

Cultural --- Crossings

Production, Consumption and Reception
across the Canada–US Border
*Second international Culture and the Canada–
US Border conference*

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Abstracts

Rachael Alexander (University of Strathclyde): “Advertising the Ideal Woman: Gender Paradigms, Self-improvement, and Consumption in the North American Women’s Magazine”

This paper examines the idealised femininity presented in fashion editorials and advertisements in 1920s issues of the *Ladies’ Home Journal* and *Canadian Home Journal*. Valerie Korinek argues: “The study of women’s magazines has been hampered by the wholesale adoption of a number of myths and generalizations about these periodicals.” Indeed, much critical discussion of women’s magazines centres on the perceived fostering of insecurities amongst readerships, predominantly through the promotion of unrealistic feminine ideals. Opinion on this matter is sharply divided, but I argue that this high-profile debate should not obscure the inherent interest of mass-market magazines as collaborative texts and cultural artefacts, nor to simplify their engagement with discourses of self-improvement. Even in early examples of women’s periodicals (1890s-1920s), aspirational examples of femininity are presented via journalistic, fictional and commercial content, yet these paradigms are not as straightforward as may initially be expected. In fact, shifts in fashions and ideals of femininity were frequently indicative of greater cultural or social change, as in the transition from the traditional, respectable Gibson-girl to the androgynous, controversial flapper. Yet the paradigmatic examples of the female presented in mass-market periodicals do not necessarily conform to the dominant ideals associated with the 1920s. These ideals also vary according to national contexts, with images of pioneer womanhood continuing to influence Canadian magazines of the 1920s, while American magazines were, by then, addressing a primarily suburban audience. It is the purpose of this paper to consider the interplay between the advertising and editorial material in the chosen magazines, examining the paradigms of femininity presented, exploring the extent to which consumption was constructed as an enabler of self-improvement and finally, the extent to which these ideals were nationally specific.

Biographical Note

Rachel Alexander is currently a second year PhD candidate at the University of Strathclyde, based in the English department. Her research focuses on a comparative study of Canadian and American mass-market magazines in the 1920s.

Jennifer Andrews (University of New Brunswick): “Acadian Identities, Arcadian Dreams: Ted Dykstra's *Evangeline*”

In his recent essay, “Atlantic Realities, Acadian Identities, Arcadian Dreams,” Maurice Basque calls for the development of a new agenda for Atlantic Canada, one that will “convince Acadians that their hard-fought linguistic and cultural rights and identities will be recognized and not just folklorized” (62). As part of the larger project proposed in the 2011 collection titled *Shaping An Agenda for Atlantic Canada*, which includes Basque’s chapter, scholars quite rightly insist on probing the ways in which Atlantic Canada has been objectified or packaged to present a particular vision of its past, present, and future, both at home and abroad. Witness, for instance, the international popularity of L.M. Montgomery’s *Anne of Green Gables*, and the creation of a vibrant tourist culture motivated by what Ian McKay described as “the quest for the folk” (276). In particular, Basque points out “that lesser importance...given to the numerous and complex relationships that Acadians

have had with their anglophone and First Nations neighbours,” both north and south of the forty-ninth parallel (64). The world premiere of the musical, *Evangeline*, at the Confederation Center in June of 2013 offers an occasion to look again at these complex relationships, including its staging at a venue that has a long history of success at creating and selling palatable versions of Canadian history (primarily Anne of Green Gables) to tourist audiences. Inspired by Longfellow’s famous poem, and created by a first-generation Dutch-Canadian Alberta resident, Ted Dykstra, the musical version of *Evangeline* complicates and occasionally undermines the pervasive stereotypes that characterize Longfellow’s romanticized depiction of the Acadian deportation and its aftermath.

This paper traces Dykstra’s efforts to use the theatrical context of the Confederation Center and its location to examine interactions between the Acadian, Anglophone, Francophone, and Indigenous populations in Canada and the United States and to assert the rich contemporary existence of Acadian populations in Canadian locales other than New Brunswick. By attending to the performative dimensions of this musical, including the book, lyrics, and music, this version of *Evangeline* can be read as adding another dimension to analyses of American depictions of Canada in the historical past and present by offering an Anglo-Canadian response to Basque’s call for a new Atlantic Canadian agenda that recognizes Acadians as more than simply profitable symbols of a folk past.

References

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Biographical Note

Jennifer Andrews is Professor and Chair of the Department of English at UNB. Her publications include *In the Belly of a Laughing God: Humour and Irony in Native Women’s Poetry* (University of Toronto Press, 2011), *Border Crossings: Thomas King’s Cultural Inversions* (co-authored with Priscilla Walton, University of Toronto Press, 2003), and numerous book chapters and articles in journals including *American Literary History*, *Journal of Commonwealth Studies*, *Studies in Canadian Literature*, and *American Indian Quarterly*.

Caleb Bailey (University of Nottingham): “Consuming the Centre: Rhizomatic Irruptions in Guillermo Verdecchia’s *Fronteras Americanas/American Borders*”

The consumption referred to in this paper’s title is twofold. Firstly it examines the cross-border consumption of U.S. culture portrayed in Argentinean-Canadian Guillermo Verdecchia’s *Fronteras Americanas/American Borders*, paying particular attention to references to fast food, theme parks, and popular cultural ‘Americana’. Secondly, it considers the ways in which American Studies can ‘consume the centre’: avoiding the propensity of the discipline to remain sited within and focused upon the nation-state of the United States of America at the expense of more wide-ranging hemispheric analyses that account for the fluid, transnational, and borderless identities that America – in its continental configuration – has always been home to.

Invoking Deleuze and Guattari's critical metaphor – the rhizome – the paper develops and deploys analytical techniques which seek out and highlight connections and alternative configurations of existing material, often obfuscated by the supposed territorial integrity of nation and its inhabitant's identities.

Biographical Note

I am a doctoral candidate at the University of Nottingham. My thesis deploys and develops a Deleuzian inflected critical regionalism as a theoretical framework that can challenge the tendency for region to be superseded by nation in American Studies. In critiquing North American border discourses through this lens, the project also responds to calls for the discipline to respond to and adopt hemispheric and transnational approaches, further destabilising nation and nationalism as the predominant unit of cultural analysis in many area studies. A forthcoming publication, "Creating a Coyote Cartography," will appear in the *European Journal of American Studies*, a special issue focusing on transnational approaches to North American regionalism. My other research interests include: narrative form in graphic novels; the body politic and the political body in the music of Bruce Springsteen; the Idle No More movement and indigenous grassroots activism; and representations of Alaska as 'The Last Frontier'. I am also co-founder and principal editor, alongside Prof. Neil Campbell, of <http://criticalregionalism.com> an online repository of resources dedicated to the use of critical regionalism as a mode of cultural analysis.

Catherine Bates (University of Huddersfield): "The Valley Was in Me': Troubling Boundaries on Either Side of the Border in Alissa York's *Fauna* and Peter Brown Hoffmeister's *Graphic the Valley*"

This paper aims to look at two novels from either side of the Canada-US border: *Fauna* by Alissa York, set in Toronto's ravine, and *Graphic the Valley* by Peter Brown Hoffmeister, set in the Yosemite National Park. Both texts focus upon protagonists who live 'outside', within 'wild' spaces defined by human interaction (a ravine which divides the city; a park protected by environmental preservation laws). Moreover, both novels articulate multiple modes of existence which operate outside the conventions of house-buying, regular employment and consumerism. They also challenge the established - clichéd but still potent - national narratives about land and settlement. Canada's national story has been dominated by the notion of surviving within and taming a wilderness; America's has been defined by the notion of manifest destiny – a possessive logic in which the 'settler' is always hungry (and entitled) to expand. Rather than taming the wilderness in order to survive, the characters in *Fauna* focus upon a notion of understanding and living with 'wild' animals and attempting to learn from their perspective. And instead of feeling entitled to encroach upon the land and use it to serve his needs, Tenaya in *Graphic the Valley*, develops a symbiotic relationship with it – foraging and dumpster diving to survive. My paper will provide a cross-border analysis, using US and Canadian ecocritical theories to pay attention to the different national ideologies to which the novels are responding. It will aim to consider the extent to which the texts, ultimately, produce a similar ecocritical force, in their attempts to move beyond problematic national ideologies.

Biographical Note

Catherine Bates is a Research Fellow at the University of Huddersfield. Her research interests include Canadian literature, autobiography, archives and waste and she has published articles about Robert Kroetsch, bpNichol, Alice Munro, Marian Engel and Michael Ondaatje. She is currently working on two book projects about Robert Kroetsch, and about waste in North American culture. Her interest in Canadian literature has led to her position as the Treasurer of the British Association for Canadian Studies. She is also the founder of the Yorkshire Network for Canadian Studies and she runs an environmental reading group called Green Reads Leeds.

Diane Bélisle-Wolf (Johannes Gutenberg-Universität, Mainz): "Space, History and *Mémoire*: New Representation(s) of the Frontiers in Canadian and American Literary Production after 9/11?"

In "Letter to America", while referring to Canada and the United States, Margaret Atwood writes: "We've always been close, you and we. History, that old entangler, has twisted us together since the early seventeenth century" (281). Indeed, both countries share many material as well as immaterial spaces together, among others, a very long frontier and its history.

The terrorist attacks of September 11, 2001, affected immediately Canada and the Canadian citizens. A few months after the events of that day, now referred to as 9/11, the Anti-terrorism Act was passed by the federal Canadian government. Following this discussion on terrorism and how to fight it, another immediate concern right after September 11, and ever since, has also been to rethink the whole issue of control along the borders.

The aim of the present paper is to show how Canadian and American writers have presented and negotiated the events of 9/11 in their work and the reception of this literary production across both sides of the 49th parallel. A close attention will be paid to the representation of the space along the border in the literary and cultural production: what role does the concept of "border" play (geographical, social, cultural, political but also psychological borders)? Has this notion changed/evolved over the last decade? Is there a new relationship with the *Other* in the Canadian/American imaginary? Moreover, how do Canadians and Americans perceive the concept of "borders and frontiers" *now*? Following that path - and in a transnational frame of thought - this study will look at both Canadian and American selected literary texts on 9/11 fiction and will investigate those questions while addressing in its conclusion the actual situation, more than ten years after the crash of the Twin Towers.

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Biographical Note

Diane Bélisle-Wolf was born in Canada. She studied at the Faculty of Education at McGill University where she obtained her Bachelor of Education (B ED). She studied Romance Languages and

Literatures as well as American Studies at Johannes Gutenberg-Universität, in Mainz, Germany, where she received her Master of Arts (M.A.). Her current project is her dissertation project, PhD, at the Department of American Studies at the Johannes Gutenberg-Universität in Mainz, with the working title: "Literary Reactions to 9/11 in Francophone and Anglophone Canadian and American Literature" under the supervision of Univ. Prof. Dr. Alfred Hornung. Other areas of interest: French and Francophone Literature (especially migrant literature in Quebec), Canadian and American Literature and Cultural Studies, Comparative North American Studies and Gender Studies. She is currently teaching French and French Cultural Studies at the University for Economics, WHU, School of Business, near Koblenz (Germany) where she lives.

Ofer Berenstein (University of Calgary): "Who's the idiot now? American stereotypes of Canadian culture and society in Weird Al Yankovic's 'Canadian Idiot'"

Released in September 2006 as a parody of Green-Day's major 2004 hit song 'American idiot', 'Canadian Idiot' (Straight Outta Lynwood, 2006) served as Weird Al Yankovic's take on the American-Canadian divide. While on the surface the song appears to be riddled with uneducated, stereotypical depictions of Canada and Canadian culture this presentation argues that 'Canadian Idiot' is rather a sharp and witty commentary that ends up revealing more about American culture than it does ridiculing the Canadian one. 'Canadian Idiot' is both Weird Al's response to the original criticism conveyed by 'Green Day' as well as a reflection of his own criticisms of American society. The subversive critical messages about American society are evident not only in this particular song, but in several others found in the 'Straight Outta Lynwood' album. Furthermore 'Canadian Idiot' may hold another function: the song's reception within Canada exposes possible regional and inter-provincial political satire and social commentary. Refracted through a Canadian lens, 'Canadian Idiot' reinforces a hierarchical divided between national cultural elites and lower classes as it name drops people, places, cultural activities and social norms. In investigating the three functions of the song as outlined above, this presentation begs the question – who's the idiot now?

Biographical Note

Ofer Berenstein is a PhD student at the Dept. of Communication and Culture in the University of Calgary, Canada. His fields of interest range from the study of political themes in American and Israeli culture in general and comics and music in particular as well as audience research regarding the reception of such messages in pop culture media to by the masses.

