimental short *And Now a Message from Our Sponsor*, a banned excerpt from experimental filmmaker Al Razutis' *Amerika*. However, through this contentious discourse, Canadian Images is a festival which also escaped celebration. Despite its mission to "[m]ake the invisible cinema visible" (*Canadian Images program 1983*), the festival itself has since been made invisible through the stigmatization of having been made the subject of scandal. Yet underneath the debacle of censorship lies a moment in Canadian film and cultural history that united the Canadian citizens who gathered to watch and discuss Canadian films and engage in the visual culture of the nation. Ultimately, this paper aims to re-integrate the festival as an influential and important part of Canadian cinematic and cultural history and to enter it into the larger discussions of film festivals as spaces for Canadian cinema, video and photography.

Claudia Sicondolfo (York University)

Title: Home-Made Visible: Regent Park Film Festival Goes National

Abstract: In 2010, Liz Czach called ours the "era of declining single-screen movie theatres." With the rise of private cinematic home viewing distribution technologies, Czach positioned the film festival as a privileged gathering site for cinephilic publics. Almost 10 years following Czach's screen provocation, I turn to Regent Park Film Festival (RPF) as a particularly insightful Canadian film festival that simultaneously responds to accelerating private home viewing trends alongside a programming approach that centres local and engaged cinematic publics.

My paper specifically addresses RPF's *Home-Made Visible (HMV)* project, a Canada-wide participatory call aimed at digitizing analog home videos from Black, Indigenous and Visible Minority communities, as an effort to challenge the characteristic colonizing archive of Canadian home movies attributed to white European families. In addition to its home movie digitization initiative, *HMV* featured 2 supplementary phases: (1) the commissioning of Indigenous, Black and Visible Minority artists tasked with the creation of original works that explore relationships

between multi-media archives and colonial governments; and (2) a national engagement workshop tour, accompanied with the screening of completed commissioned works and select home movies.

As the first national tour for this otherwise local and community-oriented festival, *HMV* interrogates how personal, archival visibility is implicated within national creative Canadian citizenship discourses. Through ethnographic and descriptive analysis of the program, I argue *HMV* is an exemplary case study to evaluate publicly funded screen initiatives that emphasize “audience impact” and “audience engagement.” With the help of *HMV*, my paper confronts contemporary interpretations of “community-cinema” and challenges the often-tenuous politics of participation and screen visibility in settler-colonial states (Dhillon 2017; Simpson 2017) for non-majority Canadian cinematic publics.

Panel 1B: Locating the Urban in Canadian Film and Media

Anthony Kinik (Brock University)

Title: Screening the City of the Future: Sixties Montreal and the Megacity Discourse in Film & Television

Abstract: Montreal’s image in the public imagination expanded dramatically in the 1950s for two principal reasons: the founding of Radio-Canada’s television studios in the east end of the city in 1952, followed by the relocation of the National Film Board of Canada’s (NFB) production to neighbouring Ville Saint-Laurent in 1956. Suddenly a new generation of filmmakers, cinematographers, and television producers was mobilized, and they began to study their hometown closely with their lenses, bringing more and more images and representations of Montreal to Canadian screens. This shift coincided with a period of rapid growth and modernization that hit full stride by the early 1960s as the Quiet Revolution took hold and plans for Expo 67 got underway, and in many ways, it was Expo that proved to be the apotheosis of Montreal as mediated city. Modern Montreal, Futuristic Montreal, Swinging Montreal was everywhere in the immediate lead-up to Expo 67, and especially during that fateful spring and summer of 1967—in magazines and newspapers, on billboards and advertisements, and splashed across television screens, film screens, and the countless screens of all types and sizes that made Expo 67 the greatest multimedia spectacle of its time.

If Expo 67’s vast array of screens and multimedia experiments had commentators calling it “The Greatest Show on Earth,” one of the themes that was featured prominently had to do with the state of the contemporary urban environment. Montreal was the ideal site and subject for such dialogue, as this interest in urbanism coincided with a period where Montreal underwent a radical redevelopment and its bold, new assortment of skyscrapers and mega-structures made it the object of considerable fascination within architecture and urban planning circles. By the time that Expo opened its doors in April 1967, the host city itself was being hailed as an exemplar of the modern, multi-level city *par excellence* and a vision of the future of urbanism in the architectural

press. Not surprisingly, Expo's many screens reflected this discourse on late-twentieth-century urbanism repeatedly, but occasionally they also commented on the notion of "Mega-Montreal" quite directly.

This presentation studies this mega-city discourse, and its fixation with Montreal, as it appeared on Canadian screens in the late Sixties, at Expo 67 and beyond—on the silver screen, as well as on television. The Future of the City that was discussed in such great detail and with such erudition at the time is the present that we have been living through for the last few decades, and an analysis of this body of work reveals just as much about how our media culture has developed as it does about how our cities have developed.

Scott Henderson (Trent University, Durham GTA)

Title: Next Stop, Huxley Station: Identity, Subjectivity and Location in *Orphan Black*

Abstract: Throughout the television series *Orphan Black*, there are numerous allusions to the city in which the series is set. Glimpses of driver's licenses, street signs, addresses, alongside references by characters to locales such as Parkdale or Kensington Market, would suggest to any viewer familiar with Toronto that the city itself is the setting. There are numerous establishing shots that provide familiar views of the city's skyline (though none that foreground the city's iconic CN Tower). Additionally, there are a number of websites and online discussions that identify the specific locations used in the show. Yet, at no point in the series is the city identified as Toronto. In addition, many familiar landmarks and locales are renamed. This includes the city's main rail station, which, instead of Union Station, becomes Huxley Station (an allusion itself that deserves careful unpicking).

In a series premised on the instability of identity, this ambiguity regarding setting seems apt. This is a Toronto that is both familiar, yet unfamiliar. As a city that has a long, and growing history as a production centre, Toronto and the wider GTA are frequently seen on screens both big and small, usually playing other cities, fictional or non-fictional. In being ambiguous, *Orphan Black's* treatment of the location is unique. Certainty regarding identity and subjectivity is eroded, for the clones whose trajectory is central to the show, but also for viewers. With close attention being given to the opening moments of the series, this paper will address the links between instability of character with instability of location. Viewers are not provided with a stable means of identification, extending *Orphan Black's* thematic concerns into the act of viewership itself. As with much science fiction, including the work of Aldous Huxley, the focus is not solely on the world of the narrative, but extends outward to offer critiques of contemporary culture.

In addition to the show's thematic concerns, this paper will also consider the relationship between these meanings and the role played by Toronto in the film and television industry, and what that might reveal about local, regional, and national identities.

Gregory Canning (Mount Saint Vincent University)

Title: The Phantom of the Paradise and Winnipeg

Abstract: Brian DePalma's eighth Hollywood feature was an ambitious one. The writer/director's first original feature, *Sisters* (1973) was well received critically and with modest box office results. The young director was a member of a new wave sweeping Hollywood, offering to breathe life back into the American film industry. This new generation of directors, educated in film school offered not only a knowledge for how to create popular films, but also came with an in-depth knowledge of the history of Hollywood filmmaking. DePalma began his third feature film with the backing of the industry, with the belief that his film would continue in the new wave of exciting and successful filmmaking. *Phantom of the Paradise* (1974) is not what 20th Century Fox had hoped for.

The reception of DePalma's film was bleak. *Phantom of the Paradise* played for a week to dismal audience numbers in Montreal, Vancouver and Toronto, echoing the receptions throughout markets in North America: except Winnipeg. Opening on December 26, 1974 (two months after the US roll out, starting on October 21), *Phantom of the Paradise* played at the plush Garrick Theatre in downtown Winnipeg for 61 weeks. 108 830 tickets were sold, to a population closer to 50,000. The soundtrack, released in March, sold out at local record stores and even The Bay.

The film's cult celebrity survives in Winnipeg, with revivals and concerts over the 45 years since its initial run. Culminating with a recent documentary, produced by two Toronto filmmakers, the fame of the Winnipeg fan base is now catching the eye of the international film community. What I will attempt to offer in this presentation is an understanding of what made Winnipeg fall in love with this film.

Panel 2A: Queer Communities and New Media Practices

Shana MacDonald (University of Waterloo)

Title: Watch and Learn: Feminist and queer uses of social media in Canadian television advertising and fan paratexts

Abstract: This paper proposes to survey feminist and queer television content production on social media platforms in English-speaking Canada between 2012 and the present. The survey will compare methods for engaging in social media platforms by both more independent media producers and established networks like CBC. In doing so, the paper will consider different national strategies for engaging new audience sub-groups including youth audiences, queer and women identified audiences, and feminist audiences; sometimes separately and other times together. To do so I will compare different circulation practices between CBC show *Baroness von Sketch* (2016-) and Canadian independent cult-classic web series *Carmilla* (2014-2016). This comparison allows for a consideration of shifting uses within Canadian television of social media

platforms for promotion and circulation. Earlier, independent productions like *Carmilla* in the mid-2010s relied on social media platforms like Tumblr and YouTube to promote to their youth fans and develop larger audiences. In the later 2010s with the rise of Facebook and Instagram as key advertising sites for television content directed at thirtysomething women, shows like *Baroness von Sketch* developed different ways of mediating their fans and audiences on such platforms. What the paper will examine in detail is the types of ideologies and discourse that are enabled, upheld, or challenged in each of the different spaces and approaches. Central to this comparison is an analysis of the paratextual conversations occurring within the social media platforms as part of each show's dissemination strategies and how those inform and/or challenge the direction and reception of the shows themselves.

