CARLETON COMMUNICATION GRADUATE CAUCUS
12TH ANNUAL CONFERENCE

IMAGINED REALITIES
PAST, PRESENT AND FUTURE

Richcraft Hall
(formerly River Building)
Carleton University
March 16–17, 2017

Keynote Speaker:
Dr. John Shiga
Ryerson University
March 16, 4:45 pm

#CGCImaginedRealities
Welcome to the 12th Annual CGC Graduate Conference, Imagined Realities: Past, Present and Future. We are thrilled to showcase presenters from a range of graduate programs to explore this year’s theme and share their research. This year’s conference provides a broad range of topics from a variety of scholarly disciplines and traditions. We would like to thank all this year’s participants for helping the conference grow in size and stature with their fascinating academic contributions.

There are several people we would like to acknowledge for making this conference possible. Thank you to Dr. Merlyna Lim, Dr. Benjamin Woo, Dr. Joshua Greenberg, Carole Craswell and Coleen Kornelsen for your guidance and support during the whole organizing process. We would like to also thank the entire 2016/2017 Communication Graduate Caucus for their tireless and valuable contributions in helping us a plan the conference. Finally, we appreciate the volunteers, sponsors, and the Faculty of Public Affairs for including our conference as part of their annual Research Month.

We are pleased to announce new opportunities for networking with graduate students and faculty. Additionally, we are very proud to feature this year’s first ever Graduate Critical Karaoke Panel. This creative and novel approach of bringing the personal into conventional research presentations is an exciting addition to the conference. Thank you to Dr. Rena Bivens for your efforts in making this happen!

We hope you enjoy this year’s conference and we are incredibly excited to hear everyone’s research.

Melodie Cardin, PhD2  
Conference Co-Chair  
Antonella Pucci, MA2  
Conference Co-Chair
Message from the School of Journalism and Communication

On behalf of the School of Journalism and Communication I wish to formally welcome you to the 12th annual CGC Conference. The conference is the best of its kind in Canada and will be an exciting venue in which to present your research.

This year's conference theme is “Imagined Realities” and we are thrilled to host Dr. John Shiga from Ryerson University as the conference keynote speaker. Dr. Shiga's lecture, “Sonar and the Eco-Sonic Imaginary” will explore how sonar, as a set of techniques for navigating, monitoring and mapping undersea space by means of sound, played a central role in military, commercial, scientific and activist re-imaginings of the deep ocean as a workshop, laboratory, wilderness, battle zone, and resource extraction site. The lecture promises to be provocative and enlightening. You won't want to miss it!

Carleton University has been awarding graduate degrees in communication for more than two decades. Our program has attracted high caliber students who have gone on to distinguished careers as university professors, policy analysts, communication professionals, entrepreneurs, lawyers and leaders in the NGO sector. We believe the solid research foundation our students acquired during their graduate studies played a key role in their success.

Enjoy your time at Carleton and please accept my very best wishes for a stimulating and successful conference!

Josh Greenberg, PhD
Director, School of Journalism and Communication

Acknowledgements

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Conference Schedule  
Thursday, March 16th

8:30 a.m. - 9:00 a.m. Registration and Refreshments

9:00 a.m. - 9:45 a.m.  RH 2220/2224  
Welcoming Remarks: Dr. Sheryl Hamilton
Opening Speaker: Dr. Liam Young - “Imagination and Literary Media Theory”

9:45 a.m. - 11:00 a.m.
Panel 1: Reinterpreting Stories of Morality and Inspiration  RH 2220/2224
Chair: Dr. Sandra Robinson
Antonella Pucci - Reimagining Folk Devils: Redemption Narratives of Anti-Vaxxer Mothers
Leah Cameron - Disability as Inspiration
Cat Ashton - A Young Person’s Guide to the Apocalypse: Left Behind for Kids

Panel 2: Representing the Network Society & Theorizing Public Sphere  RH 2228
Chair: Dr. Karim Karim
Bethany Berard - Imagining the Reality of the Public Sphere: An Exercise in Definition
Narges Valibeigi - The Duality of Online-Offline Religiosity
Rainie Wang - The Democratic Potential of Social Media in Representing the Social Minorities: Class Nature and Social Exclusion of Chinese Online Public Sphere

11:00 a.m. - 11:30 a.m. Research Connections Networking Break
Please find a table with research keywords of interest to you.

11:30 a.m. - 12:45 p.m.
Chair: Dr. Ira Wagman
Tessa Presta - Moving Away from the Orientalist Narrative in War Video Games
Yuzhi (Henry) Tan - The Roles of Smart Hospitals in Improving Public Health Care in China: An Exploratory Case Study on WeChat
Emma Cummings - By the People, For the People: The Unique Social Paradigm of Reddit.com
Amanda Chouinard - Identity Dissonance in Females: Success, Sexuality and the Celebrity
Joanna Lansche - Pokémon Go: Co-opting Space
Holly Price - Reality TV: FOMO and The Emergence of Participatory Culture

12:45 p.m. - 1:45 p.m. Lunch

1:45 p.m. - 3:15 p.m.
Panel 4: Resisting Realities: Protest for a Better World  RH 2220/2224
Chair: Derek Antoine
Jennifer Dumoulin - “Anonymous”: Defining Injustice in the Absence of Context and Individuality
Ghadah Alrasheed - Unveiling Saudi Feminism(s): Memories, Bodies, and Ideologies
Miles Howe - Policing Protest and the Atrophy of the Imagined Reality
Panel 5: Realities of Technology and National Engagement   RH 2228
Chair: Dr. Mary Francoli
Simon Vodrey - Intimacy Imitated: Political Participation & Text-to-Donate Fundraising
Ansh Sanyal - Making Cricket India’s Sport: How Media & Journalism Shaped Cricket Identity in India and What We Can Learn from its Nationalistic Growth
Ke Chen - WeChat: Mutual construction between technology and social struggles in China

3:15 p.m. - 4:30 p.m.
Panel 6: Reconstructing Imagined Identities   RH 2220/2224
Chair: Nadia Hai
Danielle Taylor - Imagining the Political Consequences of Conflicts Between Brothers in the Fifteenth Century
Stephanie Ritter - Reinspiring Gender Identity: The Vision Spinner 2 Vape Pen
Desmond O’Doherty - Tongzhi Identity in Hong Kong

Panel 7: Present-ing: Performance of Transnational Narratives   RH 2228
Chair: Dr. Merlyna Lim
Marie-Catherine Allard - From No Man’s Land to the Third Space: A Narrative Journey
Jihong Kim - South Korean Cinema in the 21st Century: Reading Park Chan-wook’s Vengeance Trilogy
Lowell Gasoi - Who tells our story? Imagining Canada’s Hamilton

4:30 p.m. - 4:45 p.m. Afternoon Break

4:45 p.m. - 6:15 p.m.  Keynote Presentation RH 2220/2224
Introduction to Keynote Speaker: Dr. Joshua Greenberg, Director of the School of Journalism and Communication

Keynote Speaker: Dr. John Shiga, Ryerson University
“Sonar and the eco-sonic imaginary”

John Shiga is an Associate Professor and the Graduate Program Director in the School of Professional Communication at Ryerson University. He completed his Ph.D. in the School of Journalism and Communication at Carleton University and was a Postdoctoral Fellow in the Department of Art History and Communication Studies at McGill University. He has published work on the history of digital audio, musical memory, intellectual property, media theory, and interspecies communication. He is currently working on an SSHRC-funded project on the cultural history of sonar, which explores the role of underwater acoustic sensing in the construction of the ocean as a site of contestation between military, industrial, scientific and activist cultures.
Conference Schedule  
Friday, March 17th  
8:30 a.m. - 9:00 a.m. Registration and Refreshments

9:00 a.m. - 10:15 a.m.
Panel 8: Playing in Alternate Realities   RH 2228  
Chair: Dr. Benjamin Woo  
Rebecca Lane Waldie - The Protector vs The Psycho Killer: An Intersectional Exploration of Masculinity and Mental Illness in Until Dawn  
Jessica Rose Marcotte and Deitrich Squinkifer - Radically Soft Design and The Truly Terrific Travelling Troubleshooter  
Nicholas Rudiak - Who Invented the Typical Girl? Punk Music as Normative Space