Stéfany Boisvert (Université du Québec à Montréal): "Transnational Masculinities: a Comparative Analysis of Identity Discourses in Canadian and US TV Dramas"

This paper will present results of our ongoing research concerning masculinities in contemporary Canadian and US primetime TV dramas. Masculinity has been a very popular theme in both Canadian and US TV fictions of the last decade. As a matter of fact, a lot of North American television dramas with a predominantly male cast have proposed, in their storytelling, an exploration of the meaning of masculinity in the 21st century and/or a representation of the sentimental life and identity issues

of male characters. Therefore, a comparative analysis of discourses about masculinity in Canadian/US TV dramas can help better understand the complex process surrounding the construction of identity discourses in contemporary fictions, in a context of increasing transnational TV broadcasting and ever-more permeable cultural frontiers. Following Connell (1998, 2000), we argue that nowadays, gender studies need to “go beyond local” (2000: 39), to take into account the transnational aspect of gender identities as well as the influences and similarities of gender discourses between different countries, which can lead to the validation of global or hegemonic masculinities.

In this paper, we will present some of our findings concerning the main similarities, as well as differences, in the construction of male characters in Canadian/US TV series: their recurrent identity traits and storylines, and the more general discourses about masculine identity. We will talk about the popular theme of a “masculinity in crisis” (Badinter 1992; Clare 2001, Faludi 1999), the recurrent questioning of masculinity – mostly *hegemonic* masculinity –, and the frequent representation of sensitive men in these TV dramas. We will also focus on the aesthetic influences between some of these TV productions since it brings to light some important characteristics of contemporary televised masculinities and, more generally, of contemporary television production across the Canada-US border.

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Biographical Note

Stéfany Boisvert is a doctoral candidate in communication (Joint Doctorate in Communication) at the Université du Québec à Montréal (UQAM). She is currently working on different academic research projects about television and film. In her Master's thesis, she studied the representation of death in the American TV series *Six Feet Under*. Her doctoral research will focus on the representation of masculinities in contemporary TV fictions (SSHRC scholarship). She was also the editor of a special issue of the journal *COMMposite: “L'identité culturelle dans les fictions audiovisuelles contemporaines”* (vol. 15, n°1, 2012).

Brittney Anne Bos (Queen's University, Kingston): “Commemorating the (In)visible Border? The Underground Railroad Monument and the Production of Transnational Memory”

International boundaries are not only official lines drawn on the map and imposed on the landscape, but are also symbolic markers of collective memory. Especially in Canada, national historical myths are often dependent upon the imaginary line separating the country from the United States. Until the 21st century, the commemoration of the Underground Railroad in Canada was about reinforcing this

boundary, signifying where the evils of American slavery stopped and the superior morality of Canada began. More recently, however, the production of commemoration relating to the Underground Railroad has shifted to a transnational approach. By (re)producing different rhetoric and memories than in the past, the recent recognition of this historical event commemorates the American-Canadian border by rendering it invisible.

This paper examines the Underground Railroad Monument in Detroit, MI and Windsor, ON, unveiled in October 2001. The creation of the monument, along with a number of meetings between the United States Parks Service and Parks Canada during the same period, marks a significant shift in the history of Canadian commemoration, particularly in regards to the American border. Previous anti-American rhetoric is replaced with shared ideologies, such as diversity and cooperation, and even more American concepts, such as freedom and individualism, come to dominate the commemorative landscape. The monument itself, designed by an American artist, Ed Dwight, (re)produces American historical memory within the Canadian context and destabilizes the border that was once so prominent.

By examining both the monument and the international meetings conducted prior to its conception, this paper considers the commemoration of the Underground Railroad as a transnational memory that both visualizes and destabilizes the historical American-Canadian border. The cultural production of commemoration in Canada, particularly in regards to this event, has shifted in the 21st century, signalling a new commemorative landscape that is more American in appearance, both visually and discursively. While the border remains the central component of the Underground Railroad Monument, its production within the Canadian commemorative landscape marks the beginning of a new transnational discourse.

Biographical Note Brittney Anne is currently working on her doctoral dissertation, which examines racial representations in the statues of Ontario. Through the use of four case studies, she is uncovering how statues perform identities, and how such performances have implications in regards to race (and intersections of gender and class).

Ruth Bradley-St-Cyr (University of Ottawa): “The American Invasion of Canadian Publishing: The Sale of the Ryerson Press to McGraw-Hill in 1970”

The sale of the Ryerson Press to McGraw-Hill was a key defeat in the battle for indigenous¹ Canadian publishing. Not much, however, has been written about it, particularly the church’s decision to sell the press to an American branch plant. Were the problems of the Ryerson Press not much different from those of other Toronto publishers in the 1960s, as book historian George Parker posits (10)? Was the purchase of an “expensive but unsatisfactory colour press” the reason for the sale, as church historian John Webster Grant insists (722)? Or were internal church politics to blame?

Founded in 1829 as the Methodist Book Room, the Ryerson Press was Canada’s first English-language book publisher. Exploring the decade from 1960, when long-time, legendary editor Lorne

¹ The phrase “indigenous publishing” has been used for many years by Canadian publishers to describe Canadian publishing as opposed to titles represented in Canada (geographical/agenting rights) but originating elsewhere, or “Canadianized” versions of textbooks or other publications, such as the Canadian edition of *Time* magazine.

Pierce retired, to 1970, when the House became McGraw-Hill Ryerson, is key to understanding the sale. At the beginning of the decade, the Ryerson Press produced over a million books per year, twenty-eight story papers for Sunday schools with a combined weekly circulation of 365,000, and the bi-weekly *Observer*, whose circulation had grown from 13,500 in 1937 to 350,000 in 1961, making it one of the largest periodicals in Canada. By 1970, the House was \$2.5 million dollars in debt and no Canadian buyer could afford it. While questions were raised in the Ontario Legislature and the House of Commons, Canadian writers and publishers marched in the streets in protest. The federal government, despite promises to look into takeovers of Canadian companies by foreign firms, was distracted by the FLQ/October Crisis and its aftermath.

This paper provides a brief but comprehensive explanation for the downfall and sale of the Ryerson Press by untangling the threads of editorial vision, publication choices, personnel shifts, management failures, financial ruin, organizational politics, economic inflation, and the demographic tsunami of the late 1960s that swept over it all.

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- Parker, George L. "The Sale of Ryerson Press: The End of the Old Agency System and Conflicts Over Domestic and Foreign Ownership in the Canadian Publishing Industry, 1970-1986." *Papers of the Bibliographical Society of Canada* 40.2 (2002).

Biographical Note

Ruth Bradley-St-Cyr is a long-time writer, editor, and publisher whose PhD dissertation is entitled "The Downfall of the Ryerson Press." She has been the Director of University of Ottawa Press, Managing Editor of the United Church Publishing House, Publisher of Winding Trail Press, Production Manager of Stewart House Publishing, and Marketing Assistant for Stoddard Kids. Her people, the Irish Palatines, brought Methodism to North America.

Laura Bulger (CEL, UTAD): "Revising the Old 'Straight Lines' Separating Canada from the United States: Douglas Coupland's *Souvenir of Canada*."

The relationship between Canada and her southern neighbours can hardly be described as smooth. Economic and cultural domination, even annexation by the US has been a threat to the people living north of the 49th parallel since the Canadian Confederation came into being, in 1862. Yet, and against all odds, Canada's national identity and allegiance have remained distinct owing to Canadians' unique sense of belonging and, one might argue, a fair amount of political *sagesse* during the past 300 years preventing the *Stars and Stripes* from flying over on the Canadian side of the border. Canada's heterogeneous literature, both in English and French, is one of the artistic realms where such distinctiveness manifests itself, often, though, in the Canadian discreet way. For instance, humour and self-deprecation are used to conceal tinges of nationalism, or patriotism, as happens in *Souvenir of Canada* (1,2), by Douglas Coupland, an odd collection of interrelated essays and 'still life' pictures of Canadian genuine 'brands', from maple-

walnut ice cream, the railway and hockey to Medicare, the 'Mounties', Quebec separatism, the First Nations, the Group of Seven, and, of course, the haunting Canadian landscape 'stitching' the whole country together. In times when the bonds of nationalism are constantly challenged by a trendy rhetoric on transnational big business, hybridism and globalization, it is remarkable how the Vancouver based designer and author, best known for his satirical depictions of 'generations' raised on pop culture and electronics, attempts to draw his own boundary lines with the United States in order to define a Canadian identity and convey, as the author puts it, 'what it feels like to be a Canadian' in opposition to an American, or to anyone else in the world.

Biographical Note

Laura Fernanda Bulger received her MA from University of Toronto, Canada, and her PhD from University of Oporto, Portugal. She was a Senior Tutor at the University of Toronto, and a Lecturer at York University (Glendon), also in Toronto. She also taught Literary Theory, English Literature and Media Studies at the Universidade de Trás-os-Montes e Alto Douro (UTAD), Portugal, and, at present, is a researcher with CEL, UTAD. She has published on fiction by Canadian writers, Margaret Laurence, Margaret Atwood, Alice Munro, and British writers, Zadie Smith, V. S. Naipaul, Salman Rushdie, Hanif Kureishi, Kazuo Ishiguro, Ian McEwan and Julian Barnes. In addition to her essays on English-speaking authors, she has published extensively on the literary work by Agustina Bessa-Luís, a major Portuguese writer.

Jan Clarke (Algoma University): "Sickening News: Persuasive Pharmaceutical Advertising Penetrating the Canada-US Border"

Local Canadian and US television evening news broadcasts to Canadian border towns penetrate national boundaries as viewers flip between channels for a window into both national angles on news, sports and weather. These news broadcasts from both sides of the border are constantly interrupted by demographically targeted advertisements, many on health issues. Vivid messages of product claim direct-to-consumer advertisements for prescription pharmaceuticals dominate evening newscasts on local US channels. Unexpectedly, Canadian viewers can easily be convinced they have several hidden afflictions, and also persuaded a cure was just advertised on their television screen. These detailed prescription pharmaceutical advertisements on US channels leave their mark for Canadian viewers because direct-to-consumer advertisements for prescription pharmaceuticals are banned on Canada television channels. Instead, on Canadian channels more obscure pharmaceutical advertisements appear either with 'reminders' including a drug name but not a disease, or 'ask your doctor' identifying a treatment but not a drug name. US direct-to-consumer pharmaceutical advertisements challenge standard practice of complimentary verbal and visual messages by presenting contradictory layered scripts which reflect tensions between federal legislation and marketing strategies. First an audio script straightforwardly describes an illness, followed by a written and verbal script with alarming warnings of risks and contraindications when using the prescription drug. These text and audio warnings are juxtaposed with visuals that reflect American ideology informed by gendered, classed, racialized and age assumptions about meanings of health. In this paper, US pharmaceutical direct-to-consumer advertisements on local television stations that penetrate Canadian homes are conceptualized as a window into the US healthcare

system based on commodification of health. The layered scripts in US direct-to-consumer pharmaceuticals advertisements that interrupt evening news programs along the Canada-US border are critically analyzed from a sociological perspective. Despite this 'sickening news' penetrating the Canada-US border, these direct-to-consumer advertisements both challenge and reinforce a health as human right ideology which Canadians and their health care system struggle to maintain.

Biographical Note

Jan Clarke is an Associate Professor of Sociology at Algoma University in Ontario. Her research and teaching interests include critical analysis of health care systems; feminist science and technology studies; critical pedagogy; and women and work. Jan is a member of the Culture and the Canada-US Border Network and co-organized the 2013 CCUSB Straddling Boundaries conference at Algoma University.

Danielle J. Deveau (Wilfrid Laurier University): "Bordering on Ambivalence: Exploring Tensions in Career Trajectories for Canadian Stand-up Comedians"

As a field with limited opportunities for the establishment of a lucrative, long-term career, Canadian stand-up comedy is very much dependent upon the US entertainment market as a venue for mid- and late-career performers. This career trajectory is both celebrated and lamented in the field. Life as an early-career stand-up comic is characterized by low-wages and relative unpredictability. As performers move up in the field, they expect to engage in more lucrative work and hopefully increase their own control over their working conditions. For many Canadian performers, this often entails a shift to the US market. Gatekeepers such as the internationally renowned Just for Laughs Comedy Festival are important nodes in this process, with comics attending the festival often hopeful that they might be discovered by a television network or producer. However, performers also express frustrations about the limited opportunities to remain in Canada. These tensions are manifest now only in serious expressions in interviews, but also in creative comedic material, much of which centres around the performer's real-work experiences. This paper explores the ways in which performers experience the Canada-US border as an ambivalent space, one that comedians bump-up against, criss-cross, relish, and mock in the course of their careers.

