International Conference

The Toronto School

THEN | NOW | NEXT

CONFERENCE BOOK

TORONTO | OCT 13–16, 2016

Isabel Bader Theatre / Victoria College / St. Michael’s College, University of Toronto
As Honorary Patron of The Toronto School: Then, Now, Next international conference, I warmly welcome you to Ontario.

Schools of thought have been with us throughout history. Whether philosophical, scientific or artistic, like-minded thinkers have joined together to create paradigms that give intellectual structure and meaning to our world.

So when mid-twentieth century greats Marshall McLuhan, Northrop Frye, Eric Havelock and Harold Innis among others, sparked a new model of communication theory, they gave rise to the Toronto School. In the thinking behind the prophetic phrases “the medium is the message” and “global village,” we see the foundation of interdisciplinary academic and cultural enterprises. As we live in an increasingly borderless but interdependent world of remarkable technological change, building on this tremendous legacy helps us to understand what it means to be human in this new millennium. As The Queen’s representative in Ontario, I wish all participants an inspiring and enlightening colloquium.

The Hon. Elizabeth Dowdeswell
Lieutenant Governor of Ontario

As Interim Director of the McLuhan Centre for Culture and Technology it is a delight to welcome you to The Toronto School: Then, Now, Next international conference.

The thinkers who pioneered investigations of communication and society here in Toronto shaped thinking on the topic in the second half of the 20th. It is our hope that this Conference will bring together an intellectual community to chart the contemporary legacy of the Toronto School and use those reflections to mould its future research directions.

The McLuhan Centre for Culture and Technology rests on the vibrant foundations which Marshall McLuhan laid down in the late 1960s and throughout the 1970s and the consistent work of many Directors over the past three decades to continue to build on this legacy. When we celebrated the McLuhan centenary in 2011 with a series of events including the McLuhan 100 Then|Now|Next Conference the Faculty of Information at the University established the Marshall McLuhan Centenary Fellowship program. This program over the past four years has brought a dozen or so Fellows to the University.

It is one of these, Dr Paolo Granata, who proposed that we should initiate a Conference to examine the legacy, contemporary place, and future directions of the Toronto School. He was the catalyst for its intellectual vision and the remarkable range of strategic collaborations needed to make this conference a reality. First, there have been a noteworthy number of faculties, schools, colleges and universities in Toronto which have joined with the McLuhan Centre to make the Conference possible (see page 2). Second, the landscape of the conference, itself is being shaped by the rich and innovative intellectual contributions which authors of papers, peer reviewers, participants in the plenary panels and attendees are bringing. The broader community has over the past year helped us to breathe new life into the McLuhan Centre and we know that they will be bringing their dynamic questioning and ideas to this Conference as well. Thank you to all these players, thank you to Dr Granata from his orchestration, and thank you to all who are joining us for this historic event.

Seamus Ross
Interim Director McLuhan Centre for Culture and Technology
Faculty of Information, University of Toronto
The Toronto School’s Path Not Taken: Harold Innis’s History of Communications Project

WILLIAM BUXTON
Concordia University

During the last dozen years of his life, Harold Innis assembled a lengthy manuscript (around 1400 pages) entitled “A History of Communications.” With a time-span running from ancient India and China (circa 1500 BCE) to twentieth century Europe and North America, it explores how the development of printing and paper was bound up with a broad range of other phenomena, including administrative structures, geo-politics, militarism, public opinion, labour relations, as well as the lives of visionary figures. However, those working within the tradition of the Toronto School have largely overlooked the manuscript, drawing instead on Innis’s much better known published work. This paper examines the work’s notable contributions to our understanding of the history of communications as well as to historiographical methodology. It will briefly indicate how Innis’s history of communications project was continuous with his earlier writings on the ecology and infrastructure of staples economies. The paper will conclude by examining the extent to which the approach deployed by Innis in this manuscript differed from that found in Empire and Communications and Bias of Communication; it contends that the framework he used was more in line with the one he had deployed in Political Economy and the Modern State.

WILLIAM J. BUXTON is Professor of Communication Studies at Concordia University in Montreal. Co-editor of Harold Innis in the New Century, Harold Innis’s History of Communications, and Harold Innis Reflects, he has also edited Harold Innis and the North and has published a number of articles on Innis and the Toronto School of Communication.

On Plato’s Forms: The Ideas and Intellectual Legacy of E.A. Havelock

TWYLA GIBSON
University of Missouri

Eric Alfred Havelock was a pioneering classical scholar whose writings on the repercussions of the technology of the phonetic alphabet helped lay the foundations for the study of orality and literacy, as well as media, communication, culture, and library and information science. His argument is that Plato’s attack on the Homeric tradition of epic poetry marked a turning point in the great transition from oral to literate modes of communication in Greek education. His ideas were inspired by prominent thinkers of the early to mid-twentieth century and influenced an emerging generation of media and literary scholars—even as they were harshly critiqued by classical philosophers. I point out that while his arguments concerning Plato’s Forms were closely scrutinized and critiqued by classical philosophers, those concerning the authorship and textuality of the dialogues were tacitly accepted, thereby shoring up boundaries that continue to justify the division of classics and philosophy into separate disciplines. Thus, Havelock’s influence has been profound and persists to this day. In pointing to connections he forged among ideas presented by his contemporaries, his influence on classical philosophy, and the impact of his intellectual legacy, I explain why Havelock’s writings remain a cornerstone for research on the transforming effects of shifts in information media and technologies.

TWYLA GIBSON is Assistant Professor of Information and Director of the Digital Humanities Commons at The Allen Institute for Media Arts and Sciences. She holds an appointment at the Faculty of Information at the University of Toronto and is a former McLuhan Fellow.

Creating a System: Frye’s Contribution to the Toronto School

BRIAN RUSSELL GRAHAM
Aalborg University

This paper examines the fact that, by the end of the “early days”, Frye, through his reading of Frazer and Spengler, had developed a vision of how literature, more particularly what Frye thought of as the central myth of literature, is characterized by doubleness, this being part of the vision representing his “dialectical thinking”. I explain how Frye, through his encounter with these two thinkers, evolved an understanding of the fact that, through metaphor, literature and mythology present a vision in which subject and object are two aspects of the same thing. But, elucidating my central point, I also chart how Frye emerged from his encounter with Frazer and Spengler with a sense of two myths, one comedic, the other tragic. I go on to explore the how Frye’s “digestion” of these thinkers would ultimately allow him to evolve a theory of the “central myth of literature” not to mention an account of how Romanticism reinvented the mythos of each of the four generic areas, while highlighting that, some time before those tasks were taken on and completed, the vision of doubleness helped him to develop a new critical understanding of the Prophetic Books of William Blake, embodied in his Fearful Symmetry.

BRIAN RUSSELL GRAHAM, Associate Professor of Literature, Media and Culture at Aalborg University. His first monograph, The Necessary Unity of Opposites, published by University of Toronto Press in 2011, is a study of Northrop Frye, particularly Frye’s dialectical thinking. Graham continues to work with literary and cultural theory, but has also begun original research on English poet William Blake. He also teaches and writes about popular culture.
How did Canada become a leader of contemporary media theory in the 1950s and 60s? This plenary will explore the contributions of media researchers affiliated with the Toronto School to the wide-ranging interdisciplinary debates and discussions that took place from the late 1940s through the 1960s, at a time when media and communication studies took root in universities internationally. How did interdisciplinary debates between faculty and graduate students, new and critical pedagogies, and experiments with new media across disciplines (literature, anthropology, linguistics, intercultural studies, town planning, visual arts, philosophy, cybernetics, psychology, political economy) contribute to shaping a media studies tradition particular to Canada? The plenary addresses Canada’s role in facilitating an international exchange between different disciplines in the arts, social sciences, humanities, as well as studies in science and technology, at the outset of contemporary media theory.
Re-Creating Marshall McLuhan’s Monday Night Seminars and Classes through Reminiscences and Stories

Chair: ROBERT LOGAN
Participants: DERRICK DE KERCKHOVE, DAVID OLSON, GEORGE GARLOCK, DONALD GILLIES, KATHY HUTCHON KAWASAKI, DAVID NOSTBAKKEN, CATHY RODRIGUES, ERIC MCLUHAN, FATHER LEO REILLY.

A panel of old hands some of whom co-authored and collaborated with McLuhan will reminisce of what it was like to work with, study with or listen to Marshall McLuhan. The role of the other members of the Toronto school including Harold Innis, Ted Carpenter, Tom Easterbrook, Jacqueline Tyrwhitt, Carl Williams, Sheila Watson, Wilfred Watson, Harley Parker, Barrington Nevitt, Eric McLuhan, and George Thompson will be examined for their influence on and their collaboration with Marshall McLuhan.

We will try to recreate with the panel the spirit of Marshall’s Monday Night Seminars, which means audience participation will be encouraged. No formal papers will be presented; panelists will describe the influence of Marshall McLuhan on their lives.
Early Life, World War I, and its Aftermath

PAUL HEYER
Wilfrid Laurier University

This paper will explore aspects of Innis's early life which has been occasionally cited but rarely examined: his autobiographical memoir written shortly before his death in 1952; and his M.A. Thesis, "The Returned Soldier" (1918). It will be argued that part of the inspiration for writing the memoir came from three early projects that differ markedly from the rest of his oeuvres in that they explore the role of the individual in history: Peter Pond: Fur Trader and Adventurer (1930); The Diary of Alexander James McPhail (1940); and The Diary of Simeon Perkins (1948). The memoir itself highlights the forces that shaped his early life—the farm raised upbringing, and most tellingly, his observations resulting from have served and been wounded in World War One. This experience led to an insightful foray into the personal and broader social situation in which they have integrate. Before the now ubiquitous term "post-traumatic-stress disorder" was coined Innis was well aware of its causes, consequences, and possible treatment options.

PAUL HEYER, Professor Emeritus of Communication Studies, Wilfrid Laurier University. His books include Communications and History, Harold Innis, The Medium and the Magician, Titanic Century, along with the co-edited text (with David Crowley), Communication in History, and with Bill Buxton and Michael Cheney, Innis's History of Communications, and Harold Innis Reflects.