Julie Ravary-Pilon (CRIEM/McGill University)

Title: Prized content and Multicasting in Quebec web fictions: the production and distribution of the Queer web series *Féminin/Féminin* (Chloé Robichaud, 2014-2018)

Abstract: The web series *Féminin/Féminin* has made history in Quebec's television ecosystem. As of the writing of this article, the series created by Florence Gagnon and Chloé Robichaud has achieved a critical and public success unparalleled in the world of web fiction series in Quebec. *Féminin/Féminin* tells the stories of a group of lesbian friends living in Montreal. The series presents 10 main characters. All lesbian women. Each season has 8 episodes lasting from 9 to 15 minutes. Two seasons of this web fiction have been distributed: the first season released in 2014 on the independent website of the lesbian community Lez Spread the Word (LSTW) while the second was first shown on the largest platform in Quebec web distribution: Tou.tv, a platform owned by Radio-Canada/Canadian Broadcasting Corporation.

This presentation aims to raise the implications of this migration from the distribution of the series on an independent platform (LSTW) to a digital space governed by a state broadcasting corporation (Tou.tv) on the serial form and discursiveness of the series. More specifically, the analysis of this first Queer television fiction to appear in the "mainstream" television landscape in Quebec makes possible an inventory of the "post-network era" (Lotz, 2014) which by its multiplication of audiences promised a television industry that should come to be more diverse and inclusive of marginalized identities. The case study of *Féminin/Féminin* can help the discipline of screen studies to understand the profound changes taking place in Quebec television.

Through the study of the financial structure of Season 1 and Season 2 productions as well as their distribution structures, we will suggest that Season 1 on LSTW sets out a complex pedagogical goal for the representativity of lesbian identities that resemble Amanda Lotz's definition of *Prized Content* while Season 2 on Tou.tv is aim to commercialize a *niche* public in a economic dynamic that Julie Himberg calls *Multicasting*.

Sabine Lebel (UNB Fredericton)

Title: Queer Cellphilm Practices

Abstract: For the last several years I have been involved in cellphilm (films made on cell phones) as an activist, workshop leader, artist, and curator. As an artist and curator, I have collaborated with the RT Collective since 2015 (<http://www.rtcollective.ca/>). RT runs In Your Pocket screenings, which showcase works created on mobile devices by queer artists. In 2017, Casey Burkholder and I created the Fredericton Feminist Film Collective (FFFC), in response to gaps in the local film scene. FFFC runs a variety of events from cellphilm screenings for black history month to workshops for queer and non-binary youth.

Cellphilm vary radically in aesthetic, intention, and function, from cute videos of kids and cats, to YouTube manifestos, to capturing police brutality. Partly because of this range, Roger Odin suggests the mobile screen might be distinguished as the 4th screen, as they might be screened at festivals, shared among users, or used as evidence. Coming out of my involvement with RT and FFFC, I am working on a project that investigates 1) how queer communities have taken up cellphilm practices, and 2) how cellphilm can be situated in the lineages of queer activism and queer filmmaking. For my larger project, I am particularly interested in how cellphilm capitalize on what Odin identifies as two of their key characteristics: aesthetics and accessibility. For this conference, I would like to present some of my preliminary thoughts on how queer cellphilm from RT and FFFC might fit into the aesthetic lineages of low-budget queer filmmaking.

Panel 2B: Frozen Justice: Screening Canadian Crime

Sonia Bookman (University of Manitoba)

Title: Crime Film and the City: Imagining Toronto through Entanglements of Place, Culture, and Crime

Abstract: Place has always played a prominent role in Canadian film. Historically, Canadian cinema has featured natural landscapes in representations of Canadian life and culture. Over the past few decades, however, Canadian films have ushered in new kinds of depictions, focusing on cities and the plurality of urban experience (Melnyk, 2014). Taking as its focus Canadian crime film, this paper explores how culture, place, and crime converge and co-shape urban imaginaries - the sets of meanings, ideas, and affects attributed to a city and its inhabitants in the popular imagination (Shields, 2001). More specifically, it considers how crime films filmed and set in Toronto over the past two decades represent the city through the lens of crime and criminality and establish a cultural identity for Toronto within the national imaginary.

Drawing on material from interview data with key directors, as well as visual and narrative film analysis, the paper will trace three predominant images of Toronto: 1) A cosmopolitan, creative city where crime is akin to a craft; 2) A multicultural city comprised of distinctive ethnic enclaves and criminal collectives; and 3) A cold, capitalistic city where criminal activity is a calculated, sophisticated pursuit. The analysis will emphasize how these images present different facets of the entrepreneurial, post-industrial city, while drawing attention to its ambivalence as a place where dreams for a new life are dashed, where emerging cultural economies entwine with new kinds of criminal activity, and where new middle-class lifestyles have unintended, criminal effects.

Andrea Braithwaite (Ontario Tech University)

Title: "I'm my own damn weapon": Fantasy Action Heroines in Contemporary Canadian TV

Abstract: The action heroine is now a common figure in pop culture. From cop shows to superhero movies and graphic novels to urban fantasy fiction, this character is helping shift the stories found across action adventure narratives. As Jeffrey Brown contends: "The action heroine's dramatic increase in popularity . . . is an indication of changing cultural, gendered, and economic conditions" (6). I suggest that the action heroine also intervenes in our understandings of the gendered dimensions of violence and vengeance.

No longer relegated to victim or villain – the most familiar roles for women in crime stories – Canuck action heroines are tough, wise-cracking crime fighters. They are especially prevalent in Canada's recent fantasy and science fiction television programs, genres well-suited to re-imagining our social worlds – including the sex roles and gender stereotypes that otherwise often script women as reasons for male characters' violent actions. As Wynonna Earp declares in her titular television series: "I'm my own damn weapon."

In "Fantasy Action Heroines in Contemporary Canadian TV" I take a close look at some recent texts, such as: *Bitten* (Space, 2014-2016); *Dark Matter* (Space, 2015-2017), *Killjoys* (Space, 2015-present), *Lost Girl* (Showcase, 2010-2015), *Wynonna Earp* (Space, 2016-present), and *Van Helsing* (Netflix Canada, 2016-present). I attend to the conditions and experiences these programs posit as unjust and how these Canadian action heroines put them to rights. I illustrate how we can see this figure as a compelling working-through of contemporary concerns about gender, crime, and justice.

Steven Kohm (University of Winnipeg)

Title: Policing New Frontiers in Canadian Film and Television

Abstract: Criminology has only recently turned its attention to the representation of criminal justice in television and film. Most of this work focuses on the reciprocal relationship between crim films and American society, arguing that shifts in film can be read alongside broader trends in criminal justice policy and theory over the past century. Such criminological work is in its infancy in Canada. To address this gap, the present paper examines the representation of Canadian policing and law enforcement over the past century in films made in and about Canada.

I argue that the depiction of Canadian law enforcement focuses significantly on policing frontiers – cultural, territorial and imagined. While the first half of the twentieth century was dominated by fictional images of Mounties and the North West colonial frontier, film and television in recent decades has re-imagined new frontiers that beg order and control. From the colonial west, to urban centres, to rural small-town Canada, and to new virtual territories in cyberspace, Canadian police film and television has much to say about the causes, consequences and just responses to crime. These ideas take shape and draw meaning from the rhetorical and literal use of frontiers, borders and boundaries. In doing so, Canadian policing films and TV work to reinforce and at times subvert common myths about Canada itself and its relationship to the United States by telling stories about crime and justice.

Panel 3A: Regional and Transnational Tendencies in Canadian and Québécois Film and Media Production

Charles Tepperman (University of Calgary)

Title: Canadian Film Producers: A Regional Case Study

Abstract: The role of the producer is not well understood in Canadian film scholarship, which usually focuses more on film directors or stars. But film producers play a crucial part in determining both creative and financial aspects of films. The project this paper derives from is concerned with what film producers do and how their work is understood within the film industry. In particular, it draws on new methods and conceptualizations emerging from Media Industries Studies (Caldwell; Mayer et al.) that haven't yet been applied to Canadian contexts. Traditionally, examinations of the Canadian film industry have tended to focus on macroscopic structural issues more than localized cultures of production (Acland). The proposed paper shifts the focus to a more microscopic level by presenting new research based on interviews with film producers working in Calgary, Alberta. The five producers interviewed share certain roles and functions in common, but they also voice very different approaches to their work and, thus, their philosophies of filmmaking. This is consistent with recent research on film producers elsewhere, which has found that there are a range of producer 'types', who fulfil different functions within the broad spectrum of film production (Spicer and McKenna; Englestad and Moseng). While the case study presented here focuses on producers who are active in a minor regional production center, rather than a major one (like Toronto, Vancouver or Montreal), it still provides valuable information about the variability of the way the role is performed and understood in the Canadian context.