10:15 a.m. - 10:45 a.m. Professional Development Networking Panels & Break

Panel 1: How to get into/choose a PhD Program   RH 2220/2224  
Chair: Julie Pasho (MA Candidate, Carleton)  
Panelists: Dr. Sheryl Hamilton, Dr. Irena Knezevic, Bethany Berard (PhD Candidate, Carleton)

Panel 2: Navigating the Academic Job Market   RH 2228  
Chair: Emily Hiltz, (PhD Candidate, Carleton)  
Panelists: Dr. Joshua Greenberg, Dr. Merlyna Lim, Dr. Chris Russill

10:45 a.m. - 12:00 pm
Panel 9: Online Representations of Everyday Health   RH 2220/2224  
Chair: Dr. Irena Knezevic  
Scott Mitchell - The “meme-ification” of science: Do sites like IFLScience contribute to pop culture misrepresentations, or a participatory visual culture of knowledge production?
Melodie Cardin - The social construction of “Advanced Maternal Age”: Understanding disability risk and women’s health communication  
Julie Pasho - Dietary Hashtag and Instagram: The Narrative Profile of Folksonomic Ordering

Panel 10: Promotion and Engagement: Realizing Community   RH 2228  
Chair: Dr. Liam Young  
Madison Williams - Realities of Non-Profit Marketing: The Campus Ministry Caught in Promotional Culture
Hailey Ren - How evangelicals engage in counter-public spheres: A case study of Inter-Varsity Christian Fellowship  
Emma Stetson - The Art of Snail Mail: Curating Art, Networks and Community Engagement
12:00 - 1:00 p.m. Lunch

1:00 - 2:30 p.m.
Chair: Dr. Rena Bivens
Joanne Farrall - Feminist Pedagogies/ On counting women
Madison Williams - Who am I first? My identity as a Christian university student
Joshua Horton - Characters Like Me: Queer Representation in Young Adult Fiction
Emma Stetson - Making Mosaics: When a dancer, an actor, a boxer, and a scholar finally meet up

Plus: “My Own Private Sex Wars” - Starring Dr. Ummni Khan, Dr. Rena Bivens, Dr. Danielle DiNovelli-Lang, and Dr. Amrita Hari

2:30 p.m. - 2:45 p.m. Afternoon Break

Panel 12: Visualizing Eco-Realities  RH 2220/2224
Chair: Dr. Chris Russill
Megan Beaulieu - Social license to farm: Just another public relations tactic?
Adam Thomlison - Seeing the oil sands: Challenging environmentalists’ approach to visual modality
Priya Kumar - Toward a New (Eco)Feminist Future: Mainstreaming Nonhuman Animals in Feminist Studies

Panel 13: Art and Identity: Past, Present and Future  RH 2228
Chair: Dr. Sarah Smith
Evgeniya Makarova - Presenting fiction at the Great German Art Exhibition: The ideological function of architectural utopia in the Third Reich
Sundus Abdul Hadi - The “Flight” Series: Art, Transformation and Imagination
Pansee Atta - “Sci-fi Skylines Against Inhabitable Barren Landscapes” - Muslim Futurity as Resistant Indigenous Temporality

4:00 p.m. - 5:00 p.m.
Closing Speaker: Dr. Sarah Smith  RH 2224/2228
Closing Remarks and CJC Student Paper Prize: Nadia Hai, CGC President 2016-2017
Panel 1: Reinterpreting Stories of Morality and Inspiration
Thursday, March 16
9:45 a.m. - 11:00 a.m.  |  RH 2220/2224

Antonella Pucci - Re-Imagining Folk Devils: Redemption Narratives of Anti-Vaxxer Mothers

In his 1972 study on moral panic, Stanley Cohen coined the term “folk devils” to define how social actors will blame certain individuals as assumed threats to simplify intricate and complex issues in society. For the purposes of this presentation, I will display how anti-vaxxers, specifically mothers are targeted and simplified as the folk devils responsible for causing community vaccine-preventable disease outbreaks despite other socio-economic factors that contribute to this growing problem. Over the years, folk devil narratives have been re-imagined from showcasing voiceless outsiders, to outspoken individuals defending their stance. However, I intend to reveal an emerging folk devil narrative of redemption whereby socially deviant individuals attempt to make amends with the public by emitting themselves from the burden of guilt and shame. Within these folk devil redemption narratives, anti-vaxxer mothers reconstruct their past selves through addressing their wrongdoings, asking for forgiveness, and promoting a better future by advocating the importance of vaccines. I intend to reveal the redemption of the folk devil narrative by examining the case study of Tara Hills, a local Ottawa mother who changed her mind and turned away from the anti-vaccination movement after her seven children became severely ill with whooping cough. Furthermore, I aim to consider what implications redemption narratives of anti-vaxxer folk devils suggest with regards to public health norms and maternal responsibility.

Leah Cameron - Disability as Inspiration

The term “inspiration porn” gained prominence after disability advocate, Stella Young, gave a TED Talk in 2012 entitled, I’m not your inspiration, thank you very much. Inspiration porn is essentially describing someone as inspirational because they have a disability. This can be seen in news stories, on posters and in advertisements for the Paralympics. Portraying people with disabilities in this way has been criticized among some disability advocates for objectifying people with disabilities for the benefit of those without disabilities. Alternatively, it is considered to inspire people to overcome their challenges, and to raise awareness of the capabilities of people with disabilities.

For a future thesis or research paper, I intend to seek answers to the following questions: How does “inspiration porn” affect people with and without physical disabilities? Does it have positive or negative effects, and on who? How prominent was “inspiration porn” in the CBC’s coverage of the 2016 Paralympics? I intend to use mixed methods which will involve conducting two focus groups. One group will consist of people with disabilities and another without disabilities. I will show each group a PSA entitled, We are the Superhumans. At a later date, I will conduct individual interviews with each participant to gather their thoughts and look for common themes. I will also conduct a content analysis of CBC’s media coverage of the 2016 Paralympics to determine the type of language and how people with disabilities are portrayed.

Cat Ashton - A Young Person’s Guide to the Apocalypse - Left Behind for Kids

The Left Behind novels, which narrate the end of the world according to the premillennial dispensationalist sect of evangelical Christianity, have sold over sixty-five million copies, and they have spawned four Hollywood films, a video game, and a forty-book children’s series. It is on this children’s series that I would like to concentrate.

The adult series has been critiqued as artistically impoverished, morally bankrupt and theologically appalling, even by the Christian believers the series who form the bulk of the series’ audience. It posits a worldview drastically different from the secular one: the world is doomed, its end is an event to be eagerly anticipated, and efforts to save or protect it are at best futile and at worst the work of evil forces. Only individuals can be saved, by converting them to a specific strain of conservative Christianity, and those who resist conversion are morally deficient, if not outright evil.

While the books in the Left Behind: The Kids series bear the names of Tim LaHaye and Jerry B. Jenkins, all but the first six books are written by Chris Fabry, who weaves the narratives of his teenaged characters into the main narrative of the adult series. The core precepts of the children’s series are the same, but Fabry works to challenge, complicate, and resist aspects of the original series (such as its callous disregard for human life and its preoccupation with telephone conversations and suburban travel logistics), and to mitigate some of the criticisms leveled against it.
Bethany Berard - Imagining the Reality of the Public Sphere: An Exercise in Definition

What makes something public? If it is not public, does that make it private? Can things or ideas be both public and private? These innocent enough questions underscore controversial contemporary inquiry in the realm of both political philosophy and historical constructions of society and political action. Things, spaces and ideas are to be under the purview of either the public or private. However, as many contemporary issues indicate, the seemingly sharp distinction between the public and private is continually blurred as the fantasy space of what Michael Warner terms the “either/or” and gives in to that of “both/and.” This paper proposes six features of the public sphere that are arguably present in its various historical iterations through to contemporary understandings of what “the public sphere” designates. Outlining such features of the public sphere, with an eye to the shifts the concept has undergone, allows for a working outline of what constitutes “the public sphere.” This theoretical exercise works to define the public sphere instead of defining it against “the private” is a move towards a stronger understanding of how “the public” is constructed, and creates a more defined approach to theorizing what the public sphere is.