Blood and Dirt Research

MICHAEL CHENEY
University of Illinois

The work of Harold Innis has been characterized as "staples thesis" scholarship, "Early Innis" and "Later Innis," and "dirt research." The last characterization is a fitting frame to approach the unpublished master's thesis of Harold Innis - "The Returned Soldier." In his master's thesis, Innis offered a systematic study of one institution - modern warfare. He focused on topics that rose to significance from the returning soldier coming home from World War I - hence blood and dirt research. Here, Innis argued "the standard by which her [Canada's] success in dealing with the problems of the returned soldier...is...the health of the people." He examined in the thesis problems that were part of the social structure and life of the returning soldier that resulted from modern warfare and their systematic effects on the soldier. In conclusion Innis noted "the problems of the returned soldier...are the problems of Canada [and] in perspective, are at hand and...are difficulties that will only be surmounted by a thorough investigation of the problems...and by application of the lessons learned."

MICHAEL CHENEY is Professor of Communication and Associate Professor of Economics at the University of Illinois. He is the coauthor of From Iowa to the White House (1989) and Packaging the Presidents (2008), and co-editor with Bill Buxton and Paul Heyer of Harold Innis's History of Communications, and Harold Innis Reflects.

A Reader’s Response

PHIL ROSE
Media Ecology Association

Mine is the third contribution to a panel presentation with Michael Cheney and Paul Heyer regarding their recent two-volume publication (with William Buxton) of some lesser-known but important work of Harold Adams Innis. While I will provide the response of a project outsider, our collective goal is to discuss the circumstances surrounding the publication of a recent two-volume project. This work features, in the first, selections from Innis’s hitherto unpublished “History of Communications” manuscript – specifically his historical grand analysis of “the paper and printing complex” and its impacts in Asia and Europe “upon politics, culture, and economics”; and in the second, Innis’s hitherto unpublished and now missing MA thesis The Returned Soldier (1918), his incomplete autobiographical memoir (which goes only up to 1922), along with some of his central correspondence, including letters he sent home from Toronto to his small rural hometown of Otterville that describe his agony and culture shock when he first set off to McMaster University, back in the days before McMaster moved its operations from Toronto to Hamilton. This presentation will probe the implications deriving from these newly accessible materials, demonstrating their variety of value and interest for scholars.

The CRTC and Northrop Frye: the Bush Garden in the Global Village
IAN CHUNN
Columbia College

Many know of Northrop Frye as a critic and scholar whose magisterial and comprehensive works profoundly influenced literary studies in the twentieth century. However, throughout his career Frye was also involved in other aspects of cultural production, often with a focus on Canadian culture. He was, for example, one of the editors of the Canadian Forum, a progressive, issues-oriented monthly magazine that also published the art, fiction and poetry of some of the leading creators of the time. But in addition, Frye also worked with the Canadian Radio and Television Commission (CRTC) in the late 1960s and early 1970s, writing reports on television programs and on documents such as Harold Innis’s History of Communications (part of which was recently published in an edition by Buxton, Cheney, and Heyer), and contributing to committee hearings in Ottawa. This aspect of a great scholar’s work as a citizen, together with lundholm Associates museum planning consultants in Toronto. His interdisciplinary Ph.D. in Communication and Culture (York University) focused on technology, visibility/embodiment, art, and communication in a project to recuperate the function of utopian imagining in the intersection of art, architecture, and culture of the city.

Playful Work with Mythic Minds in the Toronto School
RUTHANNE WROBEL
St. Paul’s College, Winnipeg
LAURA MCRAE
Havergal College, Toronto

An appeal to mythic learning is an element shared by educators in the Toronto School of Communication. Northrop Frye, Marshall McLuhan, Edmund Carpenter and others have promoted the idea that mythic understanding builds firm foundations for learning. These scholars encourage teachers to adapt narrative frameworks from myth and legend as thinking tools in varied subject areas. A well-known story offers a safe platform from which to observe and interrogate a challenging text. In his famed study of the Bible, Words with Power, Northrop Frye invited students to explore universal, contextual and metaphoric meanings of Mountain, Cave, Garden and Furnace. Learning to navigate these spaces in literature and life deepens understanding of mythology, history, literature, art and more. The present study outlines an approach to lesson-planning that is both familiar and novel, designed to spark imaginative and metaphoric thinking. This analysis unearths surprising ways in which the biblical story of Jonah illuminates recurring motifs in the terrain of Canadian literature, where oral and written messages risk being swallowed up and lost in vast tracts of wilderness.

Understanding Mediation — Art as Making Myth
HELMUT KLASSEN
Independent Scholar

The form and meaning of art as ‘anti-art’ in McLuhan’s thought is re-interpreted to recollect and reframe the problematic of art in relation to an ethically grounded relation to myth. In McLuhan’s thought, the sphere of myth is irreducibly coupled to the grounding condition of mediation, the relation of media – extensions of man – to our embodiment – the often unrecognized other of our extensions. Technological consciousness is blind to the operational fact of mediation, leaving us unaware of our alienated condition in a prison without walls. Anti-art dialectically renders unconscious effects of mediation visible to consciousness though production of disrupting perceptual ratios, an understanding of art as negation that builds upon McLuhan’s characterization of western art since the Renaissance. However, it is further argued that it is vital to recuperate the ritual function of reconciling individual consciousness with the social/natural cosmos of what McLuhan calls tribal art to forge a critical and creative relation to myth capable of redeeming its vital energies from the false dichotomy of irrationality or exclusion. Reference is made to the experimental practice of 18th century architect G. B. Piranesi, acknowledged as a critical antecedent to both constructivist and surrealist avant-gardes in the 20th century.

HELMUT KLASSEN is an independent scholar who works in architecture, planning, and design as an Associate with Lundholm Associates museum planning consultants in Toronto. His interdisciplinary Ph.D. in Communication and Culture (York University) focused on technology, visibility/embodiment, art, and communication in a project to recuperate the function of utopian imagining in the intersection of art, architecture, and culture of the city.
Saint Louis Milieu

Walter Ong noted that I. A. Richards had a knack for asking the right questions, and “[t]hus a knack is a matter of the philosophical milieu into which one is born and of one’s own special background of interests within that milieu” (Ong, “The Meaning of the New Criticism” 345). As is often the case, such observations are in reality comments on one’s own experience. During his education at Saint Louis University in the 1940s (where he earned degrees in philosophy, theology, and English), Ong was nurtured in a stimulating milieu in which a large number of academics from a variety of disciplines were exploring the role of the senses in noetic activity. Part of the milieu was constituted by the New Criticism from Cambridge and by what Ong styled “Saint Louis Thomism,” a school of Thomistic thinking influenced by neo-Thomists such as Etienne Gilson and Jacques Maritain. In this environment, Ong and his teacher Marshall McLuhan developed abiding metaphysical interests that led to their insights into media ecology. This presentation will use unpublished materials from the Ong Archives at the Saint Louis University to document the influence of Saint Louis University on the development of Ong’s key concepts.

Thomas Zlatić’s Ph.D. in American Literature is from Saint Louis University, at which he was a student of Father Ong. Zlatić has published a number of articles/book chapters and presented a number of talks on the work of Walter Ong. These include studies that focus specifically on Ong’s ideas and ones that relate Ongian ideas to literary figures such as Herman Melville and Mark Twain.

Orality and Spoken Second Language Acquisition

W. Lance Haynes
Missouri University of Science and Technology

“In the name of ‘progress,’ our official culture is striving to force the new media to do the work of the old,” observed McLuhan and Fiore in 1967. The myriad ways literacy supplanted orality attest to this, yet scholars rarely consider orality in solving problems that literate methods fail to remedy. Many universities face the need to rapidly enhance the spoken English skills of potential graduate teaching assistants—international students who read and write English well enough to gain admission, but whose ability to engage native-speaking undergraduates in the classroom is woefully inadequate. This essay discusses the application of two theoretical frameworks of orality. Merlin Donald's 2001 4-part conceptualization of mimesis (mime, imitation, skill, and gesture) and the author's own 1990 oralist canons of rhythm, narrative, and communality. Together, they address the problem of raising students' communication skills beyond a basic oral threshold (BOT) in order to afford them the pedagogical benefits of interacting with the larger university community. Three learning activities that bring international graduate students together with undergraduate public speaking students are described, one stressing rhythm, one narrative, one the sharing of communality, and each applying the stages of mime, imitation, skill, and gesture.

W. Lance Haynes is Professor of Speech and Media Studies at Missouri University of Science and Technology. He is the author of several articles dealing with the epistemic effects of media shifts and with the pedagogical uses of orality.

Walter Ong’s Last Book: Language as Hermeneutic

Sara Van Den Berg
Saint Louis University

After Walter Ong’s death, four drafts of a completed book manuscript were found among his papers. He had written the book as an overview of his work, but we found the manuscript had an argument of its own as well. Language as Hermeneutic (his title) compares digitization and language as systems of expression. The former, dominant in electronic media, can be traced back to the dichotomous organizational schemata of Peter Ramus. Digitization is a closed system, Ong contends, that presumes to be a complete mapping of ideas. Language, on the other hand, is an open system, mode of interpretation (hermeneutic) that not only remains incomplete but invites more and more possible meanings. In this paper, I will describe the edition of that Thomas M. Zlatić and I have prepared for publication.

Sara Van Den Berg received her B.A. summa cum laude from the University of Minnesota, and her M.A., M.Phil., and Ph.D. from Yale University. She chaired the SLU English Department from 2000 to 2012, after teaching at Fordham, Fairfield, Occidental College, The Ohio State University, and the University of Washington-Seattle.

From The Gutenberg Galaxy to the Twitterverse, or the Unmaking of Typographic Man

Timothy Buell
Independent Scholar

While McLuhan is most popularly associated with the “Toronto School,” the works of Eric Havelock, Harold Innis and Walter Ong were vital not only to the theoretical underpinnings of the Toronto School generally, but to McLuhan’s thought in particular. This paper discusses: 1) How Havelock, Innis, McLuhan and Ong would have individually responded to the effects of social media on discourse; and, 2) How their collective viewpoints – aka the “Toronto School” – can be contemporarily applied. As Ong demonstrated, the curricular reforms of Ramus – or, as described by McLuhan, “that furious pedagogue,” – resulted in a transformation of rhetorical discourse from an oral to a visual process where – in Ong’s words – “the orator is perhaps not extinct, but he is now permanently eclipsed.” Before we are seduced by the contemporary societal myth that social media enhances our democratic participation, empowering us all with the unfettered ability to blog, tweet, Facebook-post, and self-publish, bypassing the strictures of publishers and other censorious academics, we should pay heed to the combined voices of Havelock, Innis, McLuhan and Ong calling out, “not so fast!” For example, the web designer’s mantra is “mobile first responsive design.”