Ian Robinson (Queen's University)

Title: The Transnationalism of Contemporary Auteur Cinema in Quebec

Abstract: This paper scrutinizes the recent wave of international success enjoyed by some Quebec filmmakers and considers their work in relation to approaches to transnational film studies. In particular, I consider how the films and career trajectories of directors such as Xavier Dolan, Denis Villeneuve, Jean Marc-Vallée, Kim Nguyen and Philippe Falardeau have crossed provincial, national, continental, and linguistic borders, and how this transnational space has established their reputations as auteurs in diverse realms from independent art cinema to Hollywood studio productions. This paper examines the strategies utilized by this generation of Quebec filmmakers in their pursuit of international cultural and critical capital, through festivals, international co-productions, and Hollywood partnerships. What emerges is a new form of transnationalism in which films and filmmakers are each constructed and marked as Quebecois, Canadian, internationalist, and Hollywood at different moments of their careers. This paper will then explore the possibilities of a transnational cinema in Quebec (and Canada) from the perspective of two thematic questions. The first concerns the historically debated identity of Canadian (and Quebecois) cinema and culture as a signifier of nationhood as well as the recent push towards internationalism in Canada's film and cultural policy. The second pertains to theories and definitions of transnationalism which have occasionally struggled to articulate the lasting and re-emergent forms of nationalism that find expression in the transnational film industry. Contemporary auteur cinema in Quebec offers an example of a flexible form of transnationalism that is strategically employed in order to appeal within and across borders at key moments.

Anushray Singh (University of Windsor)

Title: Construction of Canadian-South Asian Film and Media Spaces through 'Transnationalism' and 'Cultural Hybridization'

Abstract: "South Asian" as an ethnic group amounts for the highest number of 'a visible minority' in Canada. Their diasporic manifestations of culture, linguistics, religion and economics can be noted prominently in the Greater Toronto Area and Vancouver. South Asian culture's interaction with the existing majoritarian Canadian culture saw "cultural hybridization" and the creation of "transnational ethos" of this diaspora. This essay explores how these two postcolonial notions are pivotal in the construction of South Asian film and media spaces in Canada. There are psychological observations which suggests that often times older first-generation diasporic members through their nostalgia for their homeland construct their transnational identities. South Asian film and media industries, most notably the Mumbai-based Hindi film industry (Bollywood) and Punjabi Film industry cater to these diasporic members and transnational aspirations, and this is reflected in the rise of South Asian film and media projects that see major production onuses within Canada. Then there is the construction of film and media spaces developed through "cultural hybridity" of the young first and second-generation diasporic members. Through successful acculturation, they construct stronger cultural ties with Canada compared to their parents and other older first-generation immigrants. They are able to simultaneously access both South Asian and Canadian film and media spaces, and through their cultural hybridization, they

are able to present a worldview that is unique and more nuanced. The essay explores these growing diasporic South Asian film and media spaces through transnationalism and cultural hybridity, and how it all ties in with the multicultural global ethos of Canada.

Panel 3B: Exhibition Space and Technology in Contemporary Screen Culture

Zach Melzer (Concordia University)

Title: Rethinking Expanded Cinema: From Liberal Internationalism to Neoliberal Urbanism

Abstract: More than half a century after its opening, Expo 67 — perhaps the most celebrated event in the history of expanded cinema in Canada — still serves as a reminder of the potent and euphoric experiments in multimedia that took place under the guises of Canadian nationalism. While that event was undoubtedly a watershed moment in the history of multiscreen cultures in Canada, this paper focuses instead on how multiscreen environments are produced today in sites such as Yonge-Dundas Square (Toronto) and Quartier des Spectacles (Montréal). Prominent Canadian scholars have primarily focused on the deep imbrications of expanded cinema in such techno- utopian projects as Expo 67, pointing to the creative employments of ephemeral multiscreen installations and multimedia environments as devices that complicate the ideologies of a technocratic society. That legacy, this paper argues, has given way to neoliberal undertakings where the production of permanent multiscreen environments has become instrumental for the systemic privatization of urban environments by Business Improvement Areas and Public-Private Partnerships. Put differently, while the “synaesthetic cinema” of the 1960s and 1970s was shaped by the liberal ideals of an internationalist “global village,” the multiscreen environments of Yonge-Dundas Square and Quartier des Spectacles during the 2000s and 2010s are shaped by the neoliberal policies of urban redevelopment and metropolitan citizenry.

Melanie Wilmink (York University)

Title: The Cinema Objects of Dominique Skoltz

Abstract: Based on my essay for the forthcoming book *Canadian Cinema in the New Millennium* (Lee Carruthers and Charles Tepperman) as well as my dissertation research, this presentation will discuss the work of Montreal-based artist and filmmaker, Dominique Skoltz. Shifts in technology and new awareness around cinematic exhibition practices have increasingly blurred disciplinary boundaries. Borrowing from visual arts and theatrical design of space and spectatorship, the moving image often breaks outside of traditional theatrical spaces, to present in galleries and public venues. Although expanded cinema has been doing so since the 1960s, the new millennium has seen a strong interest in the possibilities of cinema as it slides off the screen and into the space of the spectator; however, when cinema is brought into the gallery space, the result often diminishes the specific ontology of the form in favour of the rules and traditions of the white cube.

Skoltz's work offers a different approach, merging the unique properties of cinema, sculpture, and even performance, to create work that richly investigates the possibilities of cross-disciplinary encounters. Through three different exhibitions, Skoltz expanded the single-channel version of *Y20* (originally screened at film festivals) into multi-screen installations, a single-screen version that explores the original film at a new temporality, photographs, sculptures, and even a performance within the final exhibition space. These works stand as individual objects that operate in relation to one another, and most importantly, each work balances the needs of cinema and visual art; the photographs and sculptures incorporate cinematic forms, and the single-channel exhibition of the film itself bleeds off the screen and into the gallery space using a variety of architectural devices. The installations act out phenomenological relationships with the spectator, underscoring the inevitable human condition of sharing space and experiences, while remaining painfully isolated from the world around us.

Justin Baillargeon (York University)

Title: Embodying the Image: Spect-Actor and Virtual Reality

Abstract: While 'at-home' VR experiences show a loss of impetus according to industry reports (CFC Media Lab, 2017), there are strong levels of public interest in 'out of home' VR experiences (Burt, 2018). Whether seated, standing or room-scaled, long queues for virtual reality (VR) attractions are now commonplace in theme parks and amusement parks across Canada, as well as in other cultural and educational venues such as museums, film festivals and art galleries. Other works often referred to as "interactive fiction" necessitate from the spectator an active involvement or a real-time manipulation of narrative information in order to further the story. With VR, the active involvement multiplies tenfold since it requires from the spectator a direct involvement in the narrative. The latter becomes an actor inside a story: a "spect-actor". In addition to being immersed in a VR experience, the spect-actor's pleasure in the narrative is then heightened through its interactivity, as he/she enjoys his/her ability to take situated action and to savour the results of his/her agency (Douglas & Hargadon 2000, Isbister 2017). Moreover, the "spect-actor" takes pleasure in the way "navigation unfold[s] a story that flows from our own meaningful choices" (Murray, 1997). Through the writings of Marie-Laure Ryan (2001), Oliver Grau (2003), Gordon Calleja (2011), Melanie Chan (2014) and more recently Jaron Lanier (2017) as well as Philippe Fuchs (2018), and VR venues such as *The Void* in Toronto, my individual paper will seek to analyze if this tendency could be a prelude towards an eventual spectatorial and contemporary screen shift.

Panel 4A: Distribution, Broadcast and Streaming in the Digital Era

Ibrahim Berrada (Laurentian University)

Title: Promoting Canadian Media Content in the Digital Era

Abstract: Canadians are exposed to multiple digital content options on platforms like Netflix, Crave TV, HBO, and Amazon Prime TV. Canadian Radio-Television and Telecommunications Commission (CRTC) and Canada Media Fund (CMF) policies have yet to change to reflect the evolution of digital streaming technologies. The now outdated *Broadcasting Act* (1991) was designed to protect and promote Canadian cultural content, in the face of globalized media industries, with the objective of enhancing national identity. Today, the *Act* is ineffective in achieving its cultural goals with the internet generation. This paper analyzes the effectiveness of the Convergent Stream of funding established by the CMF to subsidize the creation of Canadian television series. Specifically, in the case of *Murdoch Mysteries*, *Kim's Convenience*, and *Anne with An E*, this paper argues that these subsidies are not adequately adapted for the streaming public. Recently, the CMF merged Convergent Stream funding announcements to illustrate simply the total funding each television series receives making it difficult to identify expenditure on Digital Media Components (DMC) for each respective show. DMCs are meant to enhance 'discoverability' and attract wider audiences. Stats show that DMCs are failing, yet the CMF continues to require expenditure on DMCs as a prerequisite to receive funding for a series. The CMF must develop new policy tools in order to adequately enhance the 'discoverability' of Canadian media content online and foster a sense of national identity among the internet generation.