Narges Valibeigi - The Duality of Online-Offline Religiosity

In 1996, Ess states that if computer mediated communication is only partially effects the revolutionary transformations of values and social structures, then religion, as the oldest expression of values and community, is going to impact and be impacted by these transformations. Later on, scholars such as Campbell, Helland, and Lovheim stated that the distinction between online and offline is fading away and these fields become integrated spheres of interaction. Based on these assumptions, this paper studies the mutual relationships between religion online and offline in order to enhance our understanding and discussion of the larger social and cultural shifts at work within networked society.

The focal point of this paper is to analyze the construction of Shiite identity online. I explain how offline rituals, authority figures, and structures are being presented and re-defined in the process of identity construction of Shiite Iranians in online social networks. I also demonstrate how online religiosity constantly solicits responses from offline religion to address that online interactions have added a new layer of practice and activism to religious life and have transformed the form and content of it. This paper explores how religious users utilize the Internet as a forum where they can amplify new religious discourses and empower their offline identity. I used qualitative case study of the pictures uploaded by Shiite Iranians on their Instagram profiles to explain how the compression of time and space enables individuals to increasingly and profoundly engage in religious contexts. This process makes religious identity, fluid, personalized, flexible and more situational.

Rainie Wang - The Democratic Potential of Social Media in Representing Social Minorities: Class Nature and Social Exclusion of Chinese Online Public Sphere

In an era of increasing information transparency and networked communication, I believe the representation of the marginalized minorities through digital media has become an increasingly significant topic all over the world. As every single person represents an intersection of different identity categories, e.g. class, gender, race, nationality, community, they are inevitably or unconsciously marginalized in some of their identities or the intersection of some of their identities, not just limiting to those recognized ‘marginalized groups’. Thus, I’m proposing to undertake a study to analyze the democratic potential of Chinese social media based on the class nature of Chinese online public sphere and social media users. My main research question is proposed as how the class nature of Chinese social media users, the inclusive or exclusive nature of Chinese online public sphere, contributes to the power and/or limitations of Chinese online public sphere in reporting human suffering issues and representing the interest of the bottom classes in China. I consider this focus to be relevant and noteworthy because it was barely covered in conventional researches relating to this field, and it attempts to fill the gap of previous researches on Chinese online public sphere, which always focus on external factors such as government censorship and mainstream media monopoly as key limiting factors, but to some extent ignored the underlying internal factor, which is the class nature of online public sphere caused by the social economic inequality in contemporary China. Moreover, in terms of its realistic significance, this research question sheds light on some essential issues and themes deeply rooted in social transformation and communication system both in China and over the world, such as the inequality of distribution, class divisions and social conflict, neo-liberal capitalism development and the process of its legitimation.
Tessa Presta - Moving Away from the Orientalist Narrative in War Video Games

In this paper, I argue that Assassins Creed deviates from the Orientalist narrative and offers a new and unique form of popular war-based narrative. It subsequently offers distinctive commentary on cultural perspective in social reality, creating new possibilities for multi-perspective narratives in war-based video games. In reference to Edward Said's popular literature Orientalism, I discuss the epistemological redundancy of Orientalist narratives in war video games, drawing focus to popular government funded and commercial war games and analyze their narrative dimensions in contrast to that of Assassins Creed's.

Yuzhi (Henry) Tian - The Roles of Smart Hospitals in Improving Public Healthcare in China: An Exploratory Case Study on “WeChat”

In this paper, I attempt to investigate the ways in which WeChat and its built-in app “Smart Hospitals” restructure China’s domestic healthcare system (distribution). Looking into the digitization of the system, I noticed that enabling patients to book doctor appointment online, and facilitating the dissemination of health related information, Smart Hospital improves the efficiency of public healthcare service in China’s urban areas. Meanwhile it also, to certain degree balances the healthcare distribution, and reduces the risk of chronic diseases. However, to use WeChat’s service, patients would have to provide a substantial amount of personal information to the server. This makes patients become the subject to bio-political control by the state, mass surveillance, and commodification.

Emma Cummings - By the People, For the People: The Unique Social Paradigm of Reddit.com

While there are many reasons that Reddit differs from most websites it primarily sets itself apart from other social and news media due to a social voting system that filters information, a distinctive outlook on users’ privacy, and a revenue stream unlike any other. The combination of these functions allows for a unique community that maintains an environment of accountability, etiquette, privacy, and free speech that is unrivalled by other social media at this point in time.

Amanda Chouinard - Identity Dissonance in Females: Success, Sexuality and the Celebrity

In a revolutionary technological advancement, social networking sites propel visual and textual representations of the self unlike ever before. Content producers have an intense pre-occupation with extreme hypersexualization of the female body as displayed through the male gaze, and young girls must continuously interpret these conditions to determine how they will construct and perform their own identities online. Specifically, the centrality of celebrity and their sexual depiction has altered our understanding of women’s bodies, intertwining sexual availability, success and admiration. This strict heteronormative gender script within a neoliberal framework is laced with contradictions, resulting in a seemingly unachievable “woman”. My research will illustrate that society’s expectations of femininity as disseminated by an ever-increasing media landscape are mutually exclusive, and as such individuals who express femininity will experience identity dissonance (feeling of inadequacy within the self), through the highly publicized case study of Kim Kardashian’s 2016 “naked selfie”.

Joanna Lansche - Pokémon Go: Co-opting Space

The world-wide phenomena of Pokémon Go intersects as a form of augmented reality, mobile media, and commercial video game, providing an interesting case for analysis. Drawing on Lefebvre’s spatial theory, this paper will argue that when users play Pokémon Go, their interactions with space and landmarks around them are co-opted through play for a commercialized purpose. Specifically, it will look at three examples of previously non-commercialized spaces and explore the simultaneous interaction of the user with the space, and the interception of this negotiation through Pokémon Go.
Holly Price - Reality TV: FOMO and The Emergence of Participatory Culture

In today’s digital society, we are constantly sharing our lives with others. Conspicuous sociality results in feeling as though one’s life is not fully lived unless it is shared with others. The public performance of private lives is seen most poignantly in reality television which predates social media, and was, in my opinion, at the forefront of modern participatory culture for the FOMO generation. By presenting the viewer with a very public presentation of the private lives of ‘everyday people’, the genre of reality TV has created a standard for privacy unseen in previous genres of television, and indeed, other forms of media. When we cannot achieve the empowerment or the aspirations set out for us by the ‘reality’ presented to us, we become filled with anxiety that our lives are less than. The fundamental fear than becomes, if these ‘everyday people’ can become famous or notorious just by existing, what are we doing wrong? Motivated by this culture of everyday life as competition, we present a specific version of ourselves to the world in order to fit in; this may not necessarily be a genuine reflection of our true selves, and may not fulfill our needs as individuals. This performativity results in a need for validation, and creates the sense of envy inflation that Reagle (2015) describes as being associated with FOMO.

Panel 4: Resisting Realities: Protest for a Better World
Thursday, March 16
1:45 p.m. - 3:15 p.m. | RH 2220/2224

Jennifer Dumoulin - “Anonymous”: Defining Injustice in the Absence of Context and Individuality

Mere moments before his death, Guy Fawkes committed his last act of rebellion. Rather than being publicly hung, he jumped from the hanging platform at Westminster and broke his neck, dying on his own terms. Today, Fawkes’ image continues to be a symbol of protest, popularized by the film and graphic novel V for Vendetta and adopted by the hackactivist group Anonymous in its online and offline activities.

Although the specific identity and quantity of its membership is unknown, Anonymous’ self-description claims that it is far-reaching and encompasses individuals from all professions and social classes, of all ages, races, and ethnicities. Unlike other social movements, Anonymous does not have a single target nor does it subscribe to a specific political ideology. It strikes wherever its membership sees injustice – a subjective concept rooted in individual lived experiences. Thus, what one Anonymous member views as unjust, another may not, increasing the likelihood for inconsistency in both messaging and targets.

Examining videos from Anonymous’ Youtube Account, this paper explores the consistency of terminology and images adopted to answer the question: What is the message? In other words, this paper asks: “What is injustice?” The number of views and comments for each video is also considered, providing a preliminary assessment of ‘reach’.