Timothy Buell is from Toronto, Canada. His two Ph.D.’s are in Leadership and Adult Higher Education (OISE), and in Music Theory and Composition (Pitt). He has held a multidisciplinary range of graduate and undergraduate professorial appointments in communications, cultural studies, technical writing, arts journalism, public speaking, rhetoric, educational psychology, social power theory, environmental design, continuing education, and in music theory and composition.
Religion Unbound
Chair MARK McGOWAN

Bunker Prayer: McLuhan, Virilio, and a Future for Catholicism
DEAN DETTLOFF
Institute for Christian Studies, Toronto

A common refrain of media theory is the examination of how telecommunications technologies have given rise to a “shrinking” effect, whereby space and time are contracted as the world becomes more intensely connected. Marshall McLuhan observed this effect early on with his infamous and often misconstrued conception of the “global village,” a situation in which, far from bringing all people under the auspices of a thoroughly homogenized world order, discontinuities and diversities are forced into contact and friction. Moreover, the contraction of space and time happens at an accelerating speed, leading to a kind of cultural vertigo. The analysis of speed and the contraction of space and time is also taken up by French urbanist Paul Virilio, who advances a theory of the possibility of an integral accident, occurring at all places at the same time. Examining the writings of McLuhan and Virilio, and a church building designed by Virilio, this presentation explores the relationship between Catholicism and the thoroughly connected world it inhabits, considering how media captivates Catholicism and how Catholicism might provide a space of peace in a society defined by breakneck speed.

DEAN DETTLOFF is a PhD candidate in philosophy at the Institute for Christian Studies, Toronto, where his research focuses on the intersections of media theory, religion, and politics. His MA, also in philosophy, explored the thought of German philosopher Peter Sloterdijk, considering the possibilities for religion in a cynical age.

Incarnation and Digitization: Marshall McLuhan and the Digital Humanities
ANDREW STOUT
University of Missouri

This paper offers an interpretation of Marshall McLuhan’s work in media studies in the context of his religious beliefs. It points to significant connections between the core ideas of this major figure of the Toronto School and the contemporary field of Digital Humanities (DH). It does so by examining McLuhan’s religious beliefs and the theological infrastructure of his work, focusing on the central place that McLuhan gave to the doctrine of the Incarnation. This “incarnational principle” shapes his view of the plasticity of human consciousness and its relationship to technology. I argue that it also underwrites his critique of the “discarnate” or “disembodied” nature of electronic technology. This ambivalence about the effects of technology reveals tensions in McLuhan’s thought. It causes him to claim that electronic media are extensions of embodied consciousness while at the same time claiming that they “discarnates” or disembodies human experience. To resolve this tension, I look to contemporary digital humanists N. Catherine Hayles and Pierre Lévy. Ultimately, Hayles’s understanding of the “material” nature of digital technology, as well as the physical substrate of “virtuality” as expressed by Lévy, articulate views of technology that are more consistent with McLuhan’s “incarnational principle.”

ANDREW STOUT is a graduate student in the Library and Information Science program at the University of Missouri’s iSchool. He has degrees in philosophy and theology from Lindenwood University and Covenant Theological Seminary. His previous research has focused on literature, theology, and ecclesiology.

Harold Innis goes East: on the afterlife of an Empire that became its own medium
CEZARY GALEWICZ
Jagiellonian University in Krakow

Empires, as Harold Innis saw them, can be explored as major institutions of civilizations, tending to evolve gradually in response to inner processes that inevitably lead them towards final exhaustion. In selecting his historical illustrations, Innis chose not to include directly either the British Empire itself or any of the imperial past of its once powerful dominions. This paper follows the logic of Innis’ major ideas with reference to the conceptual history of the British Empire and it’s dominions in 19th century India. It attempts to highlight mutual relationship of the two different concepts of empire in a major work by Friedrich Max Müller. Along the lines of his double engagement with the British Empire on the rise and to the afterlife of the East Indian Empire of Vijayanagara. In 1849, a century before Empires and Communication, the first volume of Müller’s The Hymns of the Rigveda with the Commentary of Sāyaṇa appeared in Oxford thanks to the Honorable East India Company which patronized its imperial size and impact. The paper attempts to explore the concept of imperial commentary as an effective medium through historical change.

CEZARY GALEWICZ, assistant professor, Center for Comparative Studies of Civilisations, Jagiellonian University. Cultural history of South Asia, historical anthropology of knowledge systems and learned communities, intellectual practices, history of book and reading, ancient scripural traditions in relationship with centers of power, their transformations and persistence, memory, writing and print cultures.

The Inner Word: McLuhan meets Gadamer
ANDREW FUYARCHUK
Hanson College

The many interpretations of the inner word in Gadamer’s hermeneutics overlook the fact that for him language is both written and spoken and that the cognitive norms recommended by these two mediums for communication are in a dialectical tension with one another. After using Understanding Media by McLuhan to explain the significance of these mediums for interpreting the inner word as an intermediary realm of rhythm and resonance between speaker’s voices, the paper develops the findings of media ecologists in the evolution of the mind and language in order to explain how the inner word thus understood brings life in the sense of a self-unfolding structure to language. Central to this argument is a turn of the inner ear or auditory disposition which in contrast to sensory memory that is subjective and based on sight, recollects the musical origins of language in the present and thereby renders the movements of a dialogue comparable to song.

ANDREW FUYARCHUK is an instructor at Hanson College in Brampton. His research focuses on developing relations between Heidegger, Gadamer, the Greeks and contemporary cognitive science and theories about the evolution of language. McLuhan, Ong and “The Toronto School” in general have been crucial to Andrew’s interpretation of the role of hearing, seeing and music in Gadamer’s thought.
McLuhan, Media, and the Metropolis
GERALD ERION
Medaille College

McLuhan’s framing thus leads him well beyond the common communication tools that we typically associate with the term “media.” For sure, Understanding Media includes important, well known, and widely celebrated discussions of speech, writing, photography, radio, television, and so on. But his analysis covers much more than this, including a deep and powerful exploration of the urban environment. Here the Toronto School studies the school of Toronto; the city becomes, perhaps, the teacher, the classroom, and the subject. By articulating and exploring these and other themes, we can describe important applications of Toronto School concepts while we develop important theoretical underpinnings for New Urbanism. This presentation will argue, then, that the work of McLuhan offers important lessons for students and citizens of the contemporary city. In particular, McLuhan’s ideas about scale and transportation are vital but underappreciated applications of his wide-ranging theory of media. We shall also find that these lessons reflect key foundations of the New Urbanist movement. This influential association of architects and planners plays a lead role in the building and rebuilding of cities around the world, and its connections to McLuhan are potential grounds for important work, Now and Next.

GERALD J. ERION teaches philosophy at Medaille College in Buffalo, New York. His scholarly interests include ethics, philosophy of mind, and critical thinking; he and his students are also developing a new, experimental course on cities.

McLuhan’s City Theory: Pattern and Balance in the Urban Sensorium
JAQUELINE MCLEOD ROGERS
University of Winnipeg

Although McLuhan was involved and familiar with designers and architects keen on designing a world city and imposing their own sense of networked patterns—with traditional planning practices—his deeper interest was in understanding what so many urban theorists now refer to as the “mutually constitutive” nature of the city and the human body. In my presentation, I will examine how he shares and extends the views of his contemporaries, Kevin Lynch and Jane Jacobs, with whose work he was familiar. I will also note how he remains committed to some of Jaqueline Tyrwhitt’s approaches to city planning and design. In examining his connection to these influential figures who contributed to visual culture and urban design in the 1960’s, I am interested not only in the ambient culture of the time, but also in how this approach and practice continues to inform current urban spatial thinking.

JAQUELINE MCLEOD ROGERS is professor and Chair of the Department of Rhetoric, Writing and Communications at the University of Winnipeg. She recently co-edited a collection of new articles, which has just been published this May-June as Finding Marshall McLuhan: The Mind, The Man The Message (U Regina Press, 2015).

The City is a Cool Medium: Urban Studies and the Toronto School
CURRY CHANDLER
University of Pittsburgh

The facilitation of communication has historically been considered a central function of urban centers. The process of planetary urbanization has coincided with the global networking of information and communication technology, leading to a global village wherein denizens are increasingly interacting in physical and virtual spaces. This paper argues for an approach to urban studies that foregrounds the communicative function of urban environments and conceptualizes the city as a medium of communication. This approach extends key concepts of communication media articulated by scholars associated with the Toronto School, particularly as these theories have been developed through the literature on media ecology and medium theory. Additionally, this paper shows how principles from the Toronto School approach to communication have explicitly and implicitly informed a transdisciplinary body of scholarship on urban life. The technologies being implemented in the infrastructure of smart urbanization introduce new means of connection come also new methods of protection and control. The encounter with difference is a defining characteristic of the urban experience, and a media studies approach to urban studies is uniquely situated to facilitate interventions to cultivate meaningful communication amidst increasingly stultifying public environments.

CURRY CHANDLER is a graduate student in Communication at the University of Pittsburgh. His current research includes the labor experiences of ride-share drivers and the development rhetoric of smart city projects. He has written on internet regulation, media effects, and the media theory of Marshall McLuhan.

McLuhan and work in the global art form
MARC BELANGER
RadioLabour

Marshall McLuhan’s works can be used to address unemployment and inequality because digital technologies are allowing humankind to create a global art form. People working within this art form will act as artists who need democratic workplaces, artistic training, and life-long learning. Understanding how to work within the art form will help us move to more equitable, sustainable, economies. The goal is to replace nature, with an art form perfectly accommodated to the totality of human needs and aspirations. To move towards this goal McLuhan provided us insights into the art form’s major trajectories plus a kit of tools we can use to design it. The trajectories include: visual space thinking being over-ridden by acoustic space thinking, reversal of the consumer-producer division, the user as content, and more. The tools include: the acoustic-space field approach, pattern recognition, figure / ground analysis, and minding the intervals between two technologies. As the art form is constructed humankind’s final frontier may not be the physical universe but the realm of awareness the mind has of itself and of the world. It may be that human consciousness will program the global art form to allow us to live and work as artistic learners.

MARC BÉLANGER designs technologies for unions. He was the head of the computer department of Canada’s largest union and a teacher at the UN’s labour college. He is currently the news producer at RadioLabour - the international labour movement’s radio service. He holds a PhD from Simon Fraser University.
The Ambiguity of Disruption in the Television Industry

NATALIE KLYM
Massachusetts Institute of Technology

(Or, Clay Christensen and Marshall McLuhan Have Tea).