Stéfany Boisvert (UQAM)

Title: The shifting terrain of linear TV in Quebec: an analysis of the transmedia redefinition of broadcast television networks in the digital era"

Abstract: This presentation stems out of a research project focusing on the new production strategies and forms of transmedia storytelling used by French-language terrestrial TV networks in Quebec. This project aims to contribute to the development of research on Canadian transmedia narratives and paratexts (Jenkins 2006; Gray 2010), whose production has been encouraged by the Canada Media Fund's "Convergent Digital Media Incentive" (2010-2018), but, more generally, has been perceived as a new way for linear TV channels to retain viewers in the era of OTT/SVOD services. Using a critical approach that combines political economy, cultural studies and cultural policy analysis (Miller *et al.* 2008), I will propose a typology of communication/creative approaches (Boisvert, forthcoming) that have been mobilized by local broadcast networks (TVA, SRC) for the creation of "convergent" content with different "points of engagement/access" (Evans 2011) to their TV series, as well as for the promotion of connected viewing practices and forms of socio-affective involvement on social media platforms.

I will then focus on the specific case of the serial drama *Fugueuse (Runaway Girl)* (TVA, 2018-), TVA's second most popular series since 2015, to show how the series' development across multiple sites and platforms reveals a renewed tendency from generalist channels to promote themselves by emphasizing their pedagogical intent and social involvement. By focusing on certain paratexts, this presentation will also discuss the ethical, feminist and gender issues – what I will connect to the “generalist pedagogy” of traditional broadcasters – related to these new practices of our local TV industries.

Daniel Keyes (UBC Okanagan)

Title: Encore+: Archival Salvation or Digital Waste Bin for Cancon in the Age of Digital Abundance?

Abstract: Canadian television scholars lament the lack of access to Canadian audiovisual content that have vanished from linear broadcast schedules and remain inaccessible (Miller 1990; Byers and Vanderburg 2010; Tinic 2010). Despite the rise of over the top (OTT) internet streaming of audiovisual content since 2006, access to classic Canadian audiovisual content remained a challenge until 2017. In that year in tune with Canada 150 celebrations, the Federal government announced a media policy shift where Canadian producers collaborate with international digital media like Netflix and Google/Youtube to promote Canadian content online. Carolle Brabant, Executive Director at Telefilm, heralded the creation of Encore+, a partnership between Telefilm, the Canadian Media Fund and Google/Youtube, as an “arsenal of discoverability” that would launch the likes of the CBC's *Mr. Dress Up* (1966-1996) on the Internet for the next generation of viewers (“Back,” 2017). With Encore+'s launch, journalists uniformly praised this YouTube channel as the long-awaited realization of the lost treasures of Canadian content (Brioux 2017; Canada Press 2017; Doyle 2017; Leblanc 2017; Encore+,” 2017). In July 2019, Encore+ operates as a Youtube channel with 46020 subscribers offering over 2000 files. To date no analysis of Encore+ as a national audiovisual archive nested inside of YouTube's platform has occurred.

This talk explores how Encore+'s design operates as a fragmentary algorithmic archive that may not meet the needs of a national audiovisual archive long sought after by Canadian television scholars.

Mariane Bourcheix-Laporte (Simon Fraser University)

Title: VUCAVU.com: Distribution of Independent Canadian Film and Video After Digital Disruption

Abstract: VUCAVU.com, a pay-per-view streaming platform for independent Canadian film and video, was launched in 2016 following an initial investment of \$1.5M by the Canada Council for the Arts (CCA). The platform is managed by the Coalition of Independent Media Art Distributors (CCIMAD), which brings together eight media distributors from across Canada, i.e. most of the distributors of independent film and video that receive operating support from the CCA. Independent here means that the artist or producer had complete artistic control and that their work was created for purposes of artistic expression. The lack of commercial viability of artist-driven film and video has long been established and CCIMAD distributors and VUCAVU operate

in an ecosystem historically characterized by “market-failure.” Since its inception, VUCAVU has generated low revenues from its streaming services and, not benefitting from stable financial support from the CCA, is presently struggling to establish a sustainable business model. As of July 2019, the platform had 1308 titles available for public streaming, for free or at the cost of \$1-\$7 per rental, and 920 active viewer accounts, most of which were non-paying.

This paper analyses the development of VUCAVU as well as its current operations in light of the recent push for the adoption of digital and creative industries models in Canadian cultural policy and arts funding orientations. Doing so, it considers VUCAVU as a case study in the examination of cultural governance and arts administration after digital disruption. The viability of VUCAVU’s business model is examined with attention to how it both resists and embraces aspects of the platform economy as well as challenges established models in the independent media arts sector. It is argued that, while VUCAVU complements distributors’ off-line activities and fills an existing gap in the sector, the platform also testifies to the challenges of applying digital industry models to “market-failure” cultural production and dissemination activities.

Panel 4B: VR Exhibition Strategies in Canada

Philippe Bédard (Université de Montréal)

Title: Paradigms of Accessibility: VR Exhibition at FNC and Phi Centre

Abstract: What is Virtual Reality (VR)? The answer to that depends on who you ask and on where one encounters VR. Looking at the state of the contemporary immersive experiences, the myriad works labelled VR (films, games, installations) seem only loosely organized around a particular type of screen: Head-Mounted Displays (HMD). What differs, in reality, is the way this screen is put to use by the exhibitors who have chosen to curate early VR experiences.

In this presentation, I offer a survey of two paradigms of exhibition currently shaping the development of VR in Canada: film festival and art galleries. Specifically, I focus on two cases that exemplify the strength, issues, and implications of these two paradigms: Festival du Nouveau Cinéma (FNC) and Phi Centre. While the former focusses on cinematic works and on greater accessibility (VR films are presented free of charge in a public space), the latter curates immersive works from a variety of disciplines.

By looking at notable trends in these two contexts, this presentation does not seek to determine whose vision of VR’s identity will win in the end. Rather, my goal is to take stock of the formation of a medium and to question how a unique apparatus has developed into a medium of its own. As we stand, “in the dress rehearsal” (Jaunt 2017, 9) that is contemporary VR, we are well positioned to witness how certain exhibition practices favour particular uses of the simple screens that are VR HMDs.

Caroline Klimek (York University)

Title: Let's Discuss Accessibility and Disability with Touring VR Programmes

Abstract: According to Greenlight Insights report worldwide Augmented Reality (AR) and Virtual Reality (VR) market size is forecast to grow 7.7x between 2018 and 2022. However, there is uncertainty around how quickly consumers will adopt VR headsets and pay for experiences. VR is not yet mainstream and the main access point for the general public to experience VR content is at film festivals.

By exhibiting new media such as VR, film festivals can attract new audiences, remain competitive and gain access to new public funding streams. Film festivals are important as a critical site of intersection between culture/economic agendas; cultural identity/national identity; arts and culture/business development and industry. How film festival operations respond to stakeholder interests and demands affects their programming and exhibition practices.

In this paper I will be discussing the challenges I faced while programming virtual reality at a small community-based festival, the Fabulous Festival of Fringe Film (FFFF). Since 2002, The Grey Zone Collective has produced the Fabulous Festival of Fringe Film in Saugeen Ojibway Nation traditional territory and Durham, West Grey, Ontario. This festival's focus is on bringing independent and experimental media art, showcasing Canadian and international artists to a rural audience. With no traditional theatre, this festival turns to alternative spaces of exhibition such as working farms, hockey arenas and the local drive-in. Against this backdrop I have been programming at this festival for three years and have struggled with issues around accessibility and VR. During this conference presentation, I will share best practices and ask questions around disability and VR, ethics and bringing VR to Saugeen First Nation and how to deal with the ever-present threat of tech issues that might plague your VR exhibit.

David Han (Independent Scholar)

Title: Imagined Heights: Developing a VR-Based Community Arts Practice

Abstract: Over the last ten years the distribution, production, and consumption of screen-based content has rapidly evolved. In Canada, screens have become mobile and ubiquitous, with network technology enabling screen-based content to move out of the home, cinema and office and into the world.

Recently, developments in extended reality (XR) technology have furthered this trend with virtual reality (VR) allowing participants to immerse themselves within the screen and augmented reality (AR) enabling the world itself to become a screen.

Alongside these developments, digital media technology has cultivated a participatory culture marked by the shift from media consumer to media producer. However, this trend has not seen a concomitant increase in civic engagement (Jenkins, Purushotma, Weigel, Clinton & Robison, 2009). Some have cited a lack of critical media literacy needed to support, translate and connect participation in digital media engagement toward academic and civic oriented activities (Ito et al., 2009).

My paper will present my experiences employing XR technology within a youth-focused, community arts-based practice in an effort to develop such a literacy. It will follow my work with two different community groups, both based in public housing communities located in Toronto, Canada. This work expands on the participatory visual research method known as photovoice, which combines photography with grassroots social action. Employed by researchers in community development, public health and education, it has been used to “enable people to record and reflect their community's strengths and concerns...promote critical dialogue and knowledge about important issues... and to reach policymakers.” (Wang & Burris, 1997) The paper will present the challenges and successes of this participatory visual research method and my efforts to empower participants to develop XR content to create fully immersive and interactive XR experiences that offer a powerful and evocative glimpse into the hopes, dreams, concerns and lived experiences of youth in these diverse and vibrant communities.