With multiple videos surfacing on social media of police officers killing unarmed black individuals, racial tensions in the USA have once again peaked. Black individuals trying to bring mainstream attention to this problem, banded together to create the Black Lives Matter movement, which is represented as #BlackLivesMatter on social media. This social movement protests the killing of unarmed individuals by police. These killings, at minimum, clearly impinge upon the basic human rights of the victims and, perhaps, are more accurately described as racially motivated murder by a publicly funded institution whose supposed purpose is to protect those it is now killing. In bringing attention to the racism endemic that was occurring at the hand of certain police forces, #BlackLivesMatter, much like Hardt and Negri’s love of difference expressed in Multitude and 15 Years After Multitude, expected white-America to see past trivial differences, rally alongside those protesting as allies and demand change and racial equity. However, on social media #BlackLivesMatter was instead met by a reactionary position, the All Lives Matter movement, known as #AllLivesMatter. #AllLivesMatter may not necessarily be the majority position of white-America; however, their voices speak the loudest and delegitimize the concerns of black-America. This paper seeks to analyze how the communicative power of #BlackLivesMatter is being affected by #AllLivesMatter rhetoric. In this paper, I will use Agnotology, a branch in contemporary epistemology, as a theoretical framework to examine the ways in which ignorance or silencing may be occurring. As well, Hardt and Negri’s concept of ‘the multitude’ is referenced in detail to explore what each position aims to accomplish with their respective rhetoric.
Ghadah Alrasheed - Unveiling Saudi Feminism(s): Memories, Bodies, and Ideologies

An upsurge of Western academic and popular discussions of the role of new media technology in changing social and political orders has accompanied the rise of the Arab uprisings. Part of this investigated revolutionary wave was the Saudi Women2Drive campaign to lift the ban on driving in Saudi Arabia. Unlike the mass demonstrations that swept the MENA region, this campaign was of a smaller scale. Examining the campaign, however, many analysts and observers have imagined new media technologies, especially Twitter, as platforms inaugurating a new form of solidarity among Saudi women and providing a (virtual) safe haven for Saudi women to express their demands. This paper is aimed to disturb this technologically utopian narrative of the Saudi women driving campaign through three important arguments: First, rather than considering the 2011 driving movement as new in Saudi Arabia, the paper calls attention to the historical roots of the movement and the legacy of the 1990s driving activism in Saudi Arabia inspired by decades of women activism in neighboring countries. Second, the paper revisits the monolithic notion of women activism in Saudi Arabia by highlighting the multiplicity of its forms and ideological orientations and making clear the dilemmas that continue to be posed by this ideological heterogeneity. Finally the paper problematizes the taken-for-granted understanding of virtual activism by highlighting the inseparability of body performativity in Saudi women activism. By historicizing the driving campaign, speaking of multiple Saudi ‘feminisms’, and heeding the conjuncture between bodies and activism, the paper aims not only to challenge reductive and technologically utopian accounts of women activism in Saudi Arabia but also of political and social movements occurring in the MENA region.

Miles Howe - Policing Protest and the Atrophy of the Imagined Reality

Or: When your matrix says volatility, volatility is what you get.

Under an Access to Information Request, the Royal Canadian Mounted Police’s National Intelligence Coordination Centre recently released a redacted version of the analytical results for ‘Project SITKA’ – part of a data-gathering effort aimed at “reducing the threat, incidence and prevalence of serious criminality associated with Aboriginal public order events.” Among a variety of other findings, dozens of Indigenous Rights Activists across Canada were classified as being ‘Volatile’ – based upon a mesh of a criminality criterion and a personality and traits profiling matrix – and have been subsequently recommended for future observation and RCMP profile building efforts. This paper examines the existing RCMP personality and traits profiling system – the analytical backbone of the RCMP’s approach to public protest events – and questions the usefulness of categorizations such as ‘volatile’ and ‘disruptive’ in understanding and subsequently peacefully deescalating episodes of public protest, particularly as it relates to Aboriginal public order events. Specifically, towards suggesting that the creation of categories of volatility may well subsequently manifest themselves as volatile situations where none would have existed without such a categorization, I present the decidedly non-violent series of actions of “Indigenous Rights Activists” in New Brunswick in 2013 – individuals who have since been classified as ‘volatile’ by the RCMP, with all of the public and private invasions, and expenditure of public funds, that this entails.
Simon Vodrey - Intimacy Imitated: Political Participation & Text-to-Donate Fundraising

Political Marketing is the notion that the flow of skills in the practice of politics moves from the business and marketing worlds to the political realm. This paper re-examines that assertion to suggest that a reverse political marketing phenomenon may now be occurring. With reverse political marketing, many of the tools in the political marketing trade are honed not in the commercial sector but in the arenas of political and civil society, such as charities, NGOs and think tanks (Issenberg, 2012; Veroni, 2014). To make this point, I will conduct a case study of text-to-donate (i.e. mobile phone text message) political fundraising in U.S. presidential elections, paying particular attention to how that action represents an act of imitated political intimacy which often promises contributors closer “intimacy with campaign operations” than in the case of more traditional forms of political donation giving and how, at least to date, that intimacy remains an illusion (Slavin, 2016).

My analysis will proceed in the following manner. First, I will investigate the development of text-to-donate fundraising, highlighting how the practice was pioneered and perfected by charities as a way to quickly gather donations. Second, I will show how text-to-donate fundraising was adopted by American political practitioners during the 2012 presidential race but came to political maturation in 2016 (Levinthal, 2012; Slavin, 2016). Finally, I will discuss how, even though the intimacy that is often promised in the practice of text-to-donate fundraising is illusory, the act of donating still remains a form of political participation.

Ansh Sanyal - Making Cricket India’s Sport: How Media & Journalism Shaped Cricket Identity In India And what we can learn from its nationalistic growth?

It is safe to say that India is a “cricket crazy” nation. In February 2014, India awarded the Bharat Ratna, its highest civilian honour, to Sachin Tendulkar, considered arguably the greatest batsman to ever play the game of Cricket. When India’s national Cricket team plays a game, an estimated 400 million watch it on television. That is a staggeringly large audience! It is hence not surprising that broadcast programming does not shy away from Cricket content. The popularity of cricket was never a short term process but one that did escalate drastically thanks to Cricket based TV content and journalism. In 1989, India had around 30 million households with a television. Today, that number has gone over to 160 million. As a result, India’s Cricket fan base has only amplified thanks to the sports accessibility. Considering the widespread appeal and following of the sport, my paper will look to understand the influence of news and sponsorship in building a nationalistic cult appeal for the sport of Cricket in India. Looking through a theoretical lens of glocalization, my goal is to portray how journalistic media content and sponsor involvement have successfully established cricket, a game originally introduced to the world by the British, India’s very own.

Ke Chen - WeChat: Mutual construction between technology and social struggles in China

Initiated as a mobile instant-message application in 2011, WeChat, the most popular mobile messaging platform in China, has rapidly grown into an all-in-one communication tool today. It not only combines the function of WhatsApp, Facebook, Uber, Amazon, Instagram, Venmo, and Tinder from the West, but also includes other functions that the Western companies do not even have an App for. More than a technology could offer; there are also increased promises of convenience, connection, and immediacy that WeChat holds for its users. Because of WeChat, people’s lifestyle, conversational habits, and purchasing methods have been changed in the current Chinese communicative space.

Situated in the socio-economical context as “Neoliberalism with Chinese Characteristics” (Zhao, 2008), I examine the design, technological architecture, and affordances of WeChat. The analysis will be contextualized against the backdrop of contemporary political economy environment in China. I take a famous WeChat event happened on November 25th, 2016 for its repost-donation circle as an entry point, and argue that, embedded in the mega-discourse of neoliberalism, the hegemonic ideology of capitalism and patriarchy has been reproduced by WeChat’s technological architecture, and has also been reinforced by the users. Thus, this dominant ideology in society has come to ignore and marginalize vulnerable groups like women as a subordinate class. This talk will offer an insight for understanding the reality of contemporary social media environment in China.
Danielle Taylor - Imagining the Political Consequences of Conflicts Between Brothers in the Fifteenth Century

Today, “bromances”, whether real or imagined, are frequently referenced in political contexts (Obama-Trudeau; Obama-Biden). This paper considers two “bromances” of the past and the ways in which authors imagined “bromances” going awry with potentially devastating political and personal consequences. Both John Lydgate and Sir Thomas Malory explore the destructive potential of fraternal conflict through the use of imagined narrative pasts. These concerns reflect the significant political role of fraternal bonds in fifteenth-century England, from 1422, when two brothers (John, Duke of Bedford, and Henry, Duke of Gloucester) were placed in charge of the kingdom, to the Wars of the Roses (1455-1485), which consisted of feuds between brothers and other kin. As such, fraternal conflicts had possible political ramifications for England as a whole. Lydgate and Malory use familiar imagined pasts to raise concerns about the potential political disruptions caused by fraternal conflicts. Lydgate’s Siege of Thebes retells the classical Greek tale of Eteocles and Polynices. In this tale, a feud between two brothers for control of Thebes leads to the eventual destruction of the city. Malory’s Le Morte Darthur examines conflict within the brotherhood of knights, and the role of Gawain and Lancelot’s feud in the downfall of the Round Table and Arthur’s realm. Lydgate uses the classical Theban world to highlight the destructive power of feuds between consanguine brothers, while Malory invokes the chivalric Arthurian world to highlight the political, realm-destroying dangers of conflict among fictive brothers. Both authors expose the destructive potential of fraternal conflict at a time when the politics of the nation were influenced by these relationships.