The multichannel video programming distributors (MVPDs) have been facing the threat of disruption by online video distributors (OVDs) for the past decade. While circumstances are similar in Canada, the online video industry in the U.S. is more mature. The battle is being fought on many fronts including the content itself, cross-platform access, interactive services, delivery, and pricing. In this paper, we focus on content as a key strategic variable, both independently and in relation to the other variables insofar as they affect content choices. While all OVDs are considered “entrants,” we distinguish between two categories: 1) those that compete on quality by offering comparable content choices (e.g., Netflix, Amazon, Hulu) and 2) those that compete on innovation by offering new content forms and formats (e.g., YouTube, Facebook, Snapchat, Twitter, Periscope). While the growth of OVDs offering high-quality content has challenged the incumbents’ assumption that exclusive access to such content is sustainable, the rise of innovative content services has neglected this insightful tool. After providing an overview of the literature, this paper follows philosopher Harman (2013) in “taking McLuhan seriously” by applying the tetrad to the concept of the screen. Specifically, we fall back on the McLuhan’s original tetrads of television, film, computer, and visual space to explore the relevant philosophic concepts of screens. The historic evolution of material screens (Manovich, 1995) reveals phenomenological processes of screenness (Intona & Ilharco, 2011). Screenness describes an environment of mediation irreducible to any material screen.

NICHOLAS GRODSKY is a doctoral candidate in Communication, Culture, and Media at Drexel University. His dissertation work explores the phenomenon known as sleep paralysis in film, television, and online.

JULIA HILDEBRAND is a doctoral candidate in Communication, Culture, and Media at Drexel University’s College of Arts and Sciences. With a background in comparative media studies, her current research interests include mediated mobilities, media theory, and visual culture.

ERNEST HAKANEN is Professor of Communication and Graduate Faculty in Communication, Culture, and Media at Drexel University. His research interests include media studies, effects, and systems theory. He is a former Annenberg fellow and author of Branding the Teleself (Lexington Books).

Screening the Tetrad — A Tetrad of Screens

This paper illuminates the relevance of the McLuhans’ (1988) tetrad model of human-made artifacts. They argue that the hidden and unconscious dimensions of human technologies can be critically explored with a set of four questions derived from McLuhan’s (1964) original probes: What does a medium enhance, retrieve, reverse into, and obsolete? With a few exceptions, both independently and in relation to the other variables insofar as they affect content choices. While all OVDs are considered “entrants,” we distinguish between two categories: 1) those that compete on quality by offering comparable content choices (e.g., Netflix, Amazon, Hulu) and 2) those that compete on innovation by offering new content forms and formats (e.g., YouTube, Facebook, Snapchat, Twitter, Periscope). While the growth of OVDs offering high-quality content has challenged the incumbents’ assumption that exclusive access to such content is sustainable, the rise of innovative content services has neglected this insightful tool. After providing an overview of the literature, this paper follows philosopher Harman (2013) in “taking McLuhan seriously” by applying the tetrad to the concept of the screen. Specifically, we fall back on the McLuhan’s original tetrads of television, film, computer, and visual space to explore the relevant philosophic concepts of screens. The historic evolution of material screens (Manovich, 1995) reveals phenomenological processes of screenness (Intona & Ilharco, 2011). Screenness describes an environment of mediation irreducible to any material screen.

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Extensions and Constructions — McLuhan and Camera Surveillance

JEFF HEYDON
Wilfrid Laurier University

How does the witnessing of something change or become problematic when the awareness of it is delivered by a distant camera? CCTV is increasingly used as a tool in the process of policing and maintaining order in urban environments. A power structure demands that an image be transmitted regarding the status of a specific space and that the status of that space be updated constantly. Marshall McLuhan saw the effect of electronic media as the extension of the body – the modification of the reach or the agency of the physical form through the properties of media. In light of this, the case of CCTV is principally about the linking of a real world event with an observer who is beyond the reach of that event. In that moment, the image produced is both the expansion of a particular determination of agency and a consequent dissociation with an immediate physical reality on the part of the recipient. How does the use of CCTV modify or problematize the way security systems operate and what does McLuhan’s theory of the extension of the body through electronic media tell us about the future of video surveillance?

JEFF HEYDON is adjunct professor of media studies at the Communication Department, Wilfrid Laurier University and the Department of Arts, Culture and Media and the Institute of Communication, Culture and Information Technology at the University of Toronto. His primary research areas are surveillance, policing and media theory.

Marshall McLuhan and Donald Trump: The Revenge of Cool

PAUL LEVINSON
Fordham University

It may seem strange to characterize Donald Trump, and his angry, aggressive rhetoric as “cool” in the McLuhanesque sense, but most of his statements, especially those on Twitter where he frequently posts, contain almost no content. You can’t say much anyway in just 140 characters, but Trump says whatever comes into his mind, claiming one day that he’s “softening” his position on immigration, the next day that he’s really “hardening” his position, and the day after that he’s softening. Like all cool presentations, this allows his supporters to see whatever they want to see in his tweets and other statements. McLuhan might have said that Trump as a politician is all medium and no content. The dark side of this is that, just as the cool medium of television flipped into maximum participatory violence in the 1960s, so Trump and his ice storms of cool have already begun flipping into violence at his rallies.

PAUL LEVINSON is Professor of Communication & Media Studies at Fordham University in NYC. His science fiction novels include The Silk Code (winner of Locus Award for Best First Science Fiction Novel of 1999), Borrowed Tides, The Consciousness Plague, The Pixel Eye, The Plot To Save Socrates, Unburning Alexandria, and Chronica. His nonfiction books, including The Soft Edge, Digital McLuhan, RealSpace, Cellphone, and New New Media have been translated into 14 languages.
Language matters and the hidden dimension of globalization

MICHÆL OUSTINOFF
University of Nice Sophia Antipolis

In 2001 The Economist considered as self-evident that English was the “language of globalization”. I will argue that such a widely held view does not hold water. In order to understand today’s world, the all-English model is grossly out of date as the British Academy contended as early as 2009 in Languages Matters. In a multipolar world, where globalisation is accompanied by the unprecedented development of information and communication technologies, using only the lingua franca is to be under-informed with English now accounting for only 30% of the Internet. Toronto as one of the most multicultural cities in the world and the Toronto school are ideally placed to tackle the sea change brought about by the rebabelization of the global village. The paramount impact of modern technologies on oral and written communication, the lingua franca is to be under-informed with English now accounting for only 30% of the Internet. Toronto as one of the most multicultural cities in the world and the Toronto school are ideally placed to tackle the sea change brought about by the rebabelization of the global village.

From the Stone Age to the Space Age and Back

ROBERT SCOTT
Ryerson University

Why the modern world needs to listen to indigenous peoples.

This paper presents arguments for the inclusion of the voices of the world’s poor and indigenous peoples in all future decisions affecting the quality of human life on earth, and an end to our technocracy’s unbridled consumption of its resources. In his encyclical, On Care for Our Common Home: Laudato Si, (2013) Pope Francis I, a scientist himself, recognizes, as indigenous peoples have for eons, our survival depends on the natural environment; he exhorts us to seek collaborative approaches to technological development which benefit everyone across all religious divides. Four articles in Science (10 June 2016) explain how local indigenous knowledge, rather than modern linear science or top-down conservation policies, can enhance the building of collective global frameworks (e.g., The Paris Agreement), encourage global responsibility and solve increasingly complex environmental problems. Before the current environmental crisis, Marshall McLuhan and Edmund Carpenter of the Toronto School of Communication explored the impact of modern technologies on oral societies and the ensuing loss of respect for the environment in literate culture. Their insights into and acknowledgement of indigenous values support the present arguments for inclusivity. Perhaps before we populate new worlds among the stars, we should get things right on our own.

ROBERT B. SCOTT was former Acting Chair, and later Program Director of Media Studies in the School of Image Arts, Ryerson University, until his retirement in 1998 as Professor Emeritus. He studied under Marshall McLuhan and has presented papers at international conferences on theatre and media, media education and Marshall McLuhan.

A note on Marshall McLuhan’s creative endeavors

ALUIZIO R. TRINTA
Universidade Federal de Minas Gerais

This is a prospective notice on Marshall McLuhan, shrewd Canadian media, culture and technology theorist as regards his skillful probing technique and a general view on the possible methodological interrelation between Understanding Media and Laws of Media. The former is about distinct temperatures of information and their impact on the understanding of the messages mass media effectively provide; the latter is concerned with gestalt concepts such as ‘figure’ and ‘ground’ as they alternate in a regular pattern that keeps them being repeated. As it is, abduction seems to be motivated by the feeling that a daring hypothesis is in need whenever one wants to explore and probe rather unexpected facts. Moreover, abduction may serve as a suitable philosophical basis for revealing insights into the nature of representational media as well as into social and cultural phenomena. Gestalt psychology concerns itself with the phenomenon of ‘figure’ as contrasted with ‘ground’ in perception of shades, besides holistic or multisensory perception of an environment as whole. The programmatic use of metaphorical images and paradoxical statements are made in order to provide original, innovative and illuminating theory criticism in media studies.

ALUIZIO R. TRINTA is an Associate Professor of theory of communication at the Federal University of Juiz de Fora (State of Minas Gerais, Brazil). He teaches media and digital literacy in the Faculty of Communication (Graduate Studies). His principal research interests are semiotics and aesthetics as applied to representational media.

Filing The Bottom: Challenges in Culture Adoption and Adaptation

HENRY GOMEZ
King Cosmos Enterprises

Filing “The Bottom”: Challenges in Culture Adoption and Adaptation (Acculturation) Henry Gomez - Educator, Actor, Composer and Recording Artiste
Abstract This paper, influenced by research done by visual anthropologist and long standing McLuhan friend and colleague, Edmund Snow Carpenter, focuses on Caribana, one of Toronto’s iconic festivals, and a significant site of artistic and cultural expression. While extensive studies have been done about the economic impact of the festival, little has been done about the socio cultural aspects and their conflicts. Through photographs, recorded music, artefacts, video clips and personal narratives I will examine one aspect of the Caribana Festival - from its introduction to Toronto, through various stages of its development to the present - to argue that the “parade” can be seen as “acoustic space”. Much like Carpenter’s art trader in Eskimo Realities, Toronto has been “filing” it to make it fit a pre-existing paradigm and “stand up” to be viewed in the same way as the familiar Santa Claus or Saint Patrick’s Day Parade. The Caribana Parade has become a site that attracts almost one million people annually. This paper provides insight into conflicts that have developed, and makes suggestions to assist with their resolution.

HENRY GOMEZ is an educator, actor, composer and award-winning recording artiste who has a passion for the media, cultural studies and lifelong learning. He holds a Masters degree in Theatre (York University) and seeks to pursue a post graduate degree in Media and cultural studies.