Jessie Marchessault (Concordia University)

Title: Together/Alone: Curating for Communal Engagement in Virtual Reality

Abstract: Since the emergence of commercial virtual reality (VR) headsets in recent years, a wide variety of cinematic, creative and gaming venues began showcasing VR content at public spaces and events. Nevertheless, very little research has been done in regard to the curatorial aspects of VR, despite the particularities of these media. In this presentation we aim to address some of the questions raised by showcasing and exhibiting of VR pieces in public spaces, especially in terms of the tensions between individual and collective viewing experiences. Drawing on Caroline Klimek’s investigation of VR programming at independent film festivals, as well as Ingrid Kopp’s exploration of the relationship between artist and curator, we examine how established viewing practices must be taken into account when introducing immersive technologies into spaces typically populated by cinematic, gaming and artistic installations. In order to tackle these challenges and questions surrounding the curation of VR in public contexts, we have been exploring strategies to stimulate audience engagement in the pre-headset moment while also examining how the role of the moderator aids with immersion into virtual reality. We began this research project by interviewing different players in the field of VR curation and content creation. This phase was followed by a case study during a partnered event between Milieux Institute at Concordia University and the Canada-China International Film Festival in September 2018. These approaches have allowed us to explore how to explore different curatorial strategies for creating communal forms of engagement in experiencing VR in public spaces.

Panel 5A: Politics and Public Opinion

Jeff Donison (York University)

Title: 'Who Speaks for Us, Who Represents Us?': Analyzing Canadian Television Vox Pop Practices

Abstract: According to Kathleen Beckers (2017), a vox pop segment, also called "man on the street," contains "an apparently randomly chosen ordinary individual...who is interviewed by journalists for a news outlet, conveying a personal statement in a news item" (1028). Vox pop's democratic goal is to facilitate citizen participation and provide the notion of public opinion to audiences (Lewis, Inthorn, & Wahl-Jorgensen, 2005).

This paper examines how Canadian television journalists represent public discourse through vox pop segments and how this presentation of public opinion can influence audience perception based on the visual representation of participants on screen (Williams, 1975; Shudson, 1992). Utilizing discourse analysis, visual analysis, and content analysis, I will compare the CBC satirical television news programs *This Hour Has Seven Days* (1964-66) and *Rick Mercer Report* (2004-18) and their implementations of vox pop segments for promoting public participation through broadcasting production practices. The analysis shows how television news programs utilize editing techniques for visually presenting diverse participants in dialogue with one another to elicit desired debates on screen. This research asks us: Who represents public opinion on television? How are these participants presented to television audiences and how does a program's mandate influence their editing practice?

There has been minimal critical comparison between historical Canadian vox pops and modern Canadian vox pops as a public participation format that systematically curates public opinion. Predominantly occupying journalism studies, I argue that the use of vox pops in television contradicts the segment's supposedly random sampling representativeness that promises a democratic sphere facilitating diversity and discursive action on national issues.

Quinn Valencourt (Concordia University)

Title: "If...Then", what about now? The Algorithms of Programmed Sociality in Ontario Politics

Abstract: Using a mixed-method approach, this research project will evaluate the role of algorithmic content distribution on social media platforms in Ontario. Through a content analysis of a number of Ontarian's Facebook timelines, research presented here will address how the content people engage with, based on algorithmic functionalities in digital media, help facilitate the creation of political echo-chambers online. Tania Butcher's book, "If...Then: Algorithmic Power and Politics", and the concept of 'programmed sociality' will serve as the conceptual basis for this analysis. The objective here is to demonstrate how the formulation of political opinion, based on content that people are exposed to on their social media feeds, can result in their complacency with biased, uninformed, and inaccurate information.

Davis Vallesi (York University)

Title: A Sociotechnical Analysis of the Liberal Party Website

Abstract: An emerging framework that is increasingly utilized in the academic study of Canadian screens is known as a sociotechnical approach. Sociotechnical inquiry is an interdisciplinary framework that brings together the key tenants of both communication studies and STS (science and technology studies) in order to analyze communicative objects according to their material and social qualities. This paper strives to apply a sociotechnical approach to the study of Canadian political websites, in order to develop a nuanced understanding grounded in both cultural and technical perspectives.

The thesis of this paper asserts that while Canadian political parties are utilizing their websites to promote values of information and engagement, these ideals remain far from being fulfilled in a democratic sense. In subjecting the websites to close examination, the key value that emerges is *control*. This results from the fact that the content and browsing experience visitors of the site encounter is dominantly motivated by the desire to present the party in a positive way, and extract support from visitors. The implication of these objectives manifest in the reality that there are no opportunities for site users to formulate and present independent opinions, since that would allow for the possibility of criticism to permeate. Thus, there is a need for future research to further unpack how social forces within the Canadian political arena tend to inhibit the truly democratizing potential that the Internet is technologically capable of.

Megan Johnson (Brock University)

Title: If it Bleeds, it Leads: The Role of Canadian Media in Constructing Public Crime Perception

Abstract: Perception is often more important than reality. If someone perceives something to be true, it can sometimes be more important than if it is, in fact, true. This presentation sets out to examine the impact of transnational crime storytelling on Canadian television and media platforms. With the rapid proliferation of technological and media streaming services and platforms, the potential for the shifting and the false construction of viewer perceptions of a certain event or situation is now infinite. These constructed realities can range from a simple depiction of a trope on a television program, to more serious events, such as the coverage of criminality. The latter may generate more severe consequences, depending on the media coverage and depictions of evidence and facts surrounding a crime case. Cultivation theory postulates that "real-world attitudes about society are shaped by the messages and depictions covered and portrayed on television" (Miller, 2017). For this analysis, I will be focusing on the coverage employed by Canadian media services, specifically: CBC, CTV, and their affiliates surrounding the nationwide search for two teenage murder suspects presently at large in Northern Manitoba (at the time that this proposal was written, in late July 2019). This event left Canadians from coast to coast questioning their safety within their own communities and homes. Precisely because crime stories account for 28% of all news coverage (Trautman, 2014), it is important to understand the impact that the coverage of these events have on Canadian citizens and their perception of crime within their country. Cultivation Theory will be applied to examine

the effect of Canadian media crime coverage and the ultimate perceptions that follow as a result of these stories.

Panel 5B: “Infiltrated with Arty-Tarty Types”: Queerness, National Unity, and the National Film Board

Roundtable Participants:

Anthony Lomax (Queen’s University); Michelle MacQueen (Queen’s University); and Sylvia Nowak (Queen’s University)

Abstract: Arthur Lipsett and Norman McLaren, two National Film Board (NFB) filmmakers, created works that pushed aesthetic boundaries and explored creative relationships between sound and image. Lipsett and McLaren’s films garnered critical acclaim and the NFB memorialized their contributions to Canadian film through two documentaries of their lives and careers. Their experimental work stands out partly because they operated outside of the NFB’s official mandate of “interpreting Canada to Canadians.” Following Jack Halberstam, we interpret this aspect of their work as “queer failure.” Considering the tension between the NFB’s governmental directives and their self-celebration of filmmakers who queered those directives, our collaborative roundtable discussion will use an interdisciplinary approach to explore how the NFB reimagines itself and its filmmakers. We will explore Lipsett and McLaren’s queer film experimentation, and also consider how they work with and against the NFB’s imperative for “national unity.” Additionally, we will discuss the ways in which the NFB reflects on its artists and their legacies in their documentaries about Lipsett and McLaren. Our discussion aims to demonstrate the ways in which the NFB used Lipsett and McLaren’s experimental work as part of a reimagining and queering of their institutional legacy.

Panel 6A: Privacy Disconnects

Karen Louise Smith & Meara Hurtig (Brock University)

Title: Coming Soon to a Screen Near You? The Right To Be Forgotten for Canadian Youth

Abstract: Have you ever Googled yourself and been concerned by the search results that appeared? In the European Union, a citizen can request that a search engine, such as Google, delist or de-index their personal information. Google’s transparency report outlines that they have received requests to delist over 3.25 million uniform resource locators (URLs), since May 29, 2014, and that they have de-indexed 55.2% of the requests received [1]. This paper critically explores the idea of website de-indexing as an element of the right to be forgotten (R2BF), in the context of Canadian youth and their digital rights. The Office of the Privacy Commissioner of Canada (OPC) has identified that young people may need “clean slate” mechanisms to manage their online reputations and the OPC has requested that the Federal Court clarify if Google is required to

remove search results upon request in Canada. This paper critically explores the framing of the R2BF in the Canadian press and emerging perspectives about content de-indexing and the R2BF from Canadian young people, obtained through participatory design workshops. While the moral panic issues of cyberbullying, pornography, and safety, are evident in the coverage of the R2BF in Canadian press to date, perspectives on a range of issues from the everyday lives of youth, such as dealing with embarrassing content and out of date information are being elicited through our workshops.