Biographical Note

Danielle J. Deveau is a postdoctoral fellow at Wilfrid Laurier University in Waterloo, Ontario. She currently works on the Smart Region Initiative, a multi-stakeholder advocacy project which seeks to establish the Waterloo Region as a hub of creative talent.

Kit Dobson (Mount Royal University): "Margaret Atwood's *MaddAddam* Trilogy in Canada and the Unites States: Reception Across Borders"

This paper proposes to read Margaret Atwood's recently completed *MaddAddam* trilogy as a dystopia that can read very differently in Canadian and U.S. American contexts. Many of the conditions that the characters of the books face are ones that result from the War on Terror and its

fallout. This War, of course, has different resonance on either side of the 49th parallel: while the U.S. is effectively the body that declared the War on Terror in response to 9/11, the Canadian position is one that is both outside and inside of it, at times willingly participating (as has been the case in Afghanistan) and at times resisting or dissenting (as we have seen in Iraq). Atwood's trilogy occupies a position of ambivalence as a mass-market piece of literary fiction destined for both Canadian and U.S. markets (and beyond). The overweening desire to control people in those books leads, inexorably, to the destruction not only of many individual characters, but also to human civilization itself, and it is in that sense an indictment of the ongoing war. Atwood portrays a world in which "registering a protest" or "any kind of public action" is "shot off at the knees" by the private forces that have replaced the public ones (*MaddAddam* 242). Atwood notes how very easily the totalitarian changes that the novels encode can occur: every element found in those books, she notes, already exists or potentially exists, and the logic of the corporate society – and its subsequent collapse – are portrayed as reasonable outcomes to perceived threats. Through an investigation of the novels and the debates that they have garnered on both sides of the Canada-U.S. border, I will argue for the complexity of these books as responses to contemporary challenges in both Canada and the United States.

Biographical Note

Kit Dobson is an Assistant Professor in the Department of English at Mount Royal University. He is the author of *Transnational Canadas: Anglo-Canadian Literature and Globalization* (2009), co-author of *Producing Canadian Literature: Authors Speak on the Literary Marketplace* (2013), editor of *Please, No More Poetry: The Poetry of derek beaulieu* (2013), and co-editor of *Transnationalism, Activism, Art* (2013).

Munroe Eagles (SUNY Buffalo): "(Mis)Governing the Peace Bridge: A Case Study in the Fragility of Binational Institutions"

Bridges are powerful symbols of the successful overcoming of differences. This is particularly true of the Peace Bridge that spans the international border formed by the Niagara River and links together southern Ontario and western New York. When it was dedicated on August 7, 1927, the Peace Bridge was named to commemorate more than a century of peaceful relations and prosperity between Canada and the US. Illustrating the close ties the bridge has helped foster, the structure has become the second busiest crossing on the Canadian-American border, with \$40 billion in trade and 4.75 million cars crossing the bridge in 2012. Yet as the two countries commemorated two centuries of peaceful and (largely) harmonious relations since the end of the War of 1812, the governance of the Peace Bridge descended into a crisis that a journalist dubbed the 'war of 2012'. This paper will describe the circumstances that led to the deterioration of relations between the five Canadian and five American members of the facility's governing board. In contrast to over a decade in which the delegations characteristically reached consensus on the bridge's administration, the board had reached an impasse and scheduled monthly meetings were cancelled. Personal animosities took a cross-border flavor as the last US chairman of the Board described his Canadian counterpart board members as "duplicitous" and criticized their behavior as "deceitful, disrespectful and arrogant behavior" (*NY Times*, May 27, 2013). New York state governor Andrew Cuomo described the bridge as a 'metaphor for dysfunction', Canadian Board members described such

comments as “incredibly arrogant and insulting.” What emerges from a close account of the debacle is a portrait of the fragility of binational organizations and an indication of the requisites for their smooth operation.

Biographical Note

Munroe Eagles is a Professor of Political Science and Director of the Canadian Studies Academic Program at the University at Buffalo – State University of New York. His research interests are in the area of Canada-US relations and Canadian electoral and political geography. His most recent publication (with Dylan McLean) reports on a survey of the governance of transportation infrastructure that crosses the Canada-US border (*International Journal of Canadian Studies*, 2014).

Lee Easton (Sheridan College) and Kelly Hewson (Mount Royal University): “The Superman Reclamation Project”

Famed for his fight for “truth, justice and the American way,” Superman celebrated his 75th anniversary September 2013. Getting in on the action in Canada was no less than our national snail mail, Canada Post, the Royal Canadian Mint, and The Toronto Star, a daily newspaper with the largest circulation in the country.

We began to wonder why there was such a concerted effort to reclaim the original superhero—who, despite numerous Canadian roots, has historically had his marketing and publishing base in the US – as a Canadian cultural icon. Isn’t Wolverine, whose Canadian-ness is unmistakable to avid fans on both sides of the border, good enough? Perhaps the Canucklehead’s participation in a variety of American wars, as well as his naturalised American citizenship render him problematic as a Canadian hero...?

In several sessions of the 2013 “Straddling Boundaries” Conference at Algoma University, provocative debates emerged concerning the insistence upon and possible irrelevance of the Canada-US border (and border studies) in an era of transnational flow. When and why is it necessary to construct the border as a bulwark versus, say, a thoroughfare? What is gained and what is lost?

To explore such questions and, no doubt, raise others, we offer our analysis of the Canadian Crown corporations’ efforts to (re)-claim Superman as a Canadian hero worthy of his very Canadian stamps and coins. We wish to identify how the border operates to create a “Canadian” Superman-- both to sell products and reinforce a national Canadian identity. We conclude by revealing another of the Man of Steel’s superpowers. Not only is he able to leap tall buildings, he can perform some border-defying transnational manoeuvres.

Biographical Notes

Lee Easton is currently Associate Dean at Sheridan College, in Oakville, Ontario, where he leads the School of Communication and Literary Studies. He has enjoyed a longstanding collaboration with Kelly Hewson focused the scholarship of teaching and learning and more recently, the Canada-US border. Their work has appeared in journals such as *Ariel: A Review of International Literature and Reception*. Lee is also co-author with Richard Harrison of *Secret Identity Reader: Sex, Death and the*

Superhero, a collection of essays which dialogue about the superhero's significance in North American popular culture.

Kelly Hewson joined Mount Royal University in 1993. Since then, she's taught a range of the English department's offerings, her particular areas of interest being postcolonial literatures and film studies. Her recent scholarly work, some produced in collaboration with Dr. Lee Easton, has focused on the affective turn in pedagogy; student spectators and American film products; ice hockey and the imagined Canadian nation; reparative reading practices; and re-engineering resilience.

Mary Erickson (University of Oregon): "Television in the Peace Arch Country: Regional Identification of KVOS-TV in the Pacific Northwest"

KVOS-TV was, in 1953, the second television station to be established in Washington State, and the first station to broadcast to audiences in southwest British Columbia. KVOS's proximity to the Canadian border – it was located 25 miles south in Bellingham, Washington – influenced much of its operations and programming over the years. The management's awareness existed very early on that KVOS's audiences were multinational. One could even consider these audiences to share a similar identity that was neither American nor Canadian. Rather, this identity was regional in nature, identified by KVOS-TV founder Rogan Jones as that of those living in the "Peace Arch Country," or the region encompassing northwest Washington and southwest British Columbia. KVOS-TV served to foster that "Peace Arch" identity, emphasizing the region rather than the nation in terms of programming, advertising, and business operations.

This paper examines a media outlet that quite sharply emphasized its *regional* identity. KVOS-TV relied heavily on American and Canadian audiences, advertisers and staff members. While its ownership has always been American (first Jones and then a series of media conglomerates), KVOS's operational and programmatic imperatives have targeted cross-border objectives. It aired commercials from advertisers in Bellingham, Victoria and Vancouver (and beyond on both sides of the border). It produced public affairs programming to meet American FCC requirements, but this programming was also geared towards educating the Canadian audience. It operated a Vancouver-based subsidiary to handle Canadian advertising, and even ran a film production studio for a number of years in Vancouver. As a result of these international dimensions, KVOS was subject to cultural and economic policies on both sides of the border that, at times, significantly impacted its business, both positively and negatively.

The distinctive characteristics of KVOS-TV represent the ways in which issues of culture, economics and trade commingle and conflict across national borders. Indeed, this case highlights the ways in which national borders can become erased, superseded by more potent regional connections and identifiers.

Biographical Note

Dr. Mary Erickson teaches in the School of Journalism and Communication at the University of Oregon. Her research focuses on regional audiovisual media production, global film industries, independent media and cultural policy. Her research has been published in *Film History*,

International Journal of Cultural Policy, The Journal of Intercultural Communication Research and The YouTube Reader, among other publications. She is also co-editor of *Independent Filmmaking Around the Globe* (with Doris Baltruschat, University of Toronto Press, forthcoming in 2014) and *Cross-Border Cultural Production: Economic Runaway or Globalization?* (with Janet Wasko, Cambria Press, 2008).

Zalfa Feghali (Canterbury Christ Church University): “The Loneliest Book Club in the World’: Yann Martel’s Literary Canon”

Yann Martel’s *101 Letters to a Prime Minister* (2012) marked the end of a four-year project in which the Canadian writer began writing a series of letters to Canadian Prime Minister Stephen Harper, enclosing a novel, children’s book, or collection of poetry with every dispatch. While Martel never received a personal response from Harper, who famously noted his favourite book was the Guinness Book of World Records, Martel has described the experience as like being in “the loneliest book club in the world.” In *101 Letters to a Prime Minister*, Martel argues that “literature – as opposed to factual non-fiction – is an essential element to a deeply thinking, fully-feeling mind in our complex twenty-first century world.” As such his book recommendations function as a canon of literature that ostensibly functions to help create “a deeply thinking, fully-feeling mind.” In this paper, I examine which of Martel’s 101 recommendations are for books by US and Canadian authors, and what “values” or “issues” make these books essential reading for the Prime Minister of Canada. Among the key issues I will consider will be how the notion of a “classic” plays out in Martel’s personal canon for Harper, as well as which books in Martel’s canon are viewed similarly in the US and Canada.

Biographical Note

Zalfa Feghali is a lecturer in Modern American Literature at Canterbury Christ Church University.

Astrid M. Fellner (Saarland University): “Authentic Aboriginal’: Contemporary Indigenous Border Artworks”

In my paper I intend to analyze the production and consumption of Aboriginal artworks which straddle the U.S.-Canadian border and which exhibit a borderlands consciousness that cross diverse borders of identity—be they national, cultural, ethnic/racial or sexual. In his exuberant and glamorous works, Canadian Cree multidisciplinary artist Kent Monkman, for instance, offers a series of paintings and performance pieces that challenge Eurocentric views of Native peoples. Heavily relying on camp aesthetics, Monkman parodies the different strategies and techniques that dominant white culture has used in order to parody Native cultures by creating a singular, fictive “imaginary Indian,” which is revered in popular culture. His queer performances as Miss Chief Eagle Testickle cross many borders and rely on traditional, new, and stereotypical materials for a contemporary Native drag performance: a Louis Vuitton quiver, highly stylized Plains-style headdresses, and platform heels with “Native print” decoration. His art constitutes a powerful provocative intrusion into a commodified form of pop aesthetics in ways that subvert the colonizing

power of the white, heterosexual gaze and install a Native presence into the very images which colluded in earlier Eurocentric representations to erase it.

Apart from Kent Monkman, other Indigenous artists like Alan Michelson and Sonny Assu have also become internationally renowned border artists. Michelson's *Third Bank of the River*, for instance, was installed in the passenger lobby of the U.S./Canadian border station at Massena, New York in 2009. And Sonny Assu's pieces "Authentic Aboriginal" or "Coke Salish" merge Indigenous iconography with the aesthetics of popular culture, crossing various borders in their critical engagement with the historical treatment of First Nations people in Canada.

As I want to show, these border artists expose the faultlines and hidden narratives in the dominant inventory of myths, symbols, and desires that have structured cultural encounters. Aboriginal artworks deeply speak to the history of division, confinement, and loss that the First Nations suffered when national boundaries were installed in the late eighteenth century and the nineteenth century.