@RealHenryGomez
Semiotics as an Ancillary Discipline in the Toronto School of Communication

STEPHEN HAROLD RIGGINS
Memorial University

There are brief references in the biographical literature on Marshall McLuhan to the way his colleagues at the University of Toronto reacted to his ideas. McLuhan felt intellectually isolated at Toronto, although he did find a small number of very supportive colleagues and students. Northrop Frye’s reaction to McLuhan is summarized in detail in the biographical literature, but the implication is that the opposition to McLuhan from the lesser-known Toronto professors tended to be a result of jealousy and narrow-mindedness. Actually, the University of Toronto harboured an exceptional number of professors who were professionally interested in communication. This presentation tries to clarify some aspects of the local institutional climate which McLuhan confronted and documents an alternative institution which was founded to study communication. The presentation concentrates on the career of Paul Bouissac, whose career had some similarities with that of McLuhan, and on the University of Toronto Semiotic Circle. Bouissac was the key organizer of the Semiotic Circle. Founded in 1973 as an interdisciplinary association, the circle was most active in the 1980s and 90s and resulted in numerous publications, conferences.

STEPHEN HAROLD RIGGINS is an Honorary Research Professor in the Department of Sociology at Memorial University of Newfoundland. He is the author of The Pleasures of Time as well as editor of Beyond Goffman, The Socialness of Things, The Language and Politics of Exclusion, and Ethnic Minority Media. For the past decade his research has been about the history of higher education in Canada.

Scientificizing McLuhan

SÉRGIO BASBAUM
Pontificia Universidade Católica de São Paulo

About the predicated of man-machine coupling and the triple isomorphism hypothesis. In Laws of Media, his last work, Marshall McLuhan has made a last attempt to assign a scientific status to his ideas about media and culture, presenting his now famous tetrad and offering several examples of its application on media and other cultural phenomena. If we consider McLuhanism from the point-of-view of the perceptual bias determined by a specific media ecology circumstance, then one cannot avoid considering the enormous amount of research on consciousness and the brain in the last decades, inquiring about media impact on brain connections. Taking as a reference works from Marshall McLuhan, Maurice Merleau-Ponty, Humberto Maturana, Evan Thompson and Alva Noe, this work departs from the idea that media creates a kind of experience which related to the epistemic context from which it emerges, to approach the forms and predicated of human-machine coupling, specially in a digital culture, examining the hypothesis of a triple isomorphism between machine-neural processes experience.

SÉRGIO R. BASBAUM is a teacher, researcher and artist. With backgrounds in music and cinema, he obtained his PhD in Communication and Semiotics, and has done post-doc studies in Philosophy. Currently teaches at the post-graduate studies program on Technologies of Intelligence and Digital Design, at the Pontifícia Universidade Católica de São Paulo (PUC-SP).

Robert Smithson and the Cinematic Spaces of Wyndham Lewis and Marshall McLuhan

ADAM LAUDER
University of Toronto

This paper reconsiders of the relationship between the multidisciplinary practice of the American artist Robert Smithson and the media analyses of Marshall McLuhan and his mentor, the Canadian-born precursor of the Toronto School, Wyndham Lewis. Smithson’s unrealized proposal for an “earth map” to be situated on Miami Islet and calling for 100 tonnes of shattered industrial glass to be deposited on the rocky outcropping in the Strait of Georgia materializes links between the artist’s iconic Spiral Jetty and the Toronto School. Like Spiral Jetty, the Miami Islet proposal rehearses filmic allusions redolent of both McLuhan’s discourse on the simulacral “real world” screened by cinema and Lewis’s critical gloss on Bergson’s foundational commentary on the filmic apparatus in Creative Evolution. Where previous Smithson scholars have read Spiral Jetty through a Deleuzian lens, Lewis’s inversion of Bergson’s critique of the “cinematographical method” of discontinuous perception enforced by a pragmatic intellect suggests a more likely paradigm for the concrete comedy staged by Smithson’s earthwork. In its paradoxical stasis and ponderous materiality, Spiral Jetty’s cinematic discontents strongly recall Lewis’s contrarian practice of “non-moral satire,” his antihumanist reworking of Bergson’s theorization of the comic.

ADAM LAUDER recently completed all of the requirements of a PhD in the Graduate Department of Art at the University of Toronto (with convocation scheduled for November 2016). His current research focuses on Canadian artists’ representations of “information.” He has contributed articles to scholarly journals including Amôndor, Canadian Journal of Communication, Imaginations.

From Theatre Studies to Performance Studies

FABRIZIO DERIU
University of Teramo

How the “Toronto School” influenced a big paradigm shift in contemporary humanities. In the last decades of the twentieth century, Theatre Studies underwent a major paradigm shift under the drive of the powerful concept of performance. Alongside traditional approaches centered on Western notions such as theatre and drama, the interdisciplinary and multicultural field of Performance Studies emerged. Aim of the paper is to elucidate some paths along which the “Toronto School” influenced this shift and to suggest how these two intellectual traditions can productively meet and cooperate in the theoretical framework of the post-disciplinary Humanities of the twenty-first century. A key fact, whereby these approaches can be put in relationship, is that both were triggered by the awareness of belonging to a period of rapid metamorphosis in the human sensory apparatus from the age of literacy toward a new set of communication skills and tools supported by electricity. The main difference is that many extensions of the “Toronto School” have investigated especially the world of electric and electronic media; while Performance Studies have addressed especially live embodied practices and behaviors (either artistic or not). However, in a comprehensive “media ecology” approach, this gap is anything but unbridgeable, the linking ground being orality as a cognitive capacity.

FABRIZIO DERIU is Assistant Professor in Theatre and Performance Studies, University of Teramo, Italy; and faculty member of PhD Program in “Music and Performance Studies”, “Sapienza” University of Rome, Italy. Main fields of interest: Performance Studies and History of Actors and Acting in contemporary theatre, film and audiovisual media.
OPENING KEYNOTE

What does the Toronto School mean today? How about tomorrow?

JOHN RALSTON SAUL

This conference is an impressive statement of the breadth and impact of the Toronto School. I hope the work done here will solidify, in people's minds and actions, both the roots and the implications of the whole movement.

The biggest risk is that academic structures of specialization may force a perfectly natural concentration on the many details and offshoots of this School. This is necessary, but it is not enough. Such a splintering of knowledge may lead us away from what the Toronto School actually looks like as a movement – as a philosophical approach to how we communicate with each other, how we remember. We all know this. Of course we must know more about each detailed aspect of the School's theory. But we must also take the big risks. Why does this school of thought exist? Why does it matter? Where can it lead us? How can it protect us from the passivity built into micro-thinking – the possible loss of our sense of direction. The greatest danger in all intellectual work is the loss of a sense that we can use knowledge to help society influence and shape its actions and directions. This is an ethical obligation.

Let me point out one important aspect of this. I am increasingly struck by the central role of Indigenous theories and methods in shaping the ideas of several members of the Toronto School. And for the others, their focus on oral culture and mythology carry the whole philosophy of the Toronto School onto shared ground with Indigenous philosophy.

Once put together, these factors tell us something important about the most profound implications of the Toronto School.

JOHN RALSTON SAUL, is an award winning essayist and novelist. He is regarded as Canada's leading public intellectual and has been declared a “prophet” by Time magazine. His fourteen works have been translated into twenty-eight languages in thirty-seven countries. Some of his most important works include the philosophical trilogy, *Voltaire’s Bastards, The Unconscious Civilization* and *The Doubter’s Companion* with its conclusion, *On Equilibrium*. His most recent essay, *The Comeback*, has changed the conversation on Indigenous issues in Canada. Saul is President Emeritus of PEN International and co-Chair of the Institute for Canadian Citizenship. Saul is a Companion of the Order of Canada and the Order of Ontario.

WELCOMING RECEPTION

The Toronto School meets Toronto Art and Artists

Greetings: Barbara Fischer, director of the Art Museum and Luis Jacob, artist, writer, and guest curator at the Art Museum.

The event is part of the exhibition “Form Follows Fiction: Art and Artists in Toronto”, curated by internationally renowned Toronto-based artist Luis Jacob. The exhibition concentrates on a period of more than fifty years to consider the ways in which artists visualize Toronto. Presenting a thematic clustering of works by eighty-six artists, the exhibition is premised on the tendency of artists in this city to favour performative and allegorical procedures to articulate their sense of place. Four gestures – mapping, modelling, performing and congregating – serve as guideposts to a diverse array of artistic practices. The exhibition is a constellation of symbolic forms, or memes, that repeatedly appear in the work of artists of different generations; it presents a panorama of the blueprints that artists have drafted over many decades to give form to life in one of North America’s largest cities. The exhibition signals the Art Museum’s continued, energetic engagement with art and artists in Toronto, to foster research and histories concerning sense of place.
The further and deeper the Toronto School of Communication travelled into classical history, the closer they approached the always enigmatic digital future: its fatal contradictions, spectral hauntings and creative tensions. With intellectual perspectives that hovered between intimations of catastrophe and insurgencies of hope, McLuhan, Havelock, Innis and Frye offer insurrections of hope, McLuhan, whether the digital future will be a heightened perception concerning a brilliant blast of creative energy or a deeply conservative repeating-machine of big data, fast algorithms and artificial intelligence. If, in the end, McLuhan’s direct influence on the Toronto School never had the monolithic structure that the designation implies. In fact, there were three bifurcations: communications studies, media theory, and Medienwissenschaften (philosophy of media). This branching out derived from the post-alphabetic turn occasioned by mid-twentieth century cybernetics. The paper traces in this context the trajectory of the key member of the school, Marshall McLuhan, whose signal achievement was to found the discipline of media studies in precise contradistinction to communications studies through his articulation of the notion that the medium is the message.

RICHARD CAVEll is the author of McLuhan in Space: A Cultural Geography (Toronto 2002), Remediating McLuhan (Amsterdam 2016), the editor of On the Nature of Media: Essays by Marshall McLuhan (Gingko 2016), and the curator of spectreofmcluhan.arts.ubc.ca. He is Co-Founder of, and currently chairs, the Bachelor of Media Studies Program at the University of British Columbia.

ARThUR KROKER is Canada Research Chair in Technology, Culture and Theory & Professor of Political Science at the University of Victoria. His most recent books include: Body Drift: Butler, Hayles, Haraway (University of Minnesota Press); Exits to the Posthuman Future (Polity); and, with M. Kroker, Surveillance Never Sleeps (BlueShift Series, CTheory). In addition to introducing and editing the major anthology, Critical Digital Studies (University of Toronto Press), Arthur and Marilouise Kroker edit CTheory (www.ctheory.net) which has been described by Le Monde as “one of the three leading electronic intellectual reviews in the world.”