Natasha Tusikov (York University)

Title: Signage Isn't Consent in the Smart City

Abstract: On June 24, 2019, Sidewalk Labs, the Google sister company proposing a smart city for Toronto's eastern waterfront, released its mammoth 1,500-page Master Innovation and Development Plan. During Sidewalk Labs' approximately two-year public consultations, privacy and control over data quickly emerged as flashpoints despite initially receiving little attention from the company. What data is collected within smart cities, how, by whom, and under what rules are important questions because smart cities rely upon the all-encompassing accumulation and mining of data, typically undertaken through privately operated software and infrastructure. Sidewalk Labs, arguing that obtaining people's consent for data collection in public spaces is difficult, proposes to use a series of symbols the company created in collaboration with industry and civil-society groups. The designs incorporate four hexagons to indicate the technology's purpose, the responsible entity, the type of data gathered, and a QR code providing more information. Placing signage in public spaces; however, doesn't guarantee that people passing through will understand the symbols.

Drawing on critical data studies and through an analysis of Sidewalk Labs' data governance proposals in its master plan, this paper argues that Sidewalk Labs is strategically shaping rules on data and privacy to privilege its business model and economic interests. In its conception of the smart city, there are no surveillance-free zones, even in privately owned spaces, as long as occupants consent to data collection. Sidewalk Labs clearly stands to benefit from these rules that facilitate the mass accumulation and processing of data.

Ope Akanbi (Brock University)

Title: The Market Logics of Privacy

Abstract: After the press broke the Cambridge Analytica story in March 2018, governments and privacy advocates sprang into action. Legislative houses and agencies launched investigations and activists called for a boycott of the platform. This talk moves beyond conversations about government regulation and user resistance to address a different class of stakeholders—investors. Using Facebook as a case study, I argue that share price is an important metric for understanding the primary drivers of business models that use data as raw material. These businesses pick their cues from the stock market, which provides feedback on corporate strategies through share price movements. The stock market's feedback on Facebook's business practices has been overwhelmingly positive with share price climbing from \$185.09 on March 16, 2018—the day

before the Cambridge Analytica story broke—to \$204.87 on July 12, 2019 when the Federal Trade Commission of the United States fined Facebook \$5 billion, witnessing a dip only as low as \$123.02 on December 24, 2018, during a general market decline. Relying on corporate law principles, this paper contextualizes the market’s seeming detachment from current privacy concerns and offers some insight into the future of the relationship between privacy and the stock market.

Jonathan Obar (York University)

Title: Analyzing the Online Consent Challenge: Addressing the Readability of Privacy and Terms of Service Policies

Abstract: Consent is described as fundamental to delivering digital privacy and reputation protections. The assertion is if people don’t engage with online contracts, how can they begin to ensure individualized protections? Unfortunately, consent in this context is limited by what is termed “the fallacy of data privacy self-management,” which suggests, in part, that the user is placed in an impractical scenario for delivering meaningful consent. Why the fallacy persists is a question central to ongoing research. This paper attempts to address one aspect of the consent challenge - that privacy policies (PP) and terms of service (TOS) policies are too long and too difficult to understand. Preliminary data from a broader study addressing word count, reading time and reading ease assessments of the PP and TOS from various online applications including digital content providers and financial institutions are presented. With some policies reaching tens of thousands of words, where reading ease scores require a university-level education, it is clear why the consent challenge continues. Policy implications are discussed, including the suggestion that policies serve as only a first step to achieving consent deliverables. More dynamic and engaging digital consent models are required if users are going to engage in this fundamental form of online protection.

Panel 6B: Memory, Heritage and Artistic Practice

George Turnbull (York University)

Title: Screendance as an Emerging Screen Genre in Canada

Abstract: Screendance has long been recognized as a discipline which is challenging the traditional notions of film, choreography, cinematography, dance, performance, aesthetics, audience, and visual art. Even as the debate rages as to what can and cannot be classified as screendance, the interest in the intersection of dance, or a body in motion and the moving image, is growing in Canada, particularly in the development of screendance projects by individual artists and scholars who utilize: 3-D, wearable or handheld technologies; computer chorographic software; and augmented or virtual realities. In addition, with an increase in societal internet access to video sharing platforms, such as Vimeo and YouTube, a burgeoning audience is developing for dance on screen through music videos and reality television shows as well as leading to a renewed interest by leading film production companies in the musical genre. With the growing acceptance of screendance in video games and the development of interactive sites where the viewer becomes the creator of his or her own screendance work, there is much room in Canada for

creativity, innovation and technological advancement in this emerging screen genre. These issues are explored in this paper based on the analysis of information coming from a review of primary and secondary documents and publically-available films, videos and websites augmented by in-depth, one-on-one interviews with leading Canadian scholars, practitioners and film festival curators in the field.

Derek Foster (Brock University)

Title: Why Should I Know Who Terry Fox Is? - Memes as Public Screens

Abstract: As Daniel Francis has said, Canadians suffer from a habit of “consensual hallucination” more than any other people. We elevate and consecrate certain public policies, institutions and even people to create a sense of “national identity.” Terry Fox is one of those sources of “civic ideology,” constantly re-invoked and represented in both rituals and screened representations across the country. However, I am not interested in examining the packaging of his mythos in made-for-TV movies or youtube videos. Rather, I seek to unpack the meme-ification of Terry Fox and examine image-based macros on the Internet featuring this most iconic of Canadians to critically comment on mediatized citizenship and postmodern characteristics of Canadian culture.

Whereas once upon a time public broadcasting might have been looked upon as a means to produce and encourage good citizens, in the era of the “public screen,” today’s citizens are increasingly taking up new repertoires of action and producing their own more personalized, expressive, networked, and sometimes resistant forms of changing citizenship and mediated civic identity. Memes are one such kind of action.

It is rare to find re-tellings of the Terry Fox story that don’t conform to hegemonic conventions. Terry Fox memes often challenge a normative narrative (of both Terry Fox and Canada). Terry Fox memes can range from the doxic to the toxic; they can be used to advance the mission of the Terry Fox Foundation but can also appear nonsensical or offensive and thus undermine the normative image of Terry Fox in public memory.

Thus, they offer a fascinating case-study in the screening of “Canadian content” and of the cultural sensibility required to produce it. By remixing images and text about Terry Fox, memes parody, mimic, recycle, and both support and undermine established conventions about Canadian character and the character of Canadian heroism. They appropriate, subvert, and transform well-known aspects of the Canadian social imaginary and create new political conversations and possibilities for political agency.

Anne Showalter (Trent University)

Title: Whose Truth is it Anyways: Acts of Remembering and Memory Telling in John Greyson's *Lilies* and IMDB User Reviews of the Film

Abstract: This paper considers how IMDB user reviewer of John Greyson's 1996 film *Lilies* relate to the memories depicted in the film, and how their own acts of remembering reflect a belief that memories are both negotiations and paradoxically contain a truth that can only be revealed by further remembering.

In *Lilies*, protagonist Simon (Aubert Pallascio) writes, directs, produces, and stages a *memory work* detailing his personal account of the murder of his lover for which he was falsely convicted and imprisoned decades ago. The play within the film is constructed from Simon's perspective as an act of revenge against the actual killer Bilodeau (Marcel Sabourin). Despite being Simon's memory, the play is so powerful that Simon and Bilodeau seem to travel across time and space to jointly enter Simon's memory. When IMDB user reviewers of the film write their reflections of watching the *Lilies*, they do not take this singular view of the events Simon has carefully constructed. Instead these writers remember the incidents recounted in the film from a more pluralistic view suggesting that memories are negotiable and never one sided. User reviewers also contradict the belief that the memories have a multitude of perspectives as reviewers also repeatedly point to a singular truth contained within the memories in the film without ever actually stating what that truth is.

Andrew Porteus (Brock University)

Title: From Page to Small Screen: The Poetry of Niagara Falls

Abstract: For over 400 years Niagara Falls has been featured in poetry, published in hundreds of sources, including many anthologies. The Niagara Falls Poetry Project (NFPP), begun in 2001, is an online anthology of these poems brought to computer screens. While poems, critical interpretation, and historical information continues to be added to the site in the traditional manner, web 2.0 technologies will allow poets to add their poems to the site (after curation) by pinning them to an interactive map of Niagara. Additionally, the poetry will be brought to life on mobile screens through the Interpretours app, which pairs points of interest (POIs) with relevant poems that can both be seen on the screen and heard on a mobile device. These POIs produce a poetry walking tour of Niagara Falls from the Horseshoe Falls to the Rainbow Bridge. In addition, POIs outside the walking tour area can be added, discoverable by the user using GPS technologies. This paper will describe the genesis of the NFPP and the role of screens in discovering previously unknown Niagara poems. It will present a brief overview of the current NFPP website, and planned enhancements. An overview of the Interpretours app will follow highlighting the addition of POIs, and the attachment of poems, in both written and oral forms, that make up the Poetry Walking Tour of Niagara Falls. Finally, there will be an examination of the impact this project will have on the culture, heritage, and tourism industry of Niagara Falls and its transferable applications.