Stephanie Ritter - Respiring Gender Identity: The Vision Spinner 2 Vape Pen

The Vision Spinner 2 vape pen is both a source and a consequence of gender relations (Wajcman, 2009, p. 143). A vape pen is considered a second-generation electronic cigarette (“e-cigarette”) that uses a rechargeable battery to heat a liquid solution (“e-juice”), producing vapour that users subsequently inhale and exhale (“vaping”). Given the increasing popularity of vape pens in Canada and feminist appeals to think critically about the everyday objects around us (Oudshoorn et al., 2002, p. 472), this paper uncovers how vape pens, as non-neutral technical objects, reflect our gendered culture. I argue that the Vision Spinner 2 reinforces hegemonic representations of masculinity and femininity and contributes to the stabilization of gender binaries. Online commentary through the Vision Spinner 2 product descriptions, vaping-related discussion posts, and YouTube videos calcify these gender power relations. Ultimately, this process works to ‘police’ women who vape while legitimizing men as ‘real’ vapers.

In order to expose how identity emerges in the Vision Spinner 2, this paper embraces the constructionist view (Baym, 2010, p. 39). Acknowledging the non-neutrality of a technical object permits the exploration into how society and technology are tangled together in a labyrinth of influence. A combination of the genderscript approach and the domestication approach (Oudshoorn et al., 2002, 472) is necessary to critically analyze the influence of the designer, technical architecture, and users to ultimately disentangle and reveal the ‘black boxed’ processes that generate identity in the Vision Spinner 2.

Desmond O’Doherty - Citizenship in Transition: Tongzhi Identity in Hong Kong

This paper aims to illustrate the formation of tongzhi identity tracing its development from sexual deviant to sexual citizen and the effects the tongzhi movement had on the development of gay and lesbian rights, community building, and identity building in Hong Kong. Through examining three distinct waves within which the formation of tongzhi identity occurs, this research adopts a Foucauldian perspective of sexuality and an anthropological perspective of nationalism to analyze how the identity of sexual minorities in Hong Kong have been marginalized, problematized, and regulated by three areas of governance, namely, the Colonial Hong Kong government, the traditional Chinese concept of family and religion (specifically evangelical activism). The concept of ‘sexual citizenship’ is employed for the purpose of highlighting and analyzing the campaign for activity-based rights, identity-based rights, and relationship-based rights on behalf of the tongzhi movement in its quest to decriminalize homosexual activity, develop a tongzhi community, and acquire the status of citizen in Hong Kong, as well as the legal and social rights, benefits, and protection that come with it. The formation of tongzhi identity in Hong Kong has been directly influenced by the political, social, and legal battles fought by tongzhi movement in its quest for gay and lesbian rights, equality, and anti-discrimination laws and legislation.
Panel 7: Present-ing:
Performance of Transnational Narratives
Thursday, March 16
3:15 p.m. - 4:30 p.m.  |  RH 2228

Marie-Catherine Allard - From No Man's Land to the Third Space: A Narrative Journey

When alienated personal experiences and memories come into a narrative, significant elements such as issues of empathy and identity are revealed. Within this constant redefinition and refashioning of the self, creativity becomes a therapeutic tool, as it gives these individuals the opportunity to express themselves. The narrated experiences offer glimpses into the migrant journey, and within the process of definition and reconstruction of identity. This presentation demonstrates that narratives constitute third spaces that allow the immigrant artist to (re)define his identity by self-articulating his fragmented reality, and allow him to artistically promote human empathy, a productive rather than a paralyzing feeling, as means to finally reach a significant cultural progress. Guillermo Verdecchia’s Fronteras Americanas (1993) portray his protagonist’s re-assertion within the “in-between’ spaces [which according to Homi Bhabha,] provide the terrain for elaborating strategies of selfhood” (Bhabha 2). Within this narrative third space, Verdecchia revisit his past as an Argentinian-Canadian that helped him to reconsider his own prejudices and misbelieves. Beyond the personal sphere, Verdecchia included his audience in his play, in the hope that they would also actively challenge what they assume to be natural. Similarly, the play presents a reflection on the relation between the self and the other in our globalizing world. This narratives go beyond the barriers of identity by offering a fluid alternative to the apparently fix nature of identity.

Jihong Kim - South Korean Cinema in the 21st Century: Reading Park Chan-wook’s Vengeance Trilogy

South Korean film industry has become regional hub in the 21st century. Its sudden promotion by the South Korean government and the national corporate oligopolies was outcome of the 1997 International Monetary Fund’s economic reform that diagnosed free-market economy to the steadfast protectionist Asian economies of Thailand, Indonesia, and South Korea. Unemployment-rate skyrocketed and nationalistic campaigns to revert the crisis permeated South Korea’s airwaves. South Korean cinema – under the emblem of “culture industry” – became viable substitute for the heavy industrial products the national conglomerates Hyundai, Daewoo, and Samsung was exporting. In the laissez faire that has fortified oligopoly in the national film industry, nationalistic representation has revered anti-communism towards the North Korea and xenophobia against colonial Japanese; enemy bodies are mercilessly beat-up, mutilated, and demonized while lived-history of the colonialism is ghettoized and victimized with ahistoricity. The oligopoly’s support of the nationalistic narrative is market-driven decision that interferes with social justice and meddles with memories.

Park Chan-wook has been catapulted to the nation’s most celebrated movie director in the 21st century as a movie director who can compete in the world stage. Winning the prestigious Grand Prix at the Cannes Film Festival in 2004, Park serves well as icon of the neoliberal zeitgeist, contrary to his subversive film texts in Sympathy for Mr. Vengeance (2002), Old Boy (2003), and Sympathy for Lady Vengeance (2005). The films will be contextualized in the socio-historic condition of South Korea to explain how film text intervenes in imagining realities in a nation through cinema.

Lowell Gasoi - Who tells our story? Imagining Canada’s ‘Hamilton’?

Lin-Manuel Miranda’s Broadway juggernaut, Hamilton: An American Musical has been hailed as a vital, and diverse, re-imaging of the founding of America. Its raft of awards, its countless mediations and remediations and its leakage into near every aspect of popular culture have framed it as our current paragon of the mega-musical, an extreme example of national visioning through populist art. The discourse around Hamilton suggests that it performs important educational and civic work by challenging existing, dominant narratives that govern the formation of the American nation, with specific reference to marginalized communities. But how do we understand Hamilton, and the Broadway musical as a distinctly American form? Is there a Canadian analog? Why do we often imagine our national theatre in a small southern Ontario town that celebrates a long-dead, British dramatist? To parse some of these questions, my paper will survey some of the important moments in American musical theatre history and seek some kind of temporal, thematic or cultural connection in our true north, strong and free. Through the lens of Broadway studies like Bush’s Our Musicals, Ourselves and Michael Kantor’s rigorous PBS documentary, I will seek a mirror for moments such as Hair’s indictment of Vietnam and West Side Story’s excavation of the immigrant experience. What of the theatre and performance as a national storytelling for Canada? And from this, can we perhaps begin to approach a larger question about how artists are tasked with the imagining of our nationhood?
Panel 8: Playing in Alternate Realities

Rebecca Lane Waldie - The Protector vs The Psycho-Killer: An Intersectional Exploration of Masculinity and Mental Illness in *Until Dawn*

The archetypical protector and psycho-killer number among the many tropes at play in horror media. As with film, they permeate horror video games. Even though the medium allows for user agency, to varying degrees, these tropes are heavily reinforced and rarely modifiable. This is very much the case of the 2015 horror video game *Until Dawn*. The gender roles within the game are heavily delineated and in line with that divide, the role of protector falls squarely in the realm of the masculine initially. As the story unfolds, there is an inevitable shifting of the protector category along the lines of mental health. The game’s narrative eventually strips several male characters of their protector status through mental or physical trauma, leading to the conclusion that mental illness is a weakness unbecoming a masculine protector. The paper unpacks this definition of “masculinity” through a thorough intersectional analysis of game content to not only discern the definition of “mental illness” within the game but also the associations and representations made of mental illness as it relates to hegemonic masculinity. In a society where mental illness is so frequently stigmatized and toxic masculinity problematizes showing weakness as a male, it is important to consider and recognize the impact of this particular intersection in our media, especially considering the growing population of gamers consuming this content.