Biographical Note

Astrid M. Fellner is Professor and Chair of North American Studies at Saarland U in Saarbruecken, Germany. She currently is PI in the DFG-funded interdisciplinary International Graduate Research Training Program "Diversity: Mediating Difference in Transcultural Space" that Saarland U and U of Trier are conducting with Université de Montréal. Her publications include *Articulating Selves: Contemporary Chicana Self-Representation* (Braumüller 2002) and several articles in the fields of U.S. Latino/a literature, Colonial American Literatures, Canadian literature, Gender Studies, and Cultural Studies. She has also finished a study entitled *Bodily Sensations: The Female Body in Late-Eighteenth-Century American Culture*. She is the co-editor of *(Anti-) Americanisms* (LIT Verlag 2005), *Making National Bodies: Cultural Identity and the Politics of the Body in (Post) Revolutionary America* (WVT 2010), and *Is It 'Cause It's Cool? Affective Encounters with American Culture* (LIT Verlag 2013), and the editor of *Body Signs: The Body in Latino/a Cultural Production* (LIT Verlag 2011).

Deanna Fong and Janey Dodd (Simon Fraser University): "Trans/national: The Poetry Reading Series, 1957-1974"

Beginning in the late 1950s, the introduction of live, federally funded poetry readings provided critical points of contact between Canadian poets and American modernist and experimental writers, including Charles Olson, Robert Duncan, Robert Creeley, Jack Spicer, Frank O'Hara and Allen Ginsberg. Of the seminal Toronto Contact Press Series, Raymond Souster wrote, "When they started to come, our own poets started to change. It was like flowers germinating" (183). The pronoun "our" is significant: Souster's account and others—George Bowering, Frank Davey, Louis Dudek, and Warren Tallman—attribute a formative status to these reading events as defining and mobilizing the collective identities of several emergent Canadian literary communities. However, despite a wealth of archival materials documenting these events, including audio recordings, broadsides and programmes, most accounts of the development of poetic Modernism in Canada have focused on poetic monographs and little magazines, or have reported the poetic event through subjective accounts. In both cases, event-based materials have been excluded in favour of constructing a cohesive, linear narrative of tradition. Provisionally titled "Trans/national: Poetry Reading Series in

Canada, 1957-1974,” our paper will examine audio recordings and ephemera produced at three prominent reading series as a case studies—the Contact Press Reading Series (Toronto, 1957-1963), the Vancouver 1963 Poetry Conference, and the Sir George Williams University Reading Series (1966-1974). Using book historical and “close listening” (Bernstein 9) methodologies (an aural variation on close reading), we will test the claims advanced by the dominant narratives of influence and tradition against the social dialogue embedded in these artifacts, and suggest a more complex network of cultural exchange that accounts for longitudinal, rather than merely latitudinal cross-pollination.

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Biographical Notes

Deanna Fong is a PhD student at Simon Fraser University, where her research focuses on the intersections of poetic performance, audio archives and literary communities. She is a member of the SSHRC-funded SpokenWeb team, who have developed a web-based archive of digitized audio recordings (The Sir George Williams University Poetry Reading Series) for literary study.

Janey Dodd is a MA student at Simon Fraser University, where she works on site-specific performance, twentieth-century poetics, and theories of space and embodiment. She is the co-founder (with Ryan Fitzpatrick) of *The Calgary Poetics Archive* which is currently in the early stages of development. The project seeks to provide a comprehensive digital collection of the small press chapbooks produced in Calgary between the years of 1990-2010.

Kendall Garton (Queen’s University, Kingston): “‘Canadian Plastic’? Marketing Canadian Identity in Response to Barbie’s Border Crossing”

1963: the apocalypse was coming! Or so declared Canada’s *Globe and Mail*. Such dire pronouncements were hardly uncommon in a decade ripe with Canadian nationalists expressing uncertainty and anxiety about the nature of Canadian identity. And yet, this apocalypse referenced a surprising source – “the doll counter.” There, it was reported in the *Globe*, the American “sex kitten Barbie” was outselling her more “wholesome” and Canadian contemporaries, including Earle Pullan Company’s demure Marjie doll.

Marjie had been created as an alternative to the overly sexual Barbie. “Shapely but not curvaceous,” as her press release insisted, Marjie was explicitly marketed as a “piece of Canadian plastic” with distinctly Canadian qualities (14). Canadians may have consumed American products flowing across the border with zeal, however, nationalist variations of the Barbie doll emerged to fill the void left by the craving of some Canadians for a particular sense of ‘Canada.’ But why promote “Canadian” via a plastic doll?

Positioned at the intersection of business and cultural history, this paper explores the efforts to combat rising Americanization in Canada that made even the doll counter a new cultural battlefield. First, I compare the different approaches employed by the Earle Pullan Company and by Mattel (the American company that created the Barbie) at toy trade fairs where their dolls debuted. This paper later examines the competing marketing strategies used by the two companies to appeal to Canadian consumers. Of particular interest is whether or not Mattel displayed an awareness of the different national markets. Did they treat Canada and the United States as one consumer market or two? In documenting and assessing the Canadian response to competition from America, I argue that Canadian consumers were drawn into cultural struggles between the United States and Canada that had a profound effect on national identity formation in postwar Canada.

References

"Wholesome Look for New Doll." *The Globe and Mail* 31 Aug. 1963: 14.

Biographical Note

I am a fourth-year doctoral candidate and teaching fellow at Queen's University in Kingston, Ontario under the supervision of Dr. Jeffrey Brison. My work is broadly focussed on Canadian-American cultural and economic relations with particular interests in national identity, consumption, and popular culture.

Jaleen Grove (Cahén Foundation): "Crossing the Line: Canadian Illustration North and South of the 49th Parallel 1880-1960"

Based on five years of archival research, I will examine and compare the careers of several Canadian magazine illustrators at home and in the United States (including Arthur Heming, Arthur William Brown, Russell Patterson, John Clymer, Rex Woods, Oscar Cahén and Thoreau MacDonald), and assesses how these illustrators' production affected national identity in Canada. A brief introduction will outline the magazine illustration field and its importance in national culture; and consider how deserved the stigma of cultural and economic treachery attached to illustrators who moved to New York was ("crossing the line"). Then, looking at two dominant tropes—that of the wilderness adventure and that of the pretty girl—I will discuss how and why in elite art and cultural rhetoric 1880-1960 the wilderness was associated with Canada and the pretty girl with the United States. I find that the denigration of girl pictures in Canada was related to imperialist and nationalist stereotyping of the United States as a morally suspect and overly commercialized place, seducing Canada (or Canadian talent) into annexation. I contrast this rhetoric to my documentation of how in fact both countries used both sorts of images, which served to bring the two nations together in more continentalist popular culture. However, until about 1950 Toronto-based illustrators kept Canadian identity different from that of the United States by making the wilderness more wholesome, and the girls less sexy. I argue that the resulting balance between nationalist and continentalist cultural expression offered Canada a positive compromise necessary for the maintenance of Canadian autonomy. Nevertheless, after 1950, due to changes in media and Canada's post-war interest in internationalism, this balance was lost and Canadian illustration

became indistinguishable from the American. I conclude with a discussion on how these lessons from the past may apply to current cultural production and national autonomy.

Biographical Note

Jaleen Grove is Scholar-in-Residence at The Cahén Foundation (Toronto), where she orchestrates research on illustrator Oscar Cahén. She is author of monograph *Walter Haskell Hinton: Illustrator of the Popular American West* (Ewing Gallery, University of Tennessee, 2010). Her articles include "Netting Jellyfish: A Point of View on Illustration Research From The United States and Canada" in the *Journal of Writing in Creative Practice* (June, 2012); and "A Castle of One's Own: Interactivity in *Chatelaine* Magazine, 1928-1935" in the *Journal of Canadian Studies* (Fall 2011). Book chapters include "Crossing the Line: Canadian Satire of the Pretty Girl North and South of the 49th Parallel" edited by Hardy, Gerin, and Senechal (forthcoming, McGill-Queen's UP), and "Too Posterish? How Arthur Heming Got Lost in the Woods of Canadian Art," in *Arthur Heming, Chronicler of the North* (Museum London, 2012). Grove will defend her SSHRC-funded dissertation in Art History, "A Cultural Trade: Canadian Commercial Illustration at Home and in the United States," at Stony Brook University in the 2013-2014 academic year.

Michelle Hartley (University of Western Ontario): "Why Ignore the Border?: Transgressive Native Imports in Canadian Young Adult Fiction"

Both Kelley Armstrong's and Charles de Lint's recent Young Adult series, the *Darkness Rising* trilogy and *Wildlings* respectively, offer teen protagonists that shapeshift into large predatory cats, cougars. Their fictions address the "radical fear" Georges Canguilhem identifies that can come from "species ambiguity" (187), requiring teen protagonists to take responsibility for the potential violence their cougar metamorphoses can wreak and the radical fear their changes can evoke. In this way both authors challenge prejudices and the line between self and other through their gothic speculative fictions in interesting ways. Part of my paper will briefly lay out this ontological challenge and its ramifications. The major part of the paper, however, examines what remains lurking in the background, that other spectral presence endemic to North American society that best-selling fiction for children and adolescents has never faced from L.M. Montgomery to Stephenie Meyer: the dispossession of Native peoples from their lands in both Canada and the US.

Armstrong and de Lint open ontological debates about origins and ecology, but shut the door on overtly political comments on Native issues. The native becomes symbolic of lost powers, the supernatural, and cultural pluralism, and the politics of their fictions' border crossings remain unexamined. De Lint begins his novel by evoking the shapechangers of the Okanogan creation; likewise, Armstrong distinguishes carefully between Haida, Navajo and Hopi peoples and cultures in her protagonist's background. But I find both authors need for cross-border shapeshifters problematic. This paper will explore the ramifications of popular fiction's transgressions. Asking what it means for De Lint to transport a culturally located concept from the Thompson-River and Okanogan on the Canada-US border to "Santa Feliz," California; for Armstrong to transport an American Navajo to Nanaimo on Vancouver Island. What happens when the cougar/mountain lion becomes symbol of the effects of a North American consumer culture at war with the planet, not more specific historical wrongs?

Biographical Note

Dr. Michelle Hartley has published articles on contemporary Canadian fiction and poetry. She is an Assistant Professor in Canadian and Children's literatures at Western University in London, Ontario.

Manina Jones and Neal Ferris (University of Western Ontario): "Flint, Feather, and Other Material of Selves: The Poetry of Pauline Johnson in Transnational Contexts"

This paper is an interdisciplinary collaboration between scholars of Canadian literature and archaeology. It will situate the production and reception of literary text and material performance as part of a repertoire of cross-border cultural practices that is also reflected in the archaeological and historical record. More specifically, it undertakes a discussion of the poetry and performances of Anglo-Mohawk artist Pauline Johnson that situates her aesthetic practice as part of a broader long-term constellation of engagements in both the heritage and the always becoming of self. These engagements include a cultural and literal crossing of national borders in the performance, production and reception of negotiated identities by individuals of the Mohawk community, who were a part of the Six Nations Iroquois that settled on the Grand River in southern Ontario in 1784. Having negotiated the colonial borderlands since the 17th century, Mohawk people have long bridged – and resisted – US-Canada political and cultural boundaries in their ongoing material enactment of everyday identity and affiliation with other Iroquoian people on both sides of the colonially-defined Canada-US divide. The poetry and performances of Pauline Johnson reflect a heritage of presenting polyphonic identities that extends back to Mohawk engagement with emergent colonialism and includes the material presenting of self and home to external and internal audiences, cultural cross-dressing, transnational political negotiations and performance (including prosody, oration and dance).

Biographical Notes

Manina Jones is a Professor in the Department of English at Western University. She is the co-author of *Detective Agency: Women Re-Writing the Hardboiled Tradition* (U California P, 1998), author of *That Art of Difference: Documentary Collage and English-Canadian Writing* (U of Toronto P, 1993), co-editor *Carol Shields and the Extraordinary* (McGill-Queen's UP, 2007), and co-editor *Essays on Canadian Writing* on poetics and public culture. She has published a variety of essays on detective fiction and Canadian literature, and is working on an extended study of cross-border crime fiction.

Neal Ferris holds the Lawson Chair of Canadian Archaeology at the University of Western Ontario, and is the Director of Sustainable Archaeology, a physical and digital research facility and repository. His research explores the archaeology of the last millennium within and across material borderlands in eastern North America, as well as the issues of contested heritage and other dimensions of archaeology – applied and academic – as contemporary practice and praxis. His books include *The Archaeology of Native-Lived Colonialism: Challenging History in the Great Lakes* (University of Arizona Press, 2009 - the inaugural volume of the Archaeology of Colonialism in Native North America Series).