In the Wilderness. Heading Toward Promised Lands

JOshUA MEYROWITZ
University of New Hampshire

Marshall McLuhan, the most famous member of the Toronto School, died on the last day of 1980. But his reputation in many circles had died years earlier. A long list of “great minds” of the 1960s and 1970s had declared him to be a charlatan or a lunatic. Many of his books were out of print. Graduate students were often cautioned by their professors not to take McLuhan seriously and not to cite him in their research. He was characterized as an insignificant artifact of the extremes of the 1960s, best left in an amusing nostalgia corner of an intellectual museum. Anonymous reviewers expressed hostility to “McLuhanesque” thinking and research, sometimes even gloating over having finally banished references to McLuhan from scholarly journals and media-studies textbooks. When McLuhan’s name did appear in print, it was often for purposes of ridicule and in examples of wrong-headed thinking about media. Looking back now, however, we can see that there were social, technological, intellectual, and generational shifts in the 1980s that were laying the groundwork for a 1990s (and beyond) revival of interest in Marshall McLuhan, the Toronto School, and in “medium theory” in general.

JOSHUA MEYROWITZ is Professor of Communication at the University of New Hampshire, where he has won the Lindberg Award for Outstanding Scholar-Teacher in the College of Liberal Arts. He is the author of the award-winning No Sense of Place: The Impact of Electronic Media on Social Behavior (Oxford University Press) and over 100 articles on media and society that have appeared in scholarly journals and anthologies, as well as in general-interest magazines and newspapers.
PLenary Panel (D)
Beyond the Academe
Chair Marcel Danesi

Gould as Philosopher
MARK KINGWELL
University of Toronto

In this talk I explore the work of Glenn Gould, world-famous piano performer, under the sign of ‘philosopher’. That is, I read in Gould’s work, both his recordings and his writings, a coherent if sometimes puzzling philosophy of music and media. His ideas about music were not in themselves revolutionary, though he did emphasize aspects of interpretation that were, at his historical moment, against the grain. More significantly, when combined with his thoughts about the media of recording and dissemination, his entire musical existence acquires the status of an extended work of conceptual art. I will illustrate this thesis with selections from Gould’s recorded playing as well as his published theories.

MARK KINGWELL is a Professor of Philosophy at the University of Toronto and a contributing editor of Harper’s Magazine in New York. He is the author or co-author of eighteen books of political, cultural and aesthetic theory; in addition to many scholarly articles, his writing has appeared in more than 40 mainstream magazines and newspapers. His most recent books are the essay collections Unruly Voices (2012) and Measure Yourself Against the Earth (2015).

@markkingwell

Northrop Frye as Spiritual thinker and theorist
CLAude le Fustec
Rennes 2 University

Standing back from a work of art to get the whole picture is Northrop Frye’s trademark critical gesture. This move, which he called “centrifugal”, is based on the assumption of total coherence, both of a work of art and of the whole artistic field, a highly unpopular stance in the current critical and deconstructive context. Still more marginalizing, though, is what might arguably be considered as the reason for such holistic thinking: Frye’s spiritual turn of mind. As evidenced by the opening of his notebooks as well as by Robert D. Denham’s widely documented study of Frye as Religious Visionary and Architect of the Spiritual World (2004), Frye’s whole literary theory rests on a vision of a spiritual (more than merely religious) nature. Far from this being an impediment though, Frye’s theory, particularly concerning verbal modes as expressed in Words with Power, may be put to very practical use when it comes to analyzing the impact of a text on a reader’s consciousness. His most elusive mode particularly, the kerygmatic one, provides a unique point of entry when one wishes to assess the spiritual power of a literary text. It is this practical spiritual type of criticism that this presentation wants to address.

CLAude Le Fustec is Assistant Professor in American Literature at Rennes 2 University (France). Her latest publications include Northrop Frye and American Fiction (UTP 2015), a study of US fiction and transcendence via Frye’s theory, as well as proceedings from a conference on Transdisciplinary Approaches to Spirituality in the Arts and Sciences (Brussels, EME, April 2015).

The Designscapes of Harley Parker: From Book Arts to Immersive Installations
GARY Genosko
University of Ontario Institute of Technology

Canadian artist Harley Parker (1915-1992) had a multi-faceted career, but is best known as head of exhibition design at the Royal Ontario Museum (1957-67) and co-conspirator and collaborator with Marshall McLuhan on multiple projects. Recent scholarship on Parker views him as a creative conduit for McLuhan’s ideas. Here I underline how Parker’s training in the arts as a typographic designer was put to work on the print projects for which he is best known, namely, on Explorations, Counterblast and Through the Vanishing Point, in the context of debates about the ‘inventory book’ initiated by Jeffrey T. Schnapp and Adam Michaels. This investigation is furthered by posing the way that translation modifies book art. I also restate Parker’s link to installation and performance art in Canada by following the line established by his son Blake Parker as resident poet of the experimental electronic band Intersystems (1967-69). The connection between the father and son has not been explored, yet the influences of elder Parker’s artistic preoccupations inform the band’s mixture of McLuhan’s ideas, psychedelia and kinetic art.

Gary Genosko is Professor of Communication and Digital Media Studies at the University of Ontario Institute of Technology in Oshawa, Ontario. He is author of McLuhan and Baudrillard: The Masters of Implosion and editor of Marshall McLuhan: Critical Evaluations in Cultural Theory, Volumes I, II & III.

@genosko
CORA BENDER teaches Media Studies at the University of Siegen. She is a Cultural Anthropologist specializing in Media, Global Health, and Indigenous Cultures of North America. She has held positions at the J.W. Goethe University’s special research college “Knowledge Culture and Social Change”. Currently, she is completing her second book dealing with diabetes in the context of Indigenous Modernity.

Karine Bertrand is Assistant Professor, Film and Media Studies, Queen’s University. She researches in the areas of communications, film studies and aboriginal studies. Completing in 2013 a thesis on Aboriginal and Inuit cinema she has also been working on subjects such as the road movie genre, American pop culture (punk rock scene of the 1970’s) oral practices of cinema and Canadian and Quebec films.

Hart Cohen is Associate Professor in Media Arts in the School of Humanities and Communication Arts at Western Sydney University, Australia. He has published widely in the field of visual anthropology, communications and film studies. Cohen is co-author of Screen media arts: an introduction to concepts and practices (Oxford University Press, 2009) and founding editor of the Global Media Journal (Australian Edition).

Paul Heyer, Professor Emeritus of Communication Studies, Wilfrid Laurier University. His books include Communications and History, Harold Innis, The Medium and the Magician, Titanic Century, along with the co-edited text (with David Crowley), Communication in History, and with Bill Buxton and Michael Cheney, Harold Innis’s History of Communications, and Harold Innis Reflects.

Cathie Sutton is an anthropologist and lecturer in the Material Culture Program at Victoria College, University of Toronto. She is currently working on a curatorial project on the culture of archaeology in early 19th century Ontario entitled ‘Disinter’. Cathie took Ted Carpenter’s course at the New School in the 1980s while a graduate student at Columbia.

Speakers on this panel will present new histories of media and communication studies examined through intersections with anthropology of art and Indigenous studies. The work of Harold Innis and Marshall McLuhan is widely considered to form the “Toronto School of Communication” but this perspective has long neglected the contributions of the unorthodox cultural anthropologist Edmund Carpenter (1922-2011) to the Toronto School and to interdisciplinary media and communication studies in general.

Participants will present their research case currently funded by several a Social Sciences and Humanities Research Council of Canada INSIGHT award seeking to uncover Carpenter’s research and methods when he was active (1948-2011) using the then “new media” in anthropological and cultural research. While Carpenter’s papers, media materials, and collection of Arctic art are in a preliminary phase of being archived, the goal of this project is to reassess his position within the history of media and communication studies through a historiographical study of his work.
Object Oriented Media Studies: A Comparative Study of Surfaces

MATT BERNICO
Greenville College

Marshall McLuhan is famous for crafting a theory of media that focuses on the importance of the media itself. Yes, of course, the Bible, Quran or Torah hold important religious and spiritual teachings, but the medium of printable linear text and the form of the book itself holds infinitely more importance. This theoretical move to focus on the medium itself rather than its content has been hugely important for orienting a new philosophical movement: Object Oriented Philosophy. Object Oriented Philosophy and McLuhan’s work overlap at the point of an object and its surface. McLuhan and Graham Harman, the patron saint of Object Oriented Philosophy, both focus on the “background” elements of the medium itself. The point of this paper is two fold. First, to provide a re-reading of McLuhan from the standpoint of Object Oriented Philosophy in order to strengthen the bond between these theoretical trajectories. Second, to let this re-reading inform an approach to media studies that inform philosophy with realism and post-anarchist political theory.

MATT BERNICO teaches Media Studies and Communication at Greenville College, Greenville, Illinois, USA. His research focuses on the intersections between media studies, speculative realism and post-anarchist political theory.

The Message is the Medium: toward a pragmatist reading of Marshall McLuhan

NIALL STEPHENS
Framingham State University

McLuhan’s most famous phrase, “the medium is the message” is sometimes interpreted as announcing a kind of non-marxist materialism. By definition, materialism belittles or denies immaterial realities, and it is far from clear that McLuhan is a materialist in this respect. Taking the reality and importance of immateriality as axiomatic, and as a source of uncertainty and indeterminacy, I argue that McLuhan’s aesthetic method tends to confuse or confine immaterial and material aspects, and that McLuhan might have done more to acknowledge the uncertainty associated with immateriality. The phrase “the message is the medium” aims to signal a pragmatist reading of McLuhan, in which the “message” evokes an immateriality that is not subordinate to materiality. Beginning with a vision of the entanglement of signal/message and channel/medium as a basic fact of existence, I recognize the value of aesthetic methods like McLuhan’s. I seek to avoid confining the material and immaterial, and to avoid reducing one to the other. Construing McLuhan’s interests as “ontological” and “phenomenological”, my aim here is to explore how his ideas might be true or valid as, in William James’s phrase, “instruments of action.”

NIALL STEPHENS is an assistant professor in the Communication Arts Department at Framingham State University, United States. His interest in communication arises from the concept’s ability to bridge the material and immaterial. His work appears in the International Journal of Communication, Critical Studies in Media Communication, and elsewhere. 