Dietrich Squinkifer and Jessica Rose Marcotte - Radically Soft Design and the Truly Terrific Traveling Troubleshooter

The Truly Terrific Traveling Troubleshooter is a radically soft suitcase game about emotional labour and otherness. In this game, we speculate about what would happen if emotional labour were valued as it should be — as in, the same way we value other labour.

This physical/digital hybrid roleplaying game for two people fits entirely inside of a carry-on suitcase. One player takes on the role of the Troubleshooter and the other is a customer with a trouble. The game provides prompts for the Customer to figure out the trouble they would like to address, based on a series of category choices and generative phrases. Assisted by the Troubleshooter’s toolkit, the players work together to find a solution to this problem.

In this paper, we talk about the development of this project as it relates to speculative design, otherness and instability, emotional labour, radical softness, alternate modes of play, player cooperation and intimacy, the relationship between the physical and the digital, unresolvedness and negotiation in the case of games without a clear win state, and comedy as a “disarming” tool for addressing difficult subjects as well as a coping mechanism for both those who are othered and those the bulk of emotional labour most often falls upon.

Western society remains overwhelmingly patriarchal and rampant with toxic masculinity, leaving the so-called “second shift” of emotional labour in its many, many forms for those who are socialized to do it (including women, people of other genders who are read as women, and other people who experience marginalization such as people of colour). This is damaging for all involved. Under current oppressive conditions, learning to care for one another is both a survival skill and a radical political act.

Nicholas Rudiak - Who intended the typical girl? Punk Music as Normative Space

In discourse surrounding popular music subcultures, punk music and punk communities are often seen as spaces of resistance, encouraging a greater level of visibility and participation for women, racialized minorities and members of the LGBTQ+ community. This is particularly true when this image of punk is compared to discursively “masculinized” or “feminized” types of music such as pop or “alternative” rock. However, when analyzed from a historical perspective, punk appears to, in fact, reinforce the same hegemonic norms present in other types of cultural production. While there have been some significant efforts to elevate the visibility of marginalized community members, punk ultimately remains a highly masculinized, white, heteronormative space. This essay attempts to challenge the imagined reality of punk and punk subculture as egalitarian spaces primarily through an analysis of the ways in which we normalize and memorialize community members and behaviours. More specifically, this essay will contextualize punk as a politically active technology which works to obscure the significant contributions of women (particularly women of colour) in the construction and maintenance of “the scene” throughout the first wave and hardcore movements of the 1970’s and 1980’s. Finally, this essay will also examine efforts to increase visibility for marginalized community members on both a local and an international scale.
Panel 9: Online Representations of Everyday Health

Scott Mitchell - The “meme-ification” of science: Do sites like IFLScience contribute to pop culture misrepresentations, or a participatory visual culture of knowledge production?

“Did you know green tea can cure cancer?”
“Did you know green tea can cure cancer?”
“A group of teenagers have invented a condom that changes colour when it detects STDs.”
“Alcohol can be used to treat depression.”

The above health stories were widely-circulated on blogs and news sites, such as the Facebook page and website IFLScience. Many commentators have expressed concern that science journalism is undergoing a “meme-ification,” which refers to an apparent ‘dumbing down’: online, shareable media content, the argument goes, tends to overly simplify information. When commentators draw attention to ‘meme-ification,’ they typically identify blog posts, list and picture-based web articles, and other online content as contributing to misrepresentation, decontextualization, or oversimplification. This paper explores the ‘meme-ification’ of science, examining the IFLScience Facebook page, and subreddit “Ask Science.” IFLScience distributes jokes, memes, and short news articles with a science, health or technology theme. Reddit is a content aggregator and collection of web forums; on the sub-forum (or ‘subreddit’) “Ask Science,” users ask scientific questions and receive answers from members of the community. Through a visual analysis of memes and other content from the IFLScience page, and a content analysis of “Ask Science” discussion threads, this paper examines the production, reception, and engagement with the increasingly visual (and ‘spreadable’) communication of scientific knowledge. Drawing on theories of intertextuality and considering previous forms of audience engagement in health communication, I argue that this often-decried ‘meme-ification’ in some cases contributes to a participatory visual culture of scientific knowledge production.

Melodie Cardin - The social construction of “Advanced Maternal Age”: Understanding disability risk and women’s health communication

The concept of “Advanced Maternal Age” (AMA) is widely presented as a clear, neutral scientific fact - through both “official” information channels for health communication, such as the Prenatal Screening Ontario website, and informal channels, such as pregnancy blogs. As of 35 years of age, a woman’s pregnancy is classified as “high-risk,” a designation that has real-world implications for her health care treatment and options. By delving into the work of critical disability scholars such as McRuer, Hubbard, and Puar, this paper troubles the alleged neutrality of AMA. Without disputing that the risk of stillbirth, miscarriage, and fetal disability rises with the mother’s age, this paper demonstrates the elements of social construction which influence what information is included, and what is left out, of our understanding of AMA. This definition is, in a way, an imagined reality: elements such as paternal age and genetics are not routinely included in health communication, despite evidence demonstrating their relevance. The benefits of AMA, such as greater preparedness for parenting, and higher rates of breastfeeding among older mothers, are rarely communicated to parents.

This paper finds that the age bracket of 35 for designating “high-risk” pregnancy is a somewhat arbitrary and potentially coercive delimitation. It depends on and perpetuates stigma surrounding chromosomal “disorders,” contributing to the marginalization of people with disabilities, and reproducing discourses which place the primary responsibility for parenthood on mothers and which shame mothers of children with disabilities.

Julie Pasho - Dietary Hashtags and Instagram: The Narrative Profile of Folksonomic Ordering

In the past, it was the dinner table and the culture in which one was born which informed a person's way of eating. However, the advent of traditional media outlets, such as television, has enlarged the sphere of dietary exposure. Although this was a one-way dissemination of information, it helped propagate diets such as the Alkin’s diet and Weightwatchers. But the present grants yet another shift in the dietary sphere - social media outlets are now the ways in which a person can both learn, as well as broadcast, their dietary habits.

On the surface, perhaps an Instagram caption reading “Eating this gluten free beauty for lunch #healthy #glutenfree” seems banal, however the two-way flow of dietary dialogue can have a profound effect a person's dietary modality, as well as introduce a way to perpetuate a dietary mythos which can have an impact individual dietary belief. This research uses Greimas’s (1969) elements in narration in order to explore this topic. It takes into account the discursive role of dietary hashtags (DHs), as well as other elements in the four stage model (user performance, algorithm, software), in order to understand how elements in narration offer a roadmap for user's navigating the dietary space on Instagram. These elements in the assemblage will be explored using the walkthrough method (Light et al, 2016) by simulating a user experience in Instagram hashtag queries on health and nutrition. It is a way to investigate the future in dietary myth and propagation.
Panel 10: Promotion and Engagement: Realizing Community
Friday, March 17
10:45 a.m. - 12:00 p.m. | RH 2228

Madison Williams - Realities of Non-Profit Marketing: The Campus Ministry Caught in Promotional Culture

The current reality of the contemporary media-saturated world we live in is one dominated by promotional culture, a force which has captured not only commercial brands, but non-profit ones as well. In this paper, I consider how non-profit marketing is theorized and practiced in relation to for-profit marketing, and the risks of non-profits borrowing marketing strategies from the for-profit sector. I also contribute to scholarship around promotional culture, first theorized by Andrew Wernick in 1991.