Kaela Jubas, Dawn E.B. Johnston, and Angie Chiang (University of Calgary): “Public Pedagogy as Border-Crossing: How Canadian Fans Learn about Health Care from American TV”

This paper outlines findings from an interdisciplinary qualitative case study exploring the pedagogical impacts of popular culture, notably how the American medical drama *Grey’s Anatomy* is received by Canadian fans. The study rests on three premises. First, following Raymond Williams (2005, 2011), popular culture functions as a form of everyday pedagogy, which has both emotional and intellectual dimensions (Armstrong, 2008; Jarvis, 2012; Wright, 2010). Second, universal health care marks Canadian identity, especially in contradistinction to the US (Rak, 2008; Redden, 2002). Third, texts operate within and across borders (Armstrong, 2008). Because there are few popular cultural representations of health care generated by and for Anglophone Canadians, we sought to explore how young Canadian adults receive imported texts such as *Grey’s Anatomy* and relate them to their personal and social contexts.

We began with a textual analysis of *Grey’s Anatomy*, transcribing segments that highlight who receives care, what procedures are covered, and how health care is organized. That analysis informed guidelines for focus groups conducted with 55 Canadians aged 18 to 30 in six Western Canadian cities. Participants were familiar with *Grey’s Anatomy* and, ideally, had voted in a provincial or federal election, and were aware of recent health care-related news stories.

Grey’s Anatomy portrays private, for-profit hospitals as superior in human, financial and technological resources, even as it presents characters who cannot afford necessary care. Furthermore, *Grey’s Anatomy* features numerous forms of diversity. We examined how participants made sense of such portrayals in the context of Canadian rhetoric of the wait time problem and public sector funding pressures, as well as an official platform of multiculturalism. Our analysis reveals how the show helped participants contrast Canadian health care and society to the US, and to articulate their impressions of, concerns about and hopes for Canadian Medicare.

Biographical Notes

Kaela Jubas is the principal investigator on the study discussed in this paper. She completed her PhD at University of British Columbia in the Department of Educational Studies (Adult Education), and is an Assistant Professor in Adult Learning at the University of Calgary, Canada. Working from a neo-Gramscian, critical theory/feminist perspective, and drawing on scholarship from adult education, cultural studies, sociology and women’s studies, she explores topics such as popular culture, health care, work-related learning, globalization and social change.

Dawn E. B. Johnston is the co-investigator on this study. She holds a PhD in Communications Studies from the University of Calgary, and is a Senior Instructor in Communication and Culture, also at the University of Calgary. Her research interests include gender, sexuality, and television, with a particular interest in the pedagogical power of popular culture. She has also researched and published in the areas of food studies and Canadian and American television.

Angie Chiang is the graduate research assistant on the study and a doctoral student in the Communications and Culture program at the University of Calgary. Her research interests include post-television audience reception, fandom, complex narrative, convergence culture and third wave feminist media studies.

Klára Kolinská (Metropolitan University Prague): “Haliburton’s Yankee in Halifax, or, Sam Slick Rides Again: *The Clockmaker* and the Foundations of North American Literary Humour”

The literary career and legacy of Thomas Chandler Haliburton (1796-1865), arguably the first “Canadian” author of national or, even, international renown, is marked by several paradoxes; as William Toye puts it, he has been: “long recognized as one of the founders of American humour, although he is hardly mentioned in twentieth-century American studies of humour.” Haliburton, grandson of a New England judge who had emigrated to Nova Scotia in 1761, a successful judge, local Tory politician and social commentator before he won fame and recognition in the field of literature, mostly based his enduring reputation as a writer on *The clockmaker; or, the sayings and doings of Samuel Slick, of Slickville*, of which 22 instalments had appeared in the *Novascotian* newspaper before a book of that title was issued by Joseph Howe at Halifax in 1836. The reprints, published subsequently in London, rivaled the popularity of Dickens. Sam Slick, “the Yankee of Yankees,” and “the only character in *The clockmaker* who really matters,” is a travelling salesman, who visits Nova Scotia on business, accompanied by the narrator, and comments and compares the local social realities that he observes. He soon became one of the most popular characters in North American literature of the time, perhaps because, as the *Dictionary of Canadian Biography* argues: “By his use in *The clockmaker* of Sam Slick, Haliburton was able to deliver a balanced judgement with respect to the Americans, the British, and the Nova Scotians.”

The paper proposes to analyze Haliburton’s Sam Slick stories with regard to the notion of the genre, characterized most accurately as a series of sketches, or, more in line with the North American tradition, “story cycle”, and identify the reasons and grounds upon which they: “...proved immensely popular and, ironically, have influenced American humour as much as Canadian.”

Biographical Note

Klára Kolinská teaches at the Department of Anglophone Studies of Metropolitan University, Prague, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Aboriginal literature and theatre. She has published mainly on Canadian Aboriginal literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

Anita Lam (York University, Toronto): “Shooting Gangsters in the Great White North”

English Canada has largely shied away from the production of gangster films as a form of entertainment. To interrogate why gangster films are such a rarity, I argue that we need to consider how this particular genre has been positioned in the English-Canadian imagination. When Hollywood gangster films were being developed in the 1930s, Canadian censorship boards opposed these kinds of films, precisely because they were deemed illustrative of an urban American way of life that was steeped in wickedness. Having been identified as ‘American’ and consequently ‘non-Canadian’ from the very start, gangster films were arguably left out of English-Canadian film production as part of a strategy that was premised on distinguishing Canadian films from Hollywood blockbusters. Even when a Canadian gangster film is finally made—namely, *Citizen Gangster* (2012)—such a strategy

continues to inform its narrative and images. *Citizen Gangster* is inspired by the bank-robbing exploits and personal life of Edwin Boyd, a real-life Toronto criminal. Rather than thrill the audience as Hollywood gangster films tend to do, the film chills viewers through a melancholic character study, one that is presented without glamour in natural light against the backdrop of a perpetual winter. In so doing, *Citizen Gangster* is notable for the ways in which it strays from the iconography (e.g. glorification of the gun) and themes (e.g. death of the gangster, commentary on the poor environmental conditions of the city, and the immigrant gangster) that have long structured American gangster films, highlighting the sociocultural differences that stem from living in a country governed by 'peace, order and good government' in lieu of one driven by the rights to 'life, liberty and the pursuit of happiness.'

Biographical Note

Dr Anita Lam is an Assistant Professor of Criminology in the Department of Social Science at York University. She just released a research monograph entitled *Making Crime Television: Producing Entertaining Representations of Crime for Television Broadcast*.

Emily LeDuc (Queen's University, Kingston): "Honey, I'm Home?: Exploring Early American Sitcoms and Their Impact on Canadian Fathers in the Cold War Era, 1945-1970"

In considering the theme of Cultural Crossings, I wish to put forth my paper on the history of early American television programming in Canada and its impact on shaping masculinity in the Cold War era, 1945-1970. My paper analyzes the ways in which the advent of television and the widespread availability of American programming in Canada served to offer behavioural models for Canadian family men. My paper explores the changing social expectations on Canadian husbands and fathers from the interwar to postwar period. I argue that the growing emphasis on sociological expertise and functional families as central to Canadian identity led both parents to seek out behavioural models for emulation. Canadian women benefitted from advice guides and popular magazines that offered direction on appropriate femininity and domesticity. Expert literature and popular print media, however, often ignored fathers, and as such, Canadian men sought out new role models to consider. The birth of broadcast television in the late 1940s provided the perfect solution as by 1960, televisions could be found in 90% of Canadian households. Due to the limitations of early television production in Canada, a plethora of American family sitcoms such as *I Love Lucy* and *Father Knows Best* were regularly broadcast in Canada via the CBC in the 1950s and 1960s. A close reading of these programs demonstrates that American television provided consistent, heteronormative behavioural models for emulation, which in turn helped shape a distinctly new version of masculinity in the Cold War era. My paper suggests that American mass culture industries and their associated values do more than simply straddle the border, but have in fact maintained a consistent presence north of the 49th parallel which continues to exert a significant influence in shaping Canadian identity.

Biographical Note

I am currently a PhD candidate at Queen's University in Kingston, Ontario. My primary research interests surround cross-border intersections of gender and culture in twentieth century North

America. Earlier this year, I gave a paper on femininity in American children's media at the McGill-Queen's Annual Conference in Kingston, Ontario. I have also been selected to present on the foundations of Canadian television at the biennial conference for the Association for Canadian Scholars in the United States in Tampa, Florida in November 2013. My Master's research, which was supported by an Ontario Graduate Scholarship, explored evolving conceptions of fatherhood in the post World War II Canadian suburbs. With generous funding from the Social Science and Humanities Research Council of Canada, I am expanding upon this research at the doctoral level, in an attempt to understand the degree to which American television culture shaped the Canadian social and family experience from 1950-1970. Under the supervision of Dr. Karen Dubinsky and Dr. Jeff Brison, my dissertation seeks to identify how Cold War Canadians, both English and French speaking, were engaging with products of American mass culture. Moreover, I seek to understand the social experience of watching early television and the impact of American programming on individual and collective understandings of what it means to be Canadian during the Cold War. My work explores larger themes of anti-Americanism, cross-cultural contact, and national identity through a transnational lens that invokes the question: When does the border matter, and when does it not?

Zhen Liu (University of Strathclyde): "The Eaton Sisters 'Passing' the Borders"

The Eaton sisters are believed to be the "grandmothers" of Asian North American literature, with Edith (1865-1914) speaking for Chinese North Americans and Winnifred (1875-1954) posing as half-Japanese in response to the contemporary fashion for Japonism. Born and raised in Canada, both sisters lived in America at certain periods. Besides better publishing opportunities, they found a new creative freedom there, partly as a result of the protective ambiguity of their ethnic and national identities. Edith, known as the good sister, insisted upon being called Sui Sin Far (narcissi in Cantonese), and wrote about her mother's people — the Chinese Americans. Winnifred fashioned a more complex new identity for herself with a Japanese penname, Onoto Watanna, and a new age (two years younger than her actual age). At the same time, Winnifred was able to pass as white, and she adopted alternative identities — not only Japanese but also Irish — as a type of marketing strategy for her work. Eventually, she made her way back to Canada and presented herself as a loyal Canadian. In this paper, I will focus first on Winnifred's fluidity of identity and its liberating effect on her writing, offering a reading of her semi-autobiographical novel *Marion: The Story of an Artist's Model* (1916). I will compare this to Sui Sin Far's story "The Smuggling of Tie Co", which is about the border-crossing experience of some people of Chinese ancestry, and is now seen as one of the earliest protests against racial discrimination in North American literature. I will argue that, despite the divergences in these two sisters' literary paths, they were both empowered by the act of border-crossing, which provided a metaphorical passing, transforming them from being ethnic objects to national subjects that observe rather than being under the gaze.

Biographical Note

Zhen Liu is a graduate of the Literature, Culture and Place M Litt degree at Strathclyde, and wrote her masters dissertation on Alice Munro. She is in the third year of a doctoral project entitled 'The Cultural Legacy of Chinese-Canadian and Japanese-Canadian Literature, 1980-2010'.

Alyssa MacLean (University of Kentucky): “‘To Our Old Masters’: the Open Letter as a black Transnational Genre”

This paper studies one of the main modes of black writing produced and circulated in the Canada-US borderland: open letters written by fugitive slaves to their former masters. Formerly-enslaved authors used the intimacy of the genre of the personal letter to urge their former owners to abandon slaveholding; however, the writers published their letters in anti-slavery periodicals, transforming an ostensibly private genre into a public political statement. Former US slaves in Canada such as Henry Bibb, Jarmain Loguen, and Jackson Whitney wrote their American masters to set the conditions for their own purchase, to condemn their brutal treatment as slaves, and express their own nationalist sentiments as Canadians. Some of these blacks on the border also published open letters addressed to their friends and relations, discussing their participation in Canadian society and the benefits of emigration. These letters appeared frequently in periodicals such as *The Voice of the Fugitive*, *The Liberator*, and *The Weekly Anglo-African*.

My paper shows how the genre of the open letter enabled blacks in Canada to construct public identities as citizens and as rightful participants in a transnational anti-slavery discussion. The act of writing back to a former master was a profound political statement. Some writers described themselves as symbolic Americans in exile; others self-identified as new Canadians in order to emphasize their new political power. At the same time, though, black Canadians who disseminated their open letters in US newspapers had to express their Canadian allegiance carefully in order to justify their continued relevance in the US discussion about abolition. What do these letters say about the conflicted allegiances of blacks on the border?