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The Philosophical Topicality of Marshall McLuhan

CARMINE DI MARTINO
Università degli Studi di Milano

Marshall McLuhan’s work had a singular destiny; in some ways it came along too soon and presented itself in the accessible style of the maxim and of the slogan (the most renowned of which is certainly “the medium is the message”), a style that, in McLuhan’s own categories, was not “visual” enough. Consequently, it was immediately “understood”, that is to say rapidly consumed and metabolized by a wide array of critics, but maybe not adequately “reflected upon” at the time. Today, Marshall McLuhan’s medium theory comes back to influence and inspire thought in a number of different fields. I have personally placed particular focus on the fruitful connection between McLuhan’s perspective and the inquiry into technics and its formative and transformational effects on the human being. I am not referring here exclusively or primarily to the issues that arise around the post-human, but rather to the anthropological and paleoanthropological research that has developed over the last few decades and that places the spotlight on the “technical nature” of man or, in more audacious terms, the technogenesis of the human being.

CARMINE DI MARTINO is an Associate Professor of Theoretical Philosophy in the Department of Philosophy at the University of Milan. His interests lie mainly in Husserl’s phenomenology, Heidegger’s hermeneutics and their respective developments in the French field, focusing primarily on the problems of language, writing, and the genesis of meaning, considered also in their pragmatic-anthropological implications.

From Mimesis to Writing: Mimetic Theory, Religion, and Media Ecology

PHIL ROSE
Media Ecology Association

Along with Girard and others, I maintain that imitation is the foundational form of communication, and that mimetic theory thereby contributes significantly to our understanding of what Merlin Donald (1991) refers to as ‘mimetic culture,’ otherwise to be understood as ‘preverbal or prelinguistic culture’. In reference to scholars of the Toronto School and those associated with it, here I investigate from the perspective of mimetic theory the development of myth, ritual, and violence, first, briefly, in relation to the mimetic and oral cultural contexts, and then in connection with the emergence of chirographic information environments. In a nutshell, in addition to pointing out the significant lacuna that exists among communication scholars and other media ecologists in relation to the acknowledgement and scrutiny of mimetic culture - even as recently as in Terence F. Moran’s Introduction to the History of Communications: Evolutions and Revolutions (2010) - this probe will reinforce the conclusion that the invention of writing and reading, and their widespread adoption as cultural practices, are perhaps the key components involved in the civilizing process, through which we acquire the capabilities of resisting the automatism of mimesis.

Innis’s Reflexive Critique and Defence of Western Civilization

EDWARD COMOR
University of Western Ontario

A reassessment of Political Economy in the Modern State. Innis’s transitional book, Political Economy in the Modern State (1946), addresses a number of inter-related themes, most pressingly the need to redress the collapse of Western civilization. In this paper, PEMS is assessed as a coherent text that critiques this civilization and suggests how to save it. In its seemingly disparate chapters, Innis catalogues and elaborates what has shaped and is shaping the many capacities/incapacities at hand.

Paradoxically, however, Innis also believes that reinvigorating this civilization (as opposed to its revolutionary replacement) constitutes the only source of salvation. The task going forward, then, appeared to be an impossible one; one requiring contemporary analysts to transcend the shackles of 1946 Canada (and the world) by re-discovering Western civilization’s roots in ancient Greece. In PEMS (anticipating his final six years of writing) Innis concludes that the Greek tradition is desperately needed: holistic and dialectical thinking, cultural vibrancy, and a concerted effort to understand the complexities of what is required to sustain peace are only possible by a concerted inquiry into its philosophy and history.

EDWARD COMOR is a Faculty Scholar and Professor of Media Studies at the University of Western Ontario. Currently, Comor is co-editing the re-publication of Harold Innis’s Political Economy in the Modern State. His publications include The Global Political Economy of Communication (1994), Communication, Commerce and Power (1998), and Consumption and the Globalization Project (2008).

A Dummy Sham of Democracy?

JOHN KEANE
University of Sydney / WZB Berlin

Thinking with and against Harold Innis on time and space, and space-time.

The remarkable insight that any given medium of communication has time and space effects was employed by Harold Innis in support of a more general thesis for which later he won global fame: in matters of time and space, he proposed, modern ‘western civilization’ is self-destructively unhinged, vulnerable to worryingly powerful political and economic forces driven by their will to control vast territorial spaces at the expense of a strongly shared sense of time past, and of future visions. Under modern conditions, he proposed, space kills time. By means of an immanent critique, this paper contends, by contrast, that the unfinished communications revolution of our time force (a) an abandonment of the death-of-time and tyranny-of-space thesis proposed by Innis; (b) recognition of the gathering pluralisation of modes of time-consciousness under conditions of communicative abundance; and (c) awareness of the need for new concepts of space-time in order to make sense of the emergence of new forms of monitory democracy that are without historical precedent.

JOHN KEANE, renowned globally for his creative thinking about democracy, was educated at the Universities of Adelaide and Toronto (where he was mentored by C.B. Macpherson) and King’s College, Cambridge. He is currently Professor of Politics at the University of Sydney and at the Wissenschaftszentrum Berlin (WZB), and the author of the first full-scale history of democracy for over a century, The Life and Death of Democracy.

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Innis and Infrastructure

LIAM YOUNG
Carleton University

An emphasis on infrastructure is one of the most important yet understudied intellectual contributions of the Toronto School, and in particular of Harold Innis. From the start, Innis’s work shows a sustained interest in networks and environments of circulation, exchange, and communication. His early economic histories, and the ‘dirt research’ that produced them, showed these to be complex entanglements of natural, cultural, and technological material. These texts were excavations that uncovered grids upon which colonial empires were built, monopolies of knowledge fortified, and communication vectors established. Such topics show more than a family resemblance to matters of concern related to the ‘material turn’ in the humanities. I therefore argue that contemporary debates in media and communication studies focused on infrastructure, logistics, and materiality, and which pursue archaeologies of digital media, networks, and culture might return to Innis’s work—beyond the touchstone texts The Bias of Communication and Empire and Communication—to find a trove of relevant conceptual and methodological material.

LIAM COLE YOUNG is a faculty member of the School of Journalism and Communication at Carleton University, where he teaches and writes about media theory, digital culture, and histories of communication. His first book, List Cultures: Knowledge and Poetics from Mesopotamia to BuzzFeed is forthcoming from Amsterdam University Press.

@lcyoung
Digital content: neither orality nor literacy
DAVIDE BENNATO
University of Catania

The data-based society at the proof of the theory of the medium. The growing of the data culture plays and important role in shaping society. Technological trajectories of the data culture and infrastructure of the actual world are big data, cloud computing, and the internet of things (IoT), embedded with an ideological narrative, respectively prediction, ubiquity, autonomous technology. The anthropological consequences of this scenario deal with two concepts: the digital as ecosystem and the data as the extension of the society. The digital as ecosystem describes the context of action and considers internet as an environment. Society became based on three different layers: the people layer, the technology layer, and the information layer. The data as the extensions of the society describes the strategy in which action takes place. The anthropology of the today's subject is a digital ecosystem where the data are the way in which society make its agency real. The aim of my argument is considering the data culture as the core of the social processes in contemporary society, where physical world and the digital world are interwoven and reinforced by the social element. The characteristics of the digital content are very different from orality and literacy, and the consequences are very important for an anthropology of the contemporary society.

DAVIDE BENNATO, PhD in Communication Sciences, is professor of Sociology of Culture and Communication and Sociology of Digital Media at the Department of Human Sciences of the University of Catania. His research topics are: collective behaviors in social media, big data ethics, relationships between technology and values, computational social science.

How the Toronto School of Communication Fostered Networked Individualism
BARRY WELLMAN
University of Toronto & NetLab

Pundits since Jeremiah have cried oy gevall, worrying that social life is falling apart millennia. Some have blamed digital media, substituting anecdotes and punditry for evidence. Yet, if each generation has been worse than the preceding, we’d be in a Hobbesian war of all against all by now instead of merely worrying about texts stumbling into us. Our NetLab has been studying how people connect since the 1960s—in communities, families, and at work. While things are transformed, they are not falling apart. Two revolutions are important: 1) The turn from groups to social networks, accompanied by a host of social and technological changes. This is mixed news to some, as it is a loss of securely bounded home and community bases but the gain of more flexible, individualized connectivity. 2) The endemic incorporation of digital media—the internet and mobile devices—into people’s lives, supplementing—not replacing—their in-person and phone connectivity. The result is “networked individualism”: individuals using multiple means of communication to be partially connected to a variety of networks. This enables a more flexible, less bounded life for many in developed and developing societies.

BARRY WELLMAN, sociologist, at the University of Toronto for 47 years, founded the International Network for Social Network Analysis. He currently co-directs the NetLab Network. A member of the Royal Society of Canada, Wellman is the co-author of hundreds of papers, and the co-author of Networked: The New Social Operating System.

Inhabiting the Topo–Datagraphical Network
GABBY RESCH, DAN SOUTHWICK, MATT RATTO
University of Toronto

In the context of our efforts to develop comprehensive and interactive curricula for critical engagement with data, we have begun to outline an approach framed by what we are preliminarily referring to as a theory of scale-biased media. This theoretical construct is inspired by, and shares temporal and spatial considerations with, Innis’s crucial ideas, but enables us to elaborate on critical facets of data visualization software that privilege and constrain specific modes of zooming in and out. In presenting this paper, we will enact an interactive mixed reality space in which the audience will be prompted to inhabit a virtual and material landscape of data, what we call a topo-datagraphical network experience. Hypothesizing this immersive, embodied configuration as an alternative to cyberspace, dataspace, and networked futurity, we will invite participants to explore what happens when we bring our bodies to bear on engagements with data. Inspired by McLuhan, we wonder what it could feel like to descend into the maelstrom of big data... to be data stormchasers... to move from the furious and frenetic outside into the slowness of the middle.

GABBY RESCH is a PhD Candidate in the Faculty of Information who studies multimodal approaches to representation.

DANIEL SOUTHWICK is a PhD Candidate in the Faculty of Information.

MATT RATTO is an Associate Professor in the Faculty of Information where he directs the Semaphore Research Cluster and the Critical Making Lab.

Persistence of Centralized Communication Structures in a Networked Age
BARUCH GOTTLIEB
UdK Berlin

The Internet, as it emerged into civilian usage, was much celebrated for the democratic potential implied in its peer-to-peer networking structure. Such radical egalitarian sociocultural potential of the flat topology has not been permitted opportunity to emerge due to the centralising tendencies left over and still prevalent from the foregoing age of media concentration. Far from providing for a utopian fundamental paradigm shift in the distribution social power relations, the Internet, especially the WWW has become the terrain of monopolistic business practices built on the collection and analysis of user data. Furthermore, against the structural tendency towards open source sharing of information on a global scale, innovation has focussed on enforcement of monopolist intellectual property regimes. This centralisation informs how future networked technologies will be built. This paper will explore the notion of “audience territory” where user interaction data is extracted for targeted advertising, coercion as well as for law enforcement beyond national boundaries. Genuinely peer-to-peer, privacy respecting communication is stifled for lack of investment. This paper will explore the prospects of the still nascent potential for peer-to-peer and end-to-end communication on the Internet.