BIOGRAPHIES

OPE AKANBI is an Assistant Professor in the Department of Communication Popular Culture and Film at Brock University. She received her PhD from the University of Pennsylvania and held the 2018/2019 Technology and Democracy national fellowship of the Jefferson Scholars Foundation.

JUSTIN BAILLARGEON is a 360° filmmaker, a SSHRC Doctoral Fellowship recipient and a Ph.D. candidate in Cinema and Media Studies at York University. His research explores virtual reality, as well as 360 degrees curation and its distinct forms of spectatorship. He seeks to analyze spectator behavior and emotional involvement during various types of multi-sensory and embodied experiences in different cultural contexts defined by commercial, educational and artistic objectives.

PHILIPPE BÉDARD is a PhD candidate and lecturer in film studies at Université de Montréal. His research focusses on technology, including virtual cinema, filmmaking techniques, GoPro, screendance and VR. He is currently finishing a dissertation on the relation between cameras, bodies and spaces in cinema.

IBRAHIM BERRADA completed his Bachelor of Arts in Political Science with a Concentration in International Relations at Carleton University. Throughout his career in the public service, Ibrahim worked with different Members of Parliament on various national and international portfolios. Ibrahim's most recent political role supported the Minister of Public Services and Procurement Canada before returning to complete his MA in Canadian-American studies at Brock University and State University of New York at Buffalo. Currently, Ibrahim is pursuing his PhD at Laurentian University, exploring a Canadian-American comparative analysis of populism.

STÉFANY BOISVERT is a professor of "media creation theory" at the École des médias (Université du Québec à Montréal). Her research focuses on the development of OTT services in Canada, new forms of serialization, and sexual/gender diversity in media productions. She has published in journals such as *SERIES International Journal of TV Serial Narratives*, the *Canadian Journal of Film Studies*, *Télévision*, *Quebec Studies*, and *Screen*.

SONIA BOOKMAN is an Associate Professor of Sociology at the University of Manitoba. She is currently researching the urban imaginary in Canadian crime film as CI on the SSHRC project, "Frozen Justice: A Century of Crime in Canadian Film". Her publications can be found in journals such as *The Annual Review of Interdisciplinary Justice*, *Cultural Sociology*, and *Space and Culture*.

MARIANE BOURCHEIX-LAPORTE is currently completing a PhD at Simon Fraser University's School of Communication, with a focus on Canadian cultural policy. In 2019, she received the Canadian Communication Association's doctoral CRTC Prize for Excellence in Policy Research for the paper "Creative Canada: A Critical Look at a 'New' Cultural Policy Framework."

ANDREA BRAITHWAITE is an Associate Teaching Professor in Communication and Digital Media Studies at Ontario Tech University. Her research focuses on chick detectives in fiction, television, and digital games. As CI on the SSHRC project “Frozen Justice” she examines gender and genre in Canadian crime films.

GREGORY CANNING is a part-time Instructor of film and cultural studies at Mount Saint Vincent University in the Cultural Studies Program. He has completed a PhD in Interdisciplinary Studies (History, English and Film) at Dalhousie University, Halifax, Nova Scotia. His research concerns the early reception of film in the Maritime Provinces of Canada, American film history, genre theory and animation film history.

JEFF DONISON is currently a PhD student in the Communication and Culture program at York University. He holds a MA from the University of Western Ontario in Popular Music & Culture. His current research interests focus on popular culture and technology, specifically dealing with podcasting production and racial representation in Canadian news.

DEREK FOSTER is an associate professor in the department of Communication, Popular Culture, and Film and an active participant in the Canadian Studies Program at Brock University. I conduct a lot of research on Terry Fox and public memory. This presentation will be my last tangent before my planned manuscript on him finds its final form. It will be a thing of awesomeness!

DAVID HAN is a media artist, scholar (PhD candidate in Cinema and Media Studies) and educator whose work employs emerging technology to explore the boundaries between computation, cinema and immersive media. His current practice employs a structuralist approach to probe the unique affordances of virtual reality (VR) and aims to understand and expand the range of possibilities for creative practice in VR. His doctoral research was awarded a Joseph-Armand Bombardier Doctoral Scholarship of the Social Sciences and Humanities Research Council of Canada.

SCOTT HENDERSON is Dean and Head of Trent University Durham GTA, and a Professor in the Communications and Critical Thinking Program. He was previously an Associate Professor in the Department of Communication, Popular Culture and Film at Brock University, He is co-editor, with Professors Marian Bredin and Sarah Matheson, of *Canadian Television: Text and Context*, and co-editor, with Professor Barry Grant, of the forthcoming *Comics and Pop Culture: Adaptation from Panel to Frame*.

MEARA HURTIG is a master’s student in the Social Justice and Equity Studies program at Brock University. Meara is assisting with research on the R2BF and her major research project research focuses on analyzing climate change related social media content.

MEGAN JOHNSON is currently completing her MA in Popular Culture at Brock University. Her research interests include media’s role in constructing notions of crime and criminality, monstrous women and motherhood in film and television, and marginalized communities and their representation.

DANIEL KEYES is an associate professor of English and Cultural Studies at the University of British Columbia Okanagan. His dissertation focused on the performance of testimonials on the CTV daytime talk shows *Shirley* in the mid-1990s. More recently, he focuses on digital ephemerality in relation to new media in Canada.

ANTHONY KINIK is a film studies professor at Brock University whose areas of specialization include documentary film, experimental film, and the cinematic city. Together with his colleagues Steven Jacobs and Eva Hielscher, he is the co-editor of the recently released book *The City Symphony Phenomenon: Cinema, Art, and Urban Modernity Between the Wars* (AFI Film Readers, Routledge, 2019). His essay "Errol Morris, *The New York Times*, and Op-Docs as Pop Docs," will appear in *Reclaiming Popular Documentary*, eds. Christie Milliken and Steve Anderson (Indiana University Press, 2020). He is currently working on a book on Sixties Montreal as cinematic city.

CAROLINE KLIMEK is a PhD candidate in Cinema and Media Arts at York University and a recipient of the SSHRC Doctoral Fellowship. Her research interests include film festivals, media industry studies, digital archiving, and emerging technologies. She is published in the *Canadian Journal of Film Studies*, *Shameless Magazine*, *TOPIA: Canadian Journal of Cultural Studies* and the forthcoming issue of *Journal of Interactive Technology and Pedagogy*.

STEVEN KOHM is professor of Criminal Justice at University of Winnipeg. He is PI on a SSHRC project examining Canadian crime films and society. He was co-editor of *Screening Justice: Canadian Crime Films, Culture and Society* (2017: Fernwood Publishing) and is co-editor of *The Annual Review of Interdisciplinary Justice Research*.

SABINE LABEL is an Assistant Professor in the Department of Culture and Media Studies at the University of New Brunswick Fredericton, Canada, where she teaches in the fields of film, culture, and environment. With Casey Burkholder, she is also the co-founder of the Fredericton Feminist Film Collective.

ERIC LEHMAN is an interdisciplinary scholar and Canadian Studies PhD candidate at Trent University currently writing a cultural history of the Canadian Images Film festival for his dissertation.

ANTHONY LOMAX is a Ph.D. student in Queen's Cultural Studies Program. They have a BMus in Contemporary Voice from Humber College and an MA in Ethnomusicology from York University. For their MA thesis, Lomax examined Mary Lou Fallis and Monica Gaylord's recording of John Weinzweig's composition *Private Collection* by directing four artists in a lipsynced performance. This performance involved drag performances of Weinzweig and Fallis, but also saw performers dressed as audience members and music notes. This animate method queered the boundaries between composer, musician, score, and analyst. It also highlighted Weinzweig's queer influences, and incorporated audience and performer perspectives through interview and survey data. Lomax's current research interests include creating music in relationship with the plant world, as well as further explorations into lip-syncing as technique and method.

SHANA MACDONALD is an Assistant Professor in the Department of Communication Arts at the University of Waterloo. Dr. MacDonald's interdisciplinary scholarship is situated between film, media and performance studies, and examines intersectional feminism within social and digital media, popular culture, cinema, performance, and public art. She has published in *Feminist Media Histories*, *Media Theory Journal*, *Performance Research*, *Canadian Theatre Review*, and the *Canadian Journal of Film Studies*.

MICHELLE MACQUEEN is a Ph.D. student in the Cultural Studies program at Queen's University. She completed a BMus at Acadia University and an MA in Music and Culture at Carleton University in Ottawa. Her MA thesis examined the iconic Canadian rock band, The Tragically Hip, and how the band created constructions of Canadianness that reflect Canada as a 'work in progress.' Her research interests include the connections between Canadian music and politics, music's role in social justice, and music's ability to spark discussion on politics, identity, and alliances in Canada.

JESSIE MARCHESSAULT is an MA student in the Media Studies program at Concordia University. She is a member of Technoculture, Art and Games (TAG) research lab and is currently the lead research assistant for Indie Interfaces: MESI Quebec-GPS Discoverability Engine Project which examines and evaluates indie developer support and discoverability initiatives in Montreal. Her research interests include independent game development practices, curation and virtual reality, location-based games, communities of play, representation in games, and digital urbanism.