Biographical Note

I am a postdoctoral scholar in the Department of English at the University of Kentucky. This paper emerges from research conducted for my book project, *America's Canada: Hemispheric Literary Relations and the Construction of U.S. Citizenship, 1830-1865*. *America's Canada* offers a reassessment of the American Renaissance by exploring how nineteenth-century U.S. authors constructed notions of U.S. citizenship through their literary representations of Canada. My previous work in transnational studies has been published in Wiley-Blackwell's *Concise Companion to American Studies*, edited by John Carlos Rowe.

Arianna Mancini (Independent Scholar): “Border Crossing and Identity Affirmation in Two Mohawk Films: *Mohawk Girls* and *To Brooklyn and Back*”

Tracey Deer's *Mohawk Girls* (2005) and Reaghan Tarbell's *To Brooklyn and Back: A Mohawk Journey* (2009), are two documentary films presenting the life and experiences of a group of Mohawk women living both on the Kahnawake Reserve and in the city - New York and Montreal - and showing the possibilities inherent in crossing cultures, places and times. Through analogous structures the films illustrate past and present events in the lives of the people portrayed and in those of the filmmakers themselves and reveal the strength of their cultures and identities. Tarbell's film explores her roots and traces the connections of her family from the Kahnawake Reserve outside Montreal to the block area in Brooklyn known as Little Canghaiwaga. There, while the

Mohawk ironworkers were building Manhattan's most iconic skyscrapers, the women created a vibrant community far from home. The film becomes an instrument of investigation about the connection of Tarbell's family to the community in Brooklyn, as well as a way to bridge the gap between her past and present life in Brooklyn. Tracey Deer deals with the experiences of three Mohawk adolescent girls, Felicia, Amy and Lauren, growing up on Kahnawake reserve, and simultaneously tells Deer's own coming-of-age in the same community a decade earlier. Deer interpolates the stories of the girls with footage she took of herself at the same age with a black-and-white video camera, positing a move across time and space and allowing for larger themes to emerge. The girls' challenge in maintaining their culture and self-identity is shared by Deer herself. She left for a while but found the pull to return too strong. Through personal and collective experiences the two films show the implications in crossing geographical borders and the need to maintain the integrity of the Mohawk identity, tracing its roots in the past and projecting its strength in the future.

Biographical Note

Arianna Mancini is an independent scholar, formerly enrolled in the Sapienza University of Rome, Italy. Her main area of study is the representation of Native American and First Nations people in film and popular culture, both in films made by non-Natives and in those made by the Native American and First Nations peoples themselves. Her Ph.D. dissertation titled "Shooting Back with Cameras: The Native American and First Nations Documentary Film", deals with the documentary film as a recurrent filmic choice for many indigenous directors and producers in North America as a form that allows them to present the reality they live in and to shed light on many contemporary issues important to their communities. Other areas of interest are the western film genre and its European counterparts, especially the so-called "spaghetti western".

Daniel E. Mann (University of Leeds): "One People Divided by a Common Language"

A town is fundamentally a grouping of people who happen to live in a given geographical area, yet this geographical area is not always contiguous, especially when it straddles an international border. Despite people sharing a community, is it possible for a community to exist without a shared language? In Northern New England and southern Quebec, numerous towns abut one another on the US-Canada border, which separates Anglophone from Francophone as much as it separates American from Canadian. I propose to examine the political and social impact of Anglophones in Canada, specifically those living in border towns in the Eastern Townships, and Francophones living in the United States, in close proximity to Canada. I will examine what influence the minority linguistic status of each group has had on their respective politics, in the context of linguistic and national identity, and what impact this has had on community cohesion in border communities on the US-Canada border, specifically those communities in Quebec.

Biographical Note

Daniel Mann is a Doctoral Researcher in Social Policy at the University of Leeds, where his research examines the social and political impacts of slum clearance in cities in the North of England. His

interest in Canadian Studies started while he was doing his BA in Government and International Relations at Suffolk University's Government Department in Boston, which he received in 2011. His dissertation looked at the relationship between linguistic politics in Quebec and the fomentation of the Quebec separatist movement, and how this led to the foundation of a separate and more mature politics than other parts of Canada. While at Suffolk, Daniel served as a research assistant to a senior faculty member, and organized the department's inaugural research week. He completed an MSc in Social Change at The University of Manchester's Institute for Social Change in September 2012, where his dissertation explored the impacts of urban regeneration on several neighbourhoods in Manchester, through the experiences of people who were rehoused as a result. Following his time at Manchester, Daniel started his PhD at the University of Salford in January 2013, transferring to Leeds in December 2013. Outside of academia, Daniel enjoys listening to music, reading, travelling and trying new restaurants. He is also a keen rugby player, playing for Old Bedians RUFC in Didsbury, South Manchester. A New Yorker by birth, Daniel currently lives in Manchester city centre, and splits his time between there and Leeds.

Sarah A. Matheson (Brock University): "Canadian Television in the US: Revisiting TV Histories of the Post-Network Era"

In his study of the export of Canadian television programming, scholar Paul Attallah relayed a surprising statistic: by 1992 about 30% of original programming on US cable networks was supplied through Canadian production (Murray, quoted in Attallah, 182). As Attallah explains, the expansion of specialty and pay-TV services in the 1980s and '90s was a key factor in creating this demand as it opened up new opportunities for the export of Canadian series to the United States. However, aside from a few key case studies (such as Elena Levine's work on *Degrassi*) an in-depth analysis of the increased presence of Canadian television programming on American TV channels is largely absent from histories of the post-network era. The place and significance of Canadian television programming in the American context has thus been noticeably under examined. This arguably has much to do with the apparent "invisibility" of many Canadian television series that may not be read by scholars in the US as foreign or "international" programming. Much of this content could be categorized as "ordinary television" (Bonner 2003) and has been arguably overlooked (by scholars on both sides of the border) largely because of the ordinariness of these seemingly "unmarked" Canadian series. Therefore, even though Canadian television programming played an important role in the shifts that took place during this pivotal post-network era, it is often problematically absent from (or unacknowledged within) the American television histories of this period. This paper explores some of the consequences of this absence and examines how scholars' reading of Canadian television series that travels across the Canada-US border can be seen to shape these histories.

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Biographical Note

Sarah A. Matheson is Associate Professor in the Department of Communication, Popular Culture & Film at Brock University in St. Catharines, Ontario, Canada. She is co-editor of *Canadian Television: Text and Context* (Wilfrid Laurier University Press, 2011) and her work has appeared in *Canadian Journal of Film Studies* and *Film and History* and in anthologies such as *Programming Reality: Perspectives on English-Canadian Television* and *The Tube Has Spoken: Reality TV and History*.

Evelyn P. Mayer (Johannes Gutenberg University, Mainz): "Richard Ford's *Canada* (2012): Reflection, Perception, and Reception across the Canada-U.S. Border"

This presentation discusses acclaimed U.S. author Richard Ford's novel *Canada* (2012) in order to explore the multi-faceted, complex, and increasingly changing nature of the Canada-U.S. border as both a geopolitical and a symbolic construct. In the aftermath of 9/11 and due to the full implementation of the Western Hemisphere Travel Initiative in 2009 (e.g. passports required to cross the border) the international boundary between Canada and the United States has thickened. Encounters between residents on both sides of the boundary have become less frequent and local cross-border culture promoting mutual understanding has been impeded. The fictional content is analyzed against this backdrop, paying particular attention to the book's reception on both sides of the Canada-U.S. border. The title "Canada" seems to be an odd choice for a book by an U.S. author, given the alleged lack of interest on the part of Americans regarding their northern neighbor. Ford states that "feelings of affiliation" for Canada and "the purely, non-cognitive magnetism of the word itself, together compose a call to language" ("Richard Ford: Why I," *Globe and Mail*). He heeds this call to language.

Perceptions and conceptions of the other side of the border play a significant role in *Canada*. Protagonist Dell Parsons often reflects on border crossings in his life and border binaries: "A border was two things at once. Going in and going out. I was going out, which felt significant" (213). A binary experience is part of crossing borders, though border crossings can also exceed dichotomies to encompass multiplicity of experience and an in-between, "liminal" (Victor Turner) space. Discussing Ford's *Canada* (2012) through a border studies lens thus helps to critically address the implied dichotomy of borders and the reception of border texts.

Biographical Note

Evelyn P. Mayer is a Ph.D. candidate in American Studies at Johannes Gutenberg University Mainz, Germany, working on Canada-U.S. border fiction. She spent the 2008-2009 academic year as a visiting scholar at Carleton University (Ottawa, ON) and at the Border Policy Research Institute, Western Washington University (Bellingham, WA). In addition to literary and border studies, her research interests include cultural geography and translation studies. She holds a master's degree in conference interpreting for German, English, and French.

Robert McGill (University of Toronto): “Esoteric Nationalism and Interpretive Pluralism in Vincent Lam’s *The Headmaster’s Wager*”

Most American readers of *The Headmaster’s Wager*—Vincent Lam’s bestselling novel about the Vietnam War, published in 2012—would be unlikely to notice that it celebrates Canada, given that the narrative refers to the country only sporadically. However, those references provide a crucial foil for the novel’s depiction of South Vietnam’s fraught multicultural milieu, freemarket economy, and corrupt healthcare system. The text positions Canada, in comparison, as a successfully multicultural country with a social safety net that mitigates the excesses of capitalism. Through this positioning, *The Headmaster’s Wager* endorses an idealized view of Canada that arose in conjunction with the “New Nationalism” of the Vietnam War era. At the same time, Lam’s technique of referencing Canada obliquely, indirectly, and in passing facilitates a bifurcation of reading experiences. While *The Headmaster’s Wager* confirms the text’s nationalist character for some readers, others who are unfamiliar with Canada’s relationship to the war are liable not to notice the text’s distinctively Canadian qualities. In this manner, *The Headmaster’s Wager* engenders a remarkable interpretive pluralism, leaving certain readers to register the novel’s Canadian nationalist sentiment while others are left to view the novel simply as rehearsing a familiar story of South Vietnam’s betrayal by the United States. I will argue that for Canadian authors such as Lam who seek success both in Canada and in the United States, as well as elsewhere, such a pluralism allows them to avoid the risk of seeming too parochially Canadian while, simultaneously, meeting a domestic demand for identifiably Canadian content. But because *The Headmaster’s Wager* communicates its Canadian nationalism in such an esoteric manner, also it risks political timidity. In this regard, it offers a remarkable figure for itself in its titular protagonist, a Chinese-born man in Saigon who wishes to avoid offending anyone lest he compromise his business interests.

Biographical Note

Robert McGill is an assistant professor of English at the University of Toronto. He has published two novels, *The Mysteries* (2004) and *Once We Had a Country* (2013), as well as a scholarly book, *The Treacherous Imagination: Intimacy, Ethics, and Autobiographical Fiction* (Ohio State UP, 2013). His articles on Canadian and US literature have appeared in journals such as *Canadian Literature*, *Studies in Canadian Literature*, and *The Southern Literary Journal*.

Justin Morris (University of Toronto): “Barbecue Bill was a Mountie: Locating the Northern in Poverty Row Hollywood”

Released in 1937, Grand National Pictures’ *Renfrew of the Royal Mounted* is perhaps most notable for its inclusion of ‘Barbecue Bill was a Mountie’—a lengthy musical performance in which Royal Canadian Mounted Police officer Sergeant Renfrew (played by Opera singer James Newill) details an elaborate recipe for barbecue sauce. Seemingly trivial and comedic, this sequence is at home with a spate of films released between the 1930s and 50s by Hollywood B producers, films that transferred the action of the Poverty Row western from the American frontier to somewhere north of the 49th

parallel.

Though the “northern” largely subverted traditional Hollywood western fare by replacing the outlaw with the figure of the dedicated, jovial, and altogether peaceful RCMP officer, a brief look at a selection of these films suggests that they largely mirrored other subgenres of poverty-row output: Grand National’s series of Renfrew films and the Gene Autry vehicle *Blue Montana Skies* (1939) capitalized on the Singing Cowboy phenomena of the 1930s, while Republic serials *King of the Royal Mounted* (1940) and *Perils of the Royal Mounted* (1942) emphasized war-era pulp sensationalism. This paper will seek to address this body of films in regards to inter and prewar Hollywood B-production, taking the setting of Canada as a locus of divergence from the established Poverty Row western. Though the vast majority of these films were shot on location in California (typically at Big Bear Lake), the geographically confused depiction of the Canadian wilderness served as a primary point of emphasis, with the occasional film shot north of the 49th (such as Eagle-Lion’s *Northwest Stampede* [1948]) diverting narrative in an attempt to showcase Canada as a vast “vacation” land. Investigating these issues of geography while attempting to situate audience makeup and reception, this paper will move to place the “northern” as a highly idiosyncratic sub-genre of Poverty-Row’s western output.