This study examines four Christian campus ministries in Canada (Power to Change – Students, Inter-Varsity Christian Fellowship, The Navigators, and Catholic Christian Outreach) and their use of promotional communication tactics on social media. It explores whether these faith-based non-profits employ principles of dialogic communication that invite audience conversation (two-way) or use broadcast-style posts to promote the organization as a brand (one-way). This builds off of research that applies Kent & Taylor’s (1998) five dialogic principles for public relations to examine online communication. Doing so reveals the reality of what non-profit branding online is like for religious or benevolent purposes. Findings suggest that non-profit organizations are caught in promotional culture in the same way as for-profit organizations. I suggest that faith-based non-profits like these should carefully consider what happens to their audience when they become a market to target that is only spoken to rather than spoken with.

This research is part of a larger thesis project that also explores the development of social media marketing, and how media and religion have been understood theoretically and historically.

Hailey Ren - How evangelicals engage with counter-public spheres: A case study of Inter-Varsity Christian Fellowship

Religions mobilize their followers to practice religious rituals through the imagined realities they create. Ideally, religions provide space for the ritual performance regardless of their followers’ marginalization. However, religious institutions selectively engage with counterpublics. By illustrating the case of the InterVarsity Christian Fellowship/USA (IVCF), a large evangelical student ministry, I attempt to demonstrate how and why the religious organizations generate different subordinate groups in varied approaches. On one hand, IVCF progressively positions itself against racial discrimination by associating and contributing to the #BlackLivesMatter Movement (BLM). In their triennial “Urbana” student missionary convention, BLM was devoted an entire evening to promote (Roys, 2016). Meanwhile, it excludes both the narratives and members of the other counter public of lesbian, gay, bisexual, trans and queer parenting (LGBTQ) by both requiring its staff to study its theological positions, and dismissing employees who self-claim as LGBTQ supporters (Shellnutt, 2016; Dias, 2016).

Why does the religious institution demonstrate contradictory positions when engaging with different counterpublics? In the paper, I will use IVCF as a case study to explore how religious institutions generate counterpublics, as well as their motivations to include or exclude some marginal groups in the imagined community they mobilize.

My research is framed in the theories of counterpublics, ritual view of communication, and habitus. Within these concepts, I argue, rather than religious values, the organization is determined by rituals and habitus, which further shape the shared belief of the imagined community.

Emma Stetson – The Art of Snail Mail: Curating Mail Art, Networks, and Community Engagement

While the rise of global communication networks may be tied to weakened civic engagement and local community participation, artistic movements have worked to resist globally oriented digital trends. This research explores connections between participation-based art initiatives and their potential to foster civic engagement and closer community ties. Building from theories of network communication systems, the research follows the emergence of the mail art network and its association with encouraging participatory networks of exchange and collaboration among artists and the wider community. More specifically, the research focuses on a local Ottawa, Ontario collaborative mail art exhibition, Love Letters to Arts Court at the Ottawa Art Gallery. Mail art has been praised as art in both visual form and written content and the design of the study worked to account for both the physical curation of the space, and the linguistic similarities of the letters themselves. The study found that while the layout of the exhibition separated artist and community works, the language of the letters worked to unify the art pieces, projecting collective aspirations for the future of the Ottawa artistic community. Re-imagining the role of art and gallery exhibitions, and moving beyond the subject of “love,” opens opportunity to further explore the creative intersections between participatory art, curated spaces, and community engagement.
Joanne Farrall - Feminist Pedagogies/ On counting women

Judith Butler says that increasingly our society discounts relationships outside of the normative frame as “less real.” These loves and losses do not count. In this piece, I juxtapose and interweave poetry and feminist theory into a auditory tapestry to explore and make sense of the ways the personal and political are interwoven in my research. I incorporate various visual elements from my research and ask, which stories are counted? What disclosures count as real? What is it like to be spoken about and spoken for? What is it like to make the mistake of speaking for others? Whose stories are counted and discounted? How do we listen and amplify voices? We are not just scholars but teachers; in our classrooms do we render some students more real than others? My research has always centered the personal story first, using visual and written testimony I find online to look at how other people, especially political actors, use these stories, and for what ends. In doing so, I am participating in the very practice I am studying. This piece of critical karaoke weaves the story of this uneasy process.

Madison Williams - Who am I first? My identity as a Christian university student.

I am a student.
And I am a Christian.
Sometimes, these two elements of my identity seem completely unrelated, compartmentalized.
Shouldn’t it be that who I am outside of the classroom affects who I am inside the classroom?
That hasn’t always been the case.
In September, 2011 I thought two separate things:
1. I am a student. When I meet someone for the first time, that’s how I’ll introduce myself: “Hi, I’m Maddie, and I’m a student in Communications at Laurier.” I’m OK with that label.
2. I am a Christian. At least, I think I am. I’m still figuring out what that means for me. Thankfully, I have grown in my confidence of what that means. Today, I think more like this:
3. Who I am as a Christian shapes every element of my life: my attitudes, my relationships, my finances, my vocational goals, and even what I research. I am not a student who happens to be a Christian. I am a Christian who, for the time being, happens to be a student.

Joshua Horton - Characters Like Me: Queer Representation in Young Adult Fiction

Young Adult author Adam Silvera recently Tweeted that Becky Albertalli’s novel Simon vs. the Homo Sapiens Agenda was the novel he needed at 16, and is happy to have at 26. Much like Adam, I too wish that I had a book like Simon when I was a teen and struggling to understand my sexuality. We know that Young Adult fiction is influential in identity development for teens, helping to provide information for teens in search of books they can relate to (Bittner, 2012). These books help to offer a framework for self-understanding for LGBTQ+ youth (Norton & Are, 2004). Furthermore, LGBTQ+ youth can find a sense of possibility in seeing themselves represented in various media, because “these representations [can validate] their emerging sense of selves, and [legitimize] their feelings” (McInroy & Craig, 2017). The validation these books can provide is essential because I believe these stories tell queer youth who struggle to understand themselves that they are not alone. It is this belief that motivates me in the research I am doing now. My presentation will focus on how these novels are able to provide inspiration, how they are much more than just stories, and how they have the power to change someone’s life. I should know—they changed mine.
Emma Stetson - Making Mosaics: When a dancer, an actor, a boxer, and a scholar finally meet up

I remember asking my best friend in first grade why her favourite sport was ballet. With a particularly sassy flick of her ponytail she replied that “ballet was an art” which made her an artist. Yet the dance I was trained in was suited more for a kitchen on the East coast. I was neither athlete nor artist.

I disliked these “in-between’s” growing up; I desperately wanted to be an expert at something, to have a single title description. I was the “good student,” but “much too quiet.” I was the mascot for “she needs to participate more,” but the centre stage actor outside of class. Today, I’m the kick boxer who puts on princess Band-Aids after the gym.

Frustratingly so, my research has reflected similar contrasts. My work:

- is the global and the local,
- is MacBeth as gendered technology,
- is love letters and postcards as an art show,
- is Andy Warhol and Frances Bacon on gallery walls,
- and high culture and low culture in a textbook.

I felt like the barn dancer among ballerinas; I studied fiddles while everyone else studied violins.

In a mix between a dramatic reading of my diary from 2003 – present and mediocre “Amateur Night” at the comedy house, (case in point - not a comedian either), my presentation will explore the stories behind these contrasts, ending, hopefully, with a collective “ahh” when I come to the realization that I had been trying to find the image in only one piece; I needed to step back and see how the contrasts fit together: a mosaic.

Critical Karaoke Bonus Piece: Inter-Departmental Skit
“My Own Private Sex Wars”
Starring Dr. Ummni Khan, Dr. Rena Bivens, Dr. Danielle DiNovelli Lang, Dr. Amrita Hari

This skit is a dramatization of a micro-battle that Ummni Khan experienced (both internally and externally) during the so-called feminist sex wars. It mostly takes place in the early 1990s, and shows how her strong identification with Feminism (with a capital “F”, as she believed there was only one kind at the time) started to disintegrate. The story pivots on two key relationships, one with Dragyn, who espoused radical feminism, and one with Daphne, who introduces her to a more sex-radical praxis.
Panel 12: Visualizing Eco-Realities

Friday, March 17
2:45 p.m. - 4:00 p.m. | RH 2220/2224

Megan Beaulieu - Social license to farm: just another public relations tactic?