ZACH MELZER is a doctoral candidate in Film & Moving Image Studies at Concordia University. His research combines media studies with architecture and urban studies in order to investigate the regulations and infrastructures of urban screen technologies and cultures. His work is published or forthcoming in *Canadian Journal of Film Studies*, *Écranosphère*, *Synoptique: An Online Journal of Film and Moving Image Studies*, and *The Routledge Companion to Urban Media and Communication*.

SYLVIA NOWAK is an activist/artist/scholar based out of Toronto and Kingston. She is a Ph.D. student in Cultural Studies at Queen's University and holds a BFA in Photography and an MFA in Documentary Media (both from Ryerson University), where she completed her short documentary film (*206 Carlton*). Her current work is exploring the intersections of racism, resistance, archives and radical histories through collage-based artistic expression.

JONATHAN OBAR is an Assistant Professor in the Department of Communication Studies at York University. He also serves as a Research Fellow with the Quello Center at Michigan State University. Dr. Obar's research addresses the relationship between digital technologies, civil liberties and the inclusiveness of public culture.

ANDREW PORTEUS is a retired Niagara Falls Librarian, currently enrolled in the MA Program in Popular Culture, with a passion for the poetry and local history of Niagara Falls. He has curated the Niagara Falls Poetry Project since 2001. He's married with 5 children and 9 grandchildren and travels whenever possible.

JULIE RAVARY-PILON recently completed a postdoctoral research on the practices of feminist web-videographers at the CRILCQ and in partnership with IREF at UQAM. In September, she will begin a one-year postdoctoral fellowship at CRIEM to complete the *Station-Femmes* research-action project on Montreal subway's public spaces. Her thesis, on the representation of the Motherland in Quebec cinema, was published by the University of Montreal Press in the fall of 2018 under the title *Femmes, nation et nature dans le cinéma québécois*. She was the organizer of the conference *Être femmes dans les médias audiovisuels au Québec: Cinéma, télévision, jeux vidéo et web* at the Cinémathèque québécoise and is the vice-president of the Film Studies Association of Canada.

IAN ROBINSON is a film and media scholar with research interests in national and transnational cinemas, film festivals and exhibition cultures, and topics related to the intermediality of cinema. His research has been published in journals including *Canadian Journal of Film Studies, Public, and Cinema & Cie* as well as multiple anthologies in film and media studies. He was recently a visiting scholar in the North American Studies Program at the University of Bonn. He currently teaches in the Department of Film and Media at Queen's University.

ANNE SHOWALTER is in the final stages of writing her dissertation on discourses of memory in 4 turn of the millennium Canadian films. An active writer, researcher, and manager of research, she is perplexed by how memory can be so very personal and tied to our identity and yet inherently up for negotiation and constantly contexted.

CLAUDIA SICONDOLFO is a Vanier Scholar and PhD Candidate in Cinema and Media Studies at York University. Her research projects address: film festivals, screen publics, youth and digital media cultures, decolonizing research methodologies and affect within Canadian creative industries. In addition to publishing within various anthologies, her writing has also been featured in *Public Journal* and *Senses of Cinema*.

ANUSHRAY SINGH is a Graduate Teaching Assistant and a Master's student of Film and Media Arts at the University of Windsor. He is the director of three-part documentary series 'The North Was Our Canaan'. His academic work resonates his culturally hybrid South Asian identity and its cultural connotations in Western spheres.

KAREN LOUISE SMITH is an Assistant Professor in Communication, Popular Culture & Film at Brock University. Her research explores values such as openness, privacy and participation in digitally mediated life. Her research on the R2BF is supported by the Social Justice Research Institute at Brock.

CHARLES TEPPERMAN is Associate Professor and Graduate Program Director in the Department of Communication, Media and Film at the University of Calgary. Tepperman has published on Canadian film policy, non-theatrical film culture, film technology, and early cinema in Canada. He is the author of *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (University of California Press, 2015) and director of the Amateur Movie Database Project (amateurcinema.org).

GEORGE TURNBULL is an award-winning stage and screen scholar and practitioner. Currently, he is a PhD student in the Cinema and Media Studies program at York University where he is also the President of the Graduate Film Student Association. His doctoral research focuses on the intersection of dance and film studies.

NATASHA TUSIKOV is an Assistant Professor in the Department of Social Science at York University. She is the principal investigator of a research project examining data governance in smart cities.

QUINN VALENCOURT is a 2nd year PhD student at Concordia University in Montreal, Quebec, and an alumni of Brock University's MA program in Popular Culture. His research primarily focuses on the political-ontology of live-streaming media platforms such as Twitch.TV and Facebook Live.

DAVIS VALLESI is a doctoral student in the Communication & Culture program at York University. His areas of academic focus include journalism, democratic theory, and digital media. Davis is currently writing his thesis that explores the function of both traditional and digital media platforms during Canadian federal elections.

MELANIE WILMINK is a doctoral candidate in Art History at York University. Her ongoing research was developed through curatorial work including the Situated Cinema project through Pleasure Dome media arts exhibition collective, as a curator-in-residence at Sidewalk Labs Toronto, and co-editor for the anthology *Sculpting Cinema* (2018).

FOOD VENDORS ON CAMPUS

The Guernsey Market

Located in the lower level of the Schmon Tower, the Guernsey Market features a variety of fresh, local food and gourmet items designed to satisfy everyone's appetite. The center of the market features a unique 360° Mongolian grill with display cooking.

HOURS OF OPERATION

Friday 8:30 a.m. – 7:00 p.m.
Saturday 10:30 a.m. – 9:30 p.m.

Hungry Badger

Located in the Walker Complex. Features a variety of fresh food for everyone on campus. Hungry Badger is a creative market-style food court offering Pizza Pizza, Pita Pit, Smoothies, Tim Hortons, fresh fruit and convenience items.

HOURS OF OPERATION

Friday 8:30 a.m. – 8:00 p.m.
Saturday 10:30 a.m. – 8:00 p.m.

Starbucks (Common Grounds Café)

In addition to serving Starbucks' coffee this location serves tea, cold drinks and desserts.

HOURS OF OPERATION

Friday 8:00 a.m. – 6:00 p.m.
Saturday 11:00 a.m. – 5:00 p.m.

Tim Hortons

There are three Tim Hortons locations on campus:

1. The Schmon Tower Main Lobby
2. Thistle Complex
3. Hungry Badger located in the Walker Complex

Our Tim Hortons locations feature freshly brewed coffee, iced cappuccinos, flavoured teas, doughnuts, muffins, tea biscuits, cold beverages, yogurt parfaits and more.

TIM HORTONS – SCHMON TOWER

Friday 7:30 a.m. – 5:30 p.m.
Saturday 7:30 a.m. – 4:00 p.m.

TIM HORTONS – THISTLE

Friday 7:30 a.m. – 5:00 p.m.
Saturday CLOSED



Buildings and Facilities

- 1 Walker Sports Complex
- 2 South Block
- 3 Welch Hall
- 4 David S. Howes Theatre
- 5 Sean O'Sullivan Theatre
- 6 Thistle Complex
- 7 Schmon Tower
- 8 Rankin Family Pavilion
- 9 Goodman School of Business
- 10 Theat House
- 11 Plaza Building
- 12 Mackenzie Chown Complex
- 13 Cairns Family Health & Bioscience Research Complex
- 14 Inniskillin Hall
- 15 Pond Inlet
- 16 Concordia Lutheran Theological Seminary
- 17 573 Glenridge
- 18 East Academic
- 19 International Centre

Services

- 1 Playing fields
- 2 C.A.T.I. Ropes Course
- 3 Alumni Field
- 4 Tennis Courts
- 5 Ian Bedds Gymnasium
- 6 Campus Security
- 7 Bob Davis Gymnasium
- 8 Brock Sports Performance
- 9 Student Health Services / Sports Medicine Clinic
- 10 The Zone
- 11 Eleanor Mibener Aquatic Centre
- 12 Rosalind Blauer Centre for Child Care
- 13 Brock University Students' Union
- 14 Campus Store / Parking Services
- 15 Conference & Event Services
- 16 Brock Plaza

Parking

- 1 Accessible parking spaces
- 2 HonkMobile parking
- 3 Pay and Display
- 4 Permit parking
- 5 Visitor parking

Residences

- 1 Village Residence
- 2 Lowenberger Residence
- 3 DeCew Residence
- 4 Vallee Residence
- 5 Earp Residence
- 6 Quarry View Residence
- 7 Brock Suites

Dining

- 1 Lowenberger Dining Hall
- 2 Hungry Badger
- 3 General Brock Store
- 4 Guernsey Market
- 5 Tim Hortons
- 6 DeCew Dining Hall
- 7 Isaac's Bar and Grill
- 8 Union Station


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brocku.ca/map

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 classrooms, food locations and
 more inside Brock buildings,
 try the **Brock Wayfinding app**.

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