Biographical Note

Justin J. Morris is a second-year PhD student at the University of Toronto’s Cinema Studies Institute. Justin completed his Bachelor’s degree in History and Film Studies at the University of Alberta in 2011, and his Master’s degree in Cinema Studies at the University of Toronto in 2012. His research interests include the intersections of radio and cinema in the 1940s, the phenomena of 1930s singing cowboys, and the economic and narratological nature of seriality in cinema. He is currently co-authoring a documentary on experimental artist Harry Smith and the Anthology of American Folk Music, to be broadcast on University of Victoria radio in the coming year.

Liz Przybylski (Northwestern University): “Listening to ‘Place’ North and South of the 49th Parallel”

A recent music video by rapper Drezus, a Canadian of Cree and Saulteaux ancestry, takes its audience on an auditory and visual tour of cities across the U.S. and Canada. American Lakota rapper Frank Waln’s newest music video weaves a complex story of both his reservation and urban homes. Both demonstrate an emerging trend in Indigenous hip hop: the fusion of traditional music into rap music. This presentation analyzes how sampling traditional music is part of a larger narrative of place in American and Canadian Indigenous hip hop videos. Rappers often convey markers of place through lyrics and musical signifiers. Evoking place, however, may serve a variety of functions. Building from Murray Forman’s analysis of racially-coded evocations of place, this presentation suggests that referencing place entails more than naming geographies. I analyze four functions of place: conveying authenticity, forging a sense of connection between artist and land, representing a particular community, and portraying a specific culture.

The production and reception of Indigenous hip hop on both sides of the 49th parallel reveals a cultural complexity far beyond a stereotypical melting pot to the south and mosaic to the north. This presentation demonstrates multiple similarities in Canadian and American Indigenous hip hop.

At the same time, reception of this music differs in meaningful ways. Drawing on my ethnographic research on both sides of the border, this presentation explores reasons for this divergence. Historical differences in the racialization of Indigenous communities in the U.S. and Canada contribute to the two separate ways that place marks authenticity. Disparate political possibilities and social realities affect the ways that artists mark connections to the land, community, and culture. The way place functions across the border helps to reveal ongoing convergences and dissimilarities in contemporary cultural realities of Indigenous communities in Canada and the United States.

Biographical Note

Currently a PhD candidate in musicology at Northwestern University, Liz Przybylski has a combination background in research, teaching, and performance. Her doctoral research, supported by a fellowship from Fulbright Canada and a Graduate Research Grant, investigates mediation in Indigenous hip hop in the U.S. and Canada. Her present ethnographic project is centered in Chicago, IL, and Winnipeg, MB. Liz has presented her research in a variety of conferences and settings, including the International Council for Traditional Music World Conference; the Feminist Theory and Music Conference; the Society for Applied Anthropology; the Annual Meeting of the Society for American Music; and the International Association for the Study of Popular Music, U.S. and Canadian branches. In addition to working with students in traditional musicology and ethnomusicology courses, she has designed and taught “Gender, Sexuality, and Popular Music” and “Music and Contemporary Politics.” In Chicago, she has served on the curriculum planning committee for GirlsRock! Chicago, taught music technology at the American Indian Center, and worked as a DJ on WNUR.

Elena Razlogova (Concordia University): WFMU, Montreal, and Border Crossings in the Digital Age

Like musicians everywhere, Montreal performers negotiate a market where free downloads replaced CD sales, online streaming services pay paltry royalties to artists, and touring is gradually supplanting record sales as a major revenue source. This paper will follow several independent musicians who regularly cross the US/Canada border to collaborate on recordings, perform at small venues in NYC, and play live at New Jersey station WFMU, the oldest freeform station in North America and a leader in the open source music movement. This cultural exchange is vibrant but precarious: musicians who regularly travel between NYC and Montreal have to evade the vigilance of US customs agents, who search Google for musicians' names to find their gigs and demand paperwork and fees.

Online musical exchange between WFMU and Montreal shapes artists' actual border-crossings. Dubbed by one observer a station that plays “no hits, all the time,” WFMU plays avant-garde recordings, obscure world music, unpopular cylinder recordings from the early twentieth century, 45-RPM records, sometimes at the wrong speed, and records that were never officially released. It also pioneered the streaming and archiving of its programs permanently online. WFMU features live Montreal bands on the air; its DJs, such as Bob W., regularly play and distribute promotional CDs of Montreal tracks. WFMU served as a mentor to music programmers at the McGill

college station CKUT; Montreal DJs in turn send recommendations to WFMU; CKUT curates a stream at WFMU's Free Music Archive, a site that makes available free non-infringing independent music tracks.

The symbiotic relationship between WFMU and Montreal musicians and DJs thus helps us understand the ways alternative, non-corporate music institutions can potentially reshape the new soundscape currently defined by piracy and the economic crisis in the corporate music industry.

Biographical Note

Elena Razlogova is an Associate Professor of History and a co-Director of the Centre for Oral History and Digital Storytelling at Concordia University in Montréal. She has published articles on US radio history and on public opinion about Guantanamo detentions. She was an executive producer on a digital project "Gulag: Many Days, Many Lives." Her book, *The Listener's Voice: Early Radio and the American Public*, came out from the University of Pennsylvania Press in 2011. She is currently working on several projects: a history of simultaneous film translation in the Soviet Union; a history of WFMU's transition from a offbeat New York area radio station to a leader in the open source music movement; and a history of the "morality of snitching" in the United States and the Soviet Union during the cold war.

Gillian Roberts (University of Nottingham): "Cross-border Film Adaptation and *Life of Pi*"

If Ang Lee's *Brokeback Mountain* (2005) constituted a cross-border film adaptation, bringing American writer Annie Proulx's short story to the big screen by substituting the original Wyoming setting with an Albertan landscape, Lee's 2012 film *Life of Pi*, adapted from Yann Martel's Booker-Prize winning novel, is a cross-border adaptation of a different sort. In writing about Martel's story of a teenaged Indian boy who is the sole survivor of a ship's sinking in the middle of the Pacific Ocean, while en route to Canada, many reviewers and critics have stressed the placelessness of the novel. Yet Martel consistently invokes Canada as a point of reference throughout his novel, and underscores Canada as both its site and framework of production. In this paper, I examine the implications of the virtual placelessness of the film (much of it having been shot in a water tank) as well as the significance of the involvement of Québec in the production of the film, including, but not limited to, the shift from Toronto to Montreal as the location of the adult Pi's residence. Thus, this ostensibly Hollywood production provides an example of not only film adaptation across the Canada-US border but also across interior borders through a provincial reorientation of the narrative. Finally, the VFX controversy surrounding the film and the collapse of Rhythm and Hues, partly due to tax breaks and subsidies offered in Canada and other countries outside the US, raise further complications about the "national" boundaries of Hollywood filmmaking.

Biographical Note

Gillian Roberts is Associate Professor of North American Cultural Studies at the University of Nottingham. She is the author of *Prizing Literature: The Celebration and Circulation of National Culture* (University of Toronto Press, 2011) and co-editor (with David Stirrup) of *Parallel Encounters: Culture at the Canada-US Border* (Wilfrid Laurier University Press, 2013). She has recently completed

a monograph on cultural representations of the Canada-US border for McGill-Queen's University Press and is Co-Investigator of the Leverhulme Trusted-funded Culture and the Canada-US Border international research network.

Katherine Ann Roberts (Wilfrid Laurier University): "Looking North: Figuring the Canada-US Border in Contemporary American Fiction and Film"

In Jody Berland's now classic text, "Writing the Border" (*North of Empire*, Durham: Duke University Press, 2009), she warns against the dissimilar social constructions of the Canada-US border and how they engage with notions of narrative and power. The context of US cultural imperialism means that Canadians must, to certain extent "pay attention" to their southern neighbour while Americans most often "fail to know back". Indeed, while the American border is somewhat of a constant presence in Canadian cultural representation, this same border has not figured significantly in the American literary and cultural imaginary. It is in this context that three recent American representations of the Canada-US border, Courtenay Hunt's independent feature film *Frozen River* (2008), Olympia, Washington writer Jim Lynch's novel *Border Songs* (2009) and Pulitzer prize-winner Richard Ford's novel *Canada* (2012), warrant our attention as they offer rare insights into how exactly Americans might "look back". This paper will examine both the narrative content of these border fictions but also compare the differing discourses of promotion/reception to which they have been subject. Courtney Hunt's film has generated considerable interest in the American art-house film milieu and is cited as an important example of a female-centred narrative that gestures towards possible White-Aboriginal alliances; yet the specifics of the national "other" lying on the northern side of the border has been read as almost superfluous to the film. Lynch's portrait of drug-smuggling along the B.C./Washington State border garnered him modest critical attention in Canada, particularly from critics and readers who wanted to engage with his offbeat portrayal of Canadians, while, in the US, critics/journalists focused instead on the novel's representation of Pacific Northwest birds and dairy farm practices, almost side-stepping what is the novel's main subject: the Canada-US border. Finally, Canadian critics seemed surprised and intrigued by Richard Ford's choice to name his most recent novel *Canada* (set in both Great Falls, Montana and small-town Saskatchewan) and thus pondered his portrayal of the Canadian prairies; American critics/reviewers saw the title as somewhat of a liability, prompting Ford to admit, as he did to NPR radio journalist Diane Rehm, that his publisher had, in fact, begged him to change it. All three of these texts and their cross-border contexts of promotion and reception point to recurrent ambiguities on the part of American writers and filmmakers who seek to represent the northern border and the ways in which U.S.-based critics shift these fictions towards a dismissal and/or erasure of Canada within a (benevolent) imperial gaze.

Biographical Note

Dr. Katherine Ann Roberts is an Associate Professor of French and North American Studies at Wilfrid Laurier University (Waterloo, Ontario). In the fall of 2011, she was visiting research fellow at the Border Policy Institute at Western Washington University (Bellingham, Washington). From 1999-2003 she was Assistant Professor of Romance Languages and Canadian Studies at Bowling Green State University (Bowling Green, Ohio). She has published widely in scholarly journals and edited volumes on various aspects of Canadian and Quebec literature, film and culture and, and more

recently, on Canadian Western writers, Quebec cinema and Canadian celebrity culture in a Canada-US cross-border perspective. She is currently completing a book-length manuscript entitled “West/Border/Road: Narratives of place in contemporary North American fiction, film and television”.

Karen E.H. Skinazi (Princeton University): “Two Tastes of the Transnational Borscht Belt”

In the 1987 blockbuster movie, *Dirty Dancing*, Baby Houseman accuses her father of refusing to accept her boyfriend, because, viewers infer, of class difference: “You told me everyone was alike and deserved a fair break. But you meant everyone who is like you. You told me you wanted me to change the world, to make it better. But you meant by becoming a lawyer or an economist . . . and marrying someone from Harvard.” What she doesn’t add is: “who’s Jewish.” In fact, the word “Jewish” never comes up in the movie *Dirty Dancing*, although it is clear that all the guests, including the Housemans, are Jewish; that the Kellermans, the owners of the resort, are Jewish; that the waiters, boys who attend Ivy Leagues during the school year and are studying for medical or law school, are Jewish; and only the dancers and kitchen staff are not. This cosmos, though whitewashed in its failure to specifically identify the ethnic group in question, is actually so Judaicized that black Tito Suarez, the staff entertainer played by well-known tap dancer (Charles) Honi Coles, addresses Max Kellerman affectionately as his “*landsman*,” and speaks to him in Yiddish. The very setting of the film is enough to signal Jewishness to audiences in the know. But to name the open secret that characterizes the Baby-Johnny relationship as religious difference rather than the far more palatable and universal class difference would be to incite a backlash, wherein Jews would be accused of being exclusionary, self-segregating, and discriminating.

In my talk, I will argue that this film revises an explicitly Jewish and Canadian version of the story: the 1974 film *The Apprenticeship of Duddy Kravitz*, which similarly sets its story in a summer colony of Jews—in this case in Ste.-Agathe-des-monts, a Laurentians town north of Montreal—focusing on a Jewish summer waiter and his non-Jewish (French Canadian) girlfriend. Although *Dirty Dancing* strips *Duddy Kravitz* of its national and ethnic specificity, when revisited with its predecessor, we are given a window into the Jewish American and Canadian communities’ approaches to integration, as well as the American and Canadian treatments of ethnic difference in rural (rather than the more common urban) settings. In addition to examining the films, I will discuss the significance of the cross-border disparities in our historical moment in which Quebec has proposed a Charter of Values that bans signs of religious affiliation (a Charter that emerged, in large part, from conflicts in rural communities).