This project considers how the social license approach is being applied to industrial farming practices in Canada. Social license refers to the need for corporations and governments to gain public approval for practices where there is strong public discontent. I consider several campaigns that deploy the social license approach to promote industrial farming practices. For example, the “License to Farm” documentary is supported largely by SaskCanola but is pitched as an educational video intended to inform the public of the advanced state of Canadian farming practices. I examine what information is provided to the public and how it is delivered in these campaigns. My results suggest that the examined campaigns portray industrial farming practices as beneficial and unfairly criticized. There are instances when alternative farming practices are mentioned in the campaigns (e.g., at farmfoodcare.org, agriculturemorethannever.ca, realdirtonfarming.ca, bestfoodfacts.org) but the mentions are brief and reluctant to acknowledge substantial benefits of, for instance, organic farming practices. Moreover, when examining the individuals featured on campaign materials and on the boards of organizations which support the campaigns, connections are found to corporations with vested interests in industrial farming practices (e.g., Monsanto). Campaigns, such as the License to Farm documentary, are presented as an attempt to “educate” the public on farming practices in Canada and defend this type of practice from “unfair” activism. My findings, however, indicate that the campaigns are an example of the contemporary public relations tactics couched in the term “social license” and used to appease people’s mistrust in our agri-food system.

Adam Thomlison - Seeing the oil sands: Challenging environmentalists’ approach to visual modality

Popular reliance on the visual sense, and on autopsy (seeing for oneself) as an incontrovertible source of evidence, correlates with an approach to visual mediation which relies on what semiotics calls naturalistic modality – an estimation of a representation’s reality value which is based on adherence to how the original would appear “to the naked eye,” a modality generally associated with photography. However, this reliance leaves viewers open to manipulation, as can be seen in images produced by both proponents and opponents of the oil sands project in Alberta. In this study, I conduct a visual content and discourse analysis of images from an ad campaign by the extraction company Cenovus, as well as a sample of related ones from environmentalist groups Greenpeace and Environmental Defence. A reliance on visual impact drives both the extractivist and environmentalist ads onto the same ground – the once-pristine ground of Alberta’s wilderness. I conclude in my study that environmental groups rely excessively on photography, which, rather than being direct route to truth, can show multiple, contradictory truths at once. I also explore the concept of modality, and the benefits of non-naturalistic types in making truth claims, concluding that they offer different potentials and pitfalls. This paper is well suited to this year’s CGC conference because the concept of representational modality foregrounds the fact that all reality in communication involves imagination – an act of translation in the mind of each audience member that allows the representation to be accepted as a reflection of reality.

Priya Kumar – Toward a New (Eco)Feminist Future: Mainstreaming Nonhuman Animals in Feminist Studies

My work is an exercise in pedagogical activism. It explores how introductory courses in women’s and gender/feminist studies are taught in Canada and if, and to what extent, nonhuman animal issues are considered in curricula. Feminisms and feminist discourse and scholarship, in popular imagination, are generally associated with human animals and pertinent oppressions. Issues of justice in women’s and gender/feminist studies are largely human-centered and communicated primarily through the lens of human rights. Animal rights activism has grown exponentially in recent years. This growth has been made possible by the advent and the proliferation of social media, enabling large-scale idea- and information-sharing, and increased transnational activism (including cyber activism). This growth has, to some extent, been informed by ecofeminist scholarship and discourse, which draws connections between human and nonhuman rights, and understands all forms of oppression as related. The influence of ecofeminist thought, however, has been less evident in feminist studies pedagogy in Canada. My goal is to contribute to the mainstreaming of nonhuman animal oppressions in feminist pedagogy with the express purpose of addressing all forms of discrimination and, in doing so, offer a vision for a new feminist pedagogical future. I will present my findings from a survey that assesses if and to what extent instructors of introductory courses consider scholarship on speciesism to be part of foundational content in feminist studies. I look at the rationales the instructors use to include (or exclude) such scholarship in their pedagogy and identify where communication channels can be open to better include ecofeminist thought in future curricula.
Evgeniya Makarova - Presentifying fiction at the Great German Art Exhibition: The ideological function of architectural utopia in the Third Reich

In the context of an increasingly open academic discussion of the twentieth century’s totalitarian regimes, the topic of propaganda in the National Socialist Germany has received a fair share of attention. It has been widely acknowledged that one of the most important roles of state-sponsored visual and spatial arts in the Third Reich has been the revisioning of history. However, recent scholarship fails to demonstrate how the medium of architectural representation has been mobilized by the National Socialist regime to intervene in the public’s experience of time and temporality. This study focuses on two oil paintings of the German Stadium by Otto Albert Hirth presented at the 1942 Great German Art Exhibition in Munich to demonstrate how images of build environment have been used by the National Socialist Germany to deconstruct the ontological difference between past, present and future tenses. I will argue that although detailed architectural plans and a test structure for the German Stadium have been produced by Albert Speer, Hitler’s architect in chief, this monumental neoclassical edifice was never meant to be built. Rather, as the analysis of Hirth’s paintings will reveal, the German Stadium had a mythopoetic function, that of substituting fiction for future in a moment when after an almost unbroken chain of military successes, the pivotal defeat of the German troops at the battle for Stalingrad marked the regime’s imminent demise.

Sundus Abdul Hadi - The “Flight” Series: Art, Transformation and Imagination

Human flight, in particular, exists only in the realm of the impossible, and is brought to life through youthful imagination. My photo-collage project “Flight” from 2010-2015, is a series of artistic works combining digital photo manipulation with mixed media painting and Arabic calligraphy. Juxtaposing images of flying figures with aerial photographs of major Arab cities and lands, or painted environments, the constructed images of the “Flight” series represent a subversive and imagined reality. The series is an attempt to touch on issues that relate to the abnormal circumstances surrounding violence and survival, mobility and identity.

Many of the pieces in this series are in collaboration with my sister Tamara Abdul Hadi, by creating new narratives and contexts to her photographs. The photographs of the divers are originally taken in coastal cities around the Middle East, mainly in Beirut, Gaza and Akka. The act of taking the figure out of their environment and transitioning them from diving to flying becomes a transformative experience, transporting both the figure and the viewer to an imagined space.

The re-imagining of the figures becomes a subversive tool in the context of the refugee crisis currently enveloping the Middle East, the ongoing conflicts, and the up-risings of the past decade. The underlying concept of the project is to highlight healing and empowerment in the face of struggle. Presented as a series, the works reflect a narrative geography of the Middle East and the complex issues facing the land and its people.

Pansee Atta - "Sci-fi Skylines Against Inhabitable Barren Landscapes": Muslim Futurity as Resistant Indigenous Temporality

Building on the concept of ‘Gulf Futurism’ as coined by the artist and writer Sophia al Maria, this paper seeks to more broadly conceptualize Muslim futurities using Pheng Cheah’s framework of ‘worlding’ as a temporal process. By evoking the harsh landscape of the Gulf as a futuristic terrain of indigenous possibility and the luxury mall as a liminal sphere of public life in a space uniquely affected by climate change, Al-Maria’s work asks how Muslim subjectivities can upset dominant Western temporalities.

This paper uses Al-Maria’s video art as a means of visualizing the world-destroying effects of capitalism and colonization in ‘The Muslim World’ as well as the world-building possibilities of Muslim subjectivity when it is uncoupled from these systems and projected into liberatory futures. By reframing Muslim subjectivity as a form of indigenous futurity, this paper suggests a worlding project whose temporal framework hinges on climate change and the land-based worldviews that resist its impetus.

Though radical anti-racist futurities are well-theorized (particularly through AfroFuturism), Muslim futurities remain under-theorized; a gap that becomes all the more evident when contextualized by the sheer scale of mass-media and academic discourses preoccupied by the apparent irreconcilability of Muslim subjectivities with contemporaneity and modernity. This essay bypasses this question by imaging Muslim futures that do not pass through the Western present, using instead a framework that troubles temporality to re-map the world.