Biographical Note

Karen E. H. Skinazi, Ph.D., is a lecturer in the Writing Program at Princeton University, teaching and studying multiethnic North American literature. She has published academic essays in *American Studies*, *Canadian Review of American Studies*, *MELUS*, *AmeriQuests*, and *Midwestern Folklore*; chapters in *Canada’s Game? Critical Perspectives on Ice Hockey and Identity* and *Critical Mappings of Arturo Islas’s Fictions*; and articles in *The Forward* and *Tablet Magazine*. In 2012, Skinazi published a critical edition of Winnifred Eaton’s *Marion: The Story of an Artist’s Model* with McGill-Queen’s

University Press, including an extensive introduction, and she has also created a digital archive of Winnifred Eaton's late-career Alberta writings, hosted by the Canadian Writers Research Collaboratory. She is the membership chair for MeLUS—the Society for the Study of the Multi-Ethnic Literature of the United States.

Michael Stamm (Michigan State University): “The Industrial Newspaper and the Politics of Content”

In 1911, Canada and United States held reciprocity negotiations that many hoped would stimulate cross-border trade. The US Congress approved a resulting bilateral agreement, but Canadian politicians and voters recoiled from it, in the process ending the fifteen-year term of Prime Minister Wilfrid Laurier. Though reciprocity failed, one commodity was made duty-free immediately afterward – newsprint – and that would have significant effects on North American politics and culture. Drawing upon its abundant spruce forests, Canada soon became the world's largest newsprint manufacturer, with the vast majority of the production exported directly south to the US, the world's leading newsprint consumer.

This paper focuses on the *Chicago Tribune* and the controversies it generated in the World War II era as it occupied a particularly influential position in this cross-border movement of paper. The *Tribune* built a newsprint mill in Thorold, Ontario, immediately after newsprint was made duty free. By the 1930s, while operating as a vertically integrated multinational industrial firm, the *Tribune* became one of the most fervently isolationist newspapers in the US. After Canada entered World War II in 1939, the *Tribune's* disposition toward international affairs outraged many Canadians. Was it proper, some wondered, to allow Canadian trees to be chopped down by the million so that a US newspaper could print anti-Canadian content? Many Canadians began advocating that measures be taken against the *Tribune*, including limiting its paper production and banning its circulation in Canada. The *Tribune* challenged the proposed restrictions, and this created significant debates about both the politics of free expression and the political economy of information across the US-Canada border.

Ultimately, my paper argues, the newspaper as an industrial commodity in North America had a politically charged existence across the border, both in terms of the context of its industrial production and the content of its pages.

Biographical Note

Michael Stamm is an Associate Professor in the Department of History and School of Journalism at Michigan State University. His work focuses on two primary topics: the political economy of news and journalism, and the consideration of “new media” in historical perspective. His book, *Sound Business: Newspapers, Radio, and the Politics of New Media* (University of Pennsylvania Press, 2011), analyzed how American newspapers responded to competition from “new media,” which in the few decades after 1920 meant radio broadcasting. His current book, tentatively titled *Dead Tree Media: The Industrial Newspaper in the Twentieth Century*, traces how US newspapers for much of the twentieth century relied on newsprint produced in Canada. During the 2012-13 academic year, he

completed major research for the project while serving as the Fulbright Visiting Research Chair in Public Policy at the McGill Institute for the Study of Canada in Montreal.

David Stirrup (University of Kent): “Wild West in the Mild West: Adapting *The Englishman’s Boy* for the CBC”

Guy Vanderhaeghe’s award-winning novel *The Englishman’s Boy* (1994) addresses the Mild West myth of Canadian settlement by shining light on the violence of trade in the borderlands between Montana and the North-West Territories in the decades prior to the formation of the NWMP. Concentrating on events leading up to and including the bloody Cypress Hills Massacre (1873), which saw the slaughter of Assiniboine men, women, and children, Vanderhaeghe juxtaposes a first-person account with a later manipulation of that account by Hollywood Producer Damon Ira Chance. Examining 1920s Hollywood as propounding an ideologically driven, nation-building exceptionalism, the novel negotiates the manner of myth-making on the one hand, and questions of Canadian identity and US-Canadian relations on the other. The 2008 CBC adaptation of the novel, however, collapses all of the text’s nuances into a stock narrative of weak Canadian complicity in rampaging American frontier justice; a curious enough fact given that the screenplay was written by Vanderhaeghe himself. In this paper I will seek to show that the film levels out the complex layers of the novel so that “Canada” barely features other than as a site of conflict on the one hand, and a remote promise of freedom from the law on the other. In other words, I will show that in dismantling one myth of the Canadian West, the film simply reestablishes others—Canada as indigenous space in comparison to the US; Canada as promised land; Canada as victim of US imperialism—flattening Vanderhaeghe’s delicate treatments of disability, masculinity (and gender more broadly), indigeneity, and national identity, into an archetypical “American” tale of savagism and civilization on the frontier.

Biographical Note

David Stirrup is a Senior Lecturer in American Literature at the University of Kent. He is the author of *Louise Erdrich* (Manchester UP, 2010) and co-editor of *Tribal Fantasies: Native Americans in the European Imaginary, 1900-2010* (Palgrave, 2012, with James Mackay), *Parallel Encounters: Culture at the Canada-US Border* (WLUP, 2014, with Gillian Roberts) and *Enduring Critical Poses: Beyond Nation and History* (SUNY Press, 2015, with Gordon Henry, Jr.). David has published essays and book chapters on a range of First Nations and Native American writers and artists, and is currently completing a monograph for Michigan State University Press on Visual Aesthetics in Contemporary Anishinaabe Literature. He is PI on the Leverhulme Trust-funded International Network "Culture and the Canada-US Border".

Richard Sutherland (Mount Royal University): “Music Within Bounds: Distribution, Borders and the Canadian Recording Industry”

This paper will explore the flow of sound recordings across the Canada-US border and how this has shaped the Canadian recording industry. Jones (2002) has argued that the distribution of music is

absolutely essential to understanding the relationship between its production and consumption. In the case of Canada's sound recording industry, distribution is fundamental to its existence as an entity distinct from that of the United States, even for the branches of the major multinational record labels, which are engaged primarily in selling American recordings in the Canadian market. Canada's music industry is largely a product of the material networks for distribution of physical copies of recordings, particularly as they are related to and distinct from those in the United States. Historically this situation has been largely the result of trade barriers, in particular the 15% tariff on copies of sound recordings – part of the broader policy of import barriers on manufactured goods erected as part of the Canadian government's National Policy of the late 19th Century. The paper will outline the history of the tariff from its earliest application to its termination in the late 1990s. This history also charts the Canadian recording sector's transition from a manufacturing industry to a cultural industry over the twentieth century. The paper will also address the rise of digital distribution of music and to assess its implication for the trans-border flow of music. Finally, it will attempt to explain why, in light of these recent developments, the Canadian recording industry is still in many respects a separate entity and to examine the prospects for it remaining so in the future.

References

Jones, Steve. 2002. "Music that Moves" *Cultural Studies* 16, 2 (Summer 2002): 213-232.

Biographical Note

Richard Sutherland is Assistant Professor in the Department of Policy Studies at Mount Royal University. Prior to academic life he worked in the Canadian music industry in a number of roles. His research interests are the music industry and cultural industries policy in Canada at all three levels of government.

Jessica Taylor (New College, University of Toronto): "Flexible Nations: Canadian Romance Writers, American Romance and the Romance of Canada"

Does a genre have a nationality? Romance fiction is one of the largest book markets in both Canada and the United States. Harlequin, one of the largest publishers of romance, is Canadian owned and run, having begun life in Winnipeg in the 1940s as a paperback re-printer of mainly British novels, selling to both the Canadian and American market. Now the company spans the globe, with main offices in Toronto, New York and London (as well as local offices in cities like Tokyo, Milan, Sydney, Mumbai and Istanbul). Yet in discussions of publishing in Canada, Harlequin has not always been understood as a particularly *Canadian* company.

Drawing on my ethnographic fieldwork with Canadian romance writers, in this paper I will examine how practices of publishing romance across the Canada/US border shape how Canadian writers' understand the nationality of their own writing. First, I will examine how discursive and practical divisions between commercial and literary fiction (both in the writing community and in the structure of government funding) shape definitions of some publishers, writers and novels as "Canadian" and others as unmarked by nationality or "American". Second, I will discuss how writers in Toronto experience this division and try to write Canada in or out of their novels. Romance writers

I worked with wondered whether American readers and editors (the largest market for their genre) were interested in reading books set in Canada. Finally, I will examine how one particular romance author, Kate Bridges, combines the iconic Canadian symbol of the Mountie and Canada's history of migration during the Klondike gold-rush in her Western historical romances. What is the particular vision of "Canadian-ness" which is considered suitable for both American and global consumption?

Biographical Note

I am an anthropologist of media production and am currently a sessional instructor at the University of Toronto. I did ethnographic research with romance writers belonging to the largest romance writers association in Canada, focussing on how writers learn to manage their writing as a "career".

Paul-Matthias Tyrell (University of Bielefeld): "Detroit-Windsor: One Metropolitan Area, Two Regional Brands?"

There are few—if any—modern metropolises whose identity was as strongly shaped by one single industry as the identity of Detroit was shaped by the automotive industry. Detroit's nicknames as The Motor City or Motown are still well known despite the infamous decline of the automotive industry. By comparison Detroit's identity as a border city seems to be remarkable "weak" compared to other border cities. This is striking especially as the automotive-industry in Detroit was shaped along the lines of a cross-border industrial cluster, which included Detroit, Michigan on the one side of the Detroit River and Windsor, Ontario on its other side. Indeed the economic entanglements between both sides of the river started almost from the very beginning: When the Ford Motor Company was incorporated in 1903 in Detroit only one year later the Ford Motor Company of Canada was incorporated on the other side of the Detroit River. Starting from there, a cross-border industrial cluster emerged, which included all of the "Big Three" car producing companies of Detroit (Ford, General Motors and Chrysler).

However one of the likely consequences of a region becoming an industrial cluster is that the cluster's region itself becomes a sort of "brand". Yet it seems, that Detroit ("The Motor City") and Windsor (the "Automotive Capital of Canada") became separated brands—although they were both part of an integrated industrial cluster.

In my talk I will not only examine the relationship between the emergence of cross-border industrial cluster on the one hand and the emergence of the related "regional brands" on the other hand, but also the implications for the development of the regional identities of this cross-border region. I will do so from a historical perspective by using historical and contemporary advertisements to build my argument.

Biographical Note

Paul Tyrell is a PhD Candidate in History at the University of Bielefeld in Germany. His thesis topic focuses on the Canada-US border as an economic resource in the Detroit-Windsor area.

Jessica van Horssen (York University, Toronto): “*Mon oncle Antoine*: Cultural Vulnerability and Triumph in the Canadian Film Industry”

How does film act as a means of cultural expression and preservation? Can Canadian films compete with the overwhelming volume of those coming from the United States? How do Quebecois filmmakers illustrate the cultural vulnerability and triumph of the Canadian industry? This paper will examine *Mon oncle Antoine* as a cultural text to explore these questions and situate French Canadian films within the broader context of cross-border cultural exchange.

Mon oncle Antoine was written and directed by Claude Jutra, and produced by the National Film Board of Canada in 1971. The film’s struggle to find a popular audience sets it as an exemplar of the fluidity and frustrations of cultural dissemination across the Canada-US border, especially for French language films.

Released as Quebecois sovereignist sentiments were increasing, *Mon oncle Antoine* is set in one of the province’s asbestos mining towns at the cusp of the Quiet Revolution. The won 21 international awards, was Canada’s submission for Best Foreign Language Film at the 44th Academy Awards, and has been voted the greatest Canadian film of all time at the Toronto International Film Festival three decades in a row.

Despite these awards, Jutra remained frustrated as a French Canadian filmmaker competing with the massive American film industry. Between 1971 and his untimely death in 1985, Jutra lobbied the federal government for policies guaranteeing the promotion, protection, and distribution of Canadian films, for as critically acclaimed as *Mon oncle Antoine* was, few Canadians—let alone Americans—actually saw it. This paper will analyse Jutra and *Mon oncle Antoine* to show how filmmakers, especially those from French Canada, navigated the complex vulnerabilities of the Canadian film industry and the triumphs that result from cross-border cultural exchange.

Biographical Note

Jessica van Horssen is an Assistant Professor in the Department of History at York University. Her research mainly focuses on asbestos and environmental health in Canada and along the global commodity chain. Her forthcoming monograph, *Asbestos: Environmental Change, Contamination, and Collapse*, will be released by the University of British Columbia Press in the spring of 2014.