BARUCH GOTTLIEB currently lectures in philosophy of digital art at the University of Arts Berlin and is fellow of the Vilém Flusser Archiv. He is curator of the exhibition series “Flusser & the Arts” based on the philosophical writings of Vilém Flusser, and initiator of “MCUmimations” series of performative archive events based on the video material of Marshall McLuhan.

@baruch
The current environmental degradation in many Latin American countries has moved activists to make hope of bringing about social and environmental change. Focusing on recent cases from the region, this paper explores music as communication from a performance theory perspective. These cases provide a starting point for the consideration of some important issues beginning with the definitions of communication, development, sustainability and the role of musical conscientization. We argue that performance for these activists, constitutes not just a tool for communication, but an embodiment of it whereby the medium of music expansion of music. It will be shown, how these personalities and their work relate to the rapidly growing importance of media in the 2nd half of the 20th century, and to the way how they were discussed within the Toronto School. Whereas John Cage, Glenn Gould and Murray Schafer will exemplify crucial aspects of this development of the expansion of music. It will be shown, how these personalities and their work relate to the rapidly growing importance of media in the 2nd half of the 20th century, and to the way how they were discussed within the Toronto School. Whereas John Cage participated in and contributed to the McLuhanesque milieu of thoughts mostly implicitly, Schafer shared many of the Toronto school’s ideas, influences and even terminologies quite obviously. Gould shared not only contemporaneity and the immediate milieu of the Toronto School and its McLuhan backdrop. Down to the present he is one of the few musicians who investigated and “lived” the influence of media not only artistically but also intellectually and practically.

SABINE BREITSAMETER is an experimental radio maker, composer, curator and Professor of Sound and Media Culture at Darmstadt UAS, Germany since 2006. Director of numerous symposia and art projects, including Documenta, ZKM, Ars Electronica, World Soundscape Conference. Published and translated Murray Schafer’s The Tuning of the World in German. Current research: 3D audio, its history and artistic innovations.

SCHAFER, GOULD & CAGE: SOUND AS ENVIRONMENT

SABINE BREITSAMETER
Darmstadt University of Applied Sciences

The birth of new listening from the spirit of media.

The 1960s and 1970s brought fundamental changes to the understanding and concepts of music. Rooted in aesthetic shifts and developments especially in the early 20th century, the concept of music started floating more and more from frontal to spherical: to the concept of sound as environment and the emergence of new auditory forms. These new aesthetics and forms, too, started to require a new listening. In this paper John Cage, Glenn Gould and Murray Schafer will exemplify crucial aspects of this development of the expansion of music. It will be shown, how these personalities and their work relate to the rapidly growing importance of media in the 2nd half of the 20th century, and to the way how they were discussed within the Toronto School. Whereas John Cage participated in and contributed to the McLuhanesque milieu of thoughts mostly implicitly, Schafer shared many of the Toronto school’s ideas, influences and even terminologies quite obviously. Gould shared not only contemporaneity and the immediate milieu of the Toronto School and its McLuhan backdrop. Down to the present he is one of the few musicians who investigated and “lived” the influence of media not only artistically but also intellectually and practically.

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THE CITY AS STUDIO, EXPLORING GLENN GOULD’S TORONTO

GEORGE MARTIN
York University

In 1979 renowned Toronto-born pianist Glenn Gould filmed a documentary featuring him speaking to the camera at various sites around Toronto. Presented with an amusing blend of earnestness and self-deprecating humour, Glenn Gould's Toronto stands as a compelling homage to Gould’s beloved city. Yet beyond this, the film also hints at an opening into Gould’s unique understanding of how media, technology and environment intersect.

Analogous to Gould’s withdrawal from concert performance to studio recording, Glenn Gould’s Toronto also provides an occasion to consider the city as a studio, as an infrastructure of media ecology where isolation and immersion co-exist in dynamic tension. As part of ongoing research about urban space as media technology, this paper aims to identify a conceptual connection between Gould’s interpretation of Toronto’s cityscape and a notion of infrastructuralism as it is developed in John Durham Peters’ recent book in a section titled, after his media. Exploring this connection through Gould’s documentary aims to elucidate ways the legacy of the Toronto School engages emergent work on urban media ecologies.

GEORGE MARTIN is a PhD student in the Joint Graduate Program in Communication and Culture at York University, Toronto. He received a Masters of Science in Conservation from the University of Hong Kong before working as a heritage consultant in Toronto. His research addresses connections between media, urbanism and historic narrative.

Capturing the Song of the Nightingale

IAN BAIRD
Science Museum Group

The first outside broadcast ever made by the British Broadcasting Company from a natural location was the Nightingale broadcast of 19th May 1924, in which the world-famous virtuoso cellist Beatrice Harrison performed a ‘duet’ with nightingales in her garden. There has been little scholarly work carried out concerning the cultural significance of these broadcasts and also on the effects of the major advancement in microphone technology which made the broadcasts possible – the Marconi-Sykes magnetophone, an improved microphone developed for the early BBC. This paper explores the cultural and historical significance of the broadcasts in depth, with a particular emphasis on their emotive aspects, and explains the role of improved microphone technology in these contexts. It is shown that listeners to the Nightingale broadcast were invited to act as intermediaries in the enchanting conversation between cello and nightingale, between Art and Nature, participating in a pleasurable process of ‘tuning their senses’ to a new perception of auditory space, and that the mixed euphoric, mournful and nostalgic feelings which accompanied the Nightingale broadcasts evidenced human sense ratios in a rapid process of adaption to a new information environment created by new technology.

IAN LOGIE BAIRD is an independent curator, scholar and exhibitions consultant who has worked as a Curator at the National Media Museum in West Yorkshire, Toronto’s CBC Museum and MZTV Television Museum. Born in Ontario, he is a graduate of the University of Toronto, now residing in Yorkshire.
Panel 2.2.2
Pedagogical Shift
Chair JAQUELINE MCLEOD ROGERS

The Web as Classroom. Understanding hypertext as the tool that could help us on facing the Maelström
Alessandro Colombi
Free University of Bolzano

If the city could, and in the view of a contemporary pedagogue like the writer definitely should, be perceived and concretely used as a classroom, as proposed in the second half of the 20th Century by Marshall McLuhan, we should maybe consider that the biggest classroom available nowadays, for the good and the bad and as for “anything else”, can and should be recognized in the whole World Wide Web and on his infinite, maelström-like, hypertextual, identity.

Alessandro Colombi is an Italian pedagogue and media ecologist, Associate Professor in the Faculty of Education of the Free University of Bolzano, enthusiast McLuhanian and Postmanian since the freshmen years, still struggling to help student seriously grasp and understand the power of these (and some others) wonderful authors ideas. A bit scared about the opportunity to finally visit the Toronto-Temple where “everything” started!

Eagles that swim. Toward a mediology of education
Mario Pireddu
Roma Tre University

History and pedagogy are actually living and evolving within media: anybody using and becoming familiar with a particular medium, a bit of their knowledge and experience is taking the shape of that same medium. That shape is not living out of its time and context: it has indeed its own history, bringing all its peculiar features and its educational or self-educational worth. Nowadays there is a massive presence of the Internet within non-formal and self-made education experiences, while schools and universities – despite several government measures in many countries – still seem to slowly incorporate the Internet and its many mediascapes. The aim of this paper is to use insights from the Toronto School and mediology to understand how the way mankind developed communication techniques affected and still affects education activities and brainframes. This work starts by assuming that a) there is no educational experience or teaching and learning activity without communication; b) any medium used to communicate and teach has a history and a pedagogy behind itself. In this theoretical frame history explains how the medium was born, and its identity development throughout time; pedagogy explains the shape taken, through knowledge and practice by the medium itself.

Mario Pireddu is a Researcher at the Department of Education, Roma Tre University; lecturer of 'Mass media, new media and network societies' at IULM University of Milan. He deals with communication, media theory and learning. Selected publications: Mediología. Cultura, tecnología y comunicación (Gedisa 2014, co-editor M. Serra); Storia e pedagogia nei media (Garamond 2012, co-author Roberto Maraghiano).

City as Classroom: Then, Now, Next
Kathy Hutchon Kawasaki, Eric McLuhan
Independent scholars

City as Classroom: Then, Now, Next will begin with a discussion of the state of pedagogy in 1977 when this book was written. Next, Kathy and Eric will examine changes that have occurred since then, including their effects on students’ behaviour and educators’ responses to such behaviour. We believe that the current development of inquiry-based learning means that pedagogy has finally caught up to McLuhan. The presenters will study Ontario Ministry of Education documents on the web, comparing these with similar passages from City as Classroom. As well, real classroom practice will be examined in some detail, using examples from university educators (such as Michael Wesch, Kansas State) and actual lessons and projects from high-school and elementary-school teachers in Ontario. We will also examine the rate of progress in introducing inquiry-based learning. Finally, we will discuss some exciting new trends and will speculate on the future of inquiry-based learning. How will our rapidly expanding technological environment affect students and teachers? Come prepared to join our discussion!

Kathy Hutchon Kawasaki, former student of McLuhan, collaborator and co-author of City as Classroom with Marshall and Eric McLuhan.

Eric McLuhan, award winning and internationally known lecturer and author on communications and media, collaborator and co-author with his dad, Marshall McLuhan.

McLuhan’s Media Literacy: Figure/Ground Analysis for the Digital Age
Lance Mason
Indiana University Kokomo

In 1977, Marshall McLuhan, Kathryn Hutchon, and Eric McLuhan created a high-school level media education textbook called The City as Classroom: Understanding Language and Media. In this book, the authors employ a broadened conception of media in conjunction with a technique called figure/ground analysis as a way to help students hone their perceptual awareness of their lived environments. Figure/ground analysis is a term employed by Gestalt psychologists and was first applied to media by Marshall McLuhan as a way to perceive changes in media environments that might otherwise remain invisible for users. Simply put, a figure is what you consciously identify in your environment; ground are the things you ignore. Ground provides the conditions under which a figure emerges and as such helps to shape perception of that figure. In other words, the reader or viewer notices the figure of the content, while ignoring the ground of the medium. While most of the exercises in the City as Classroom text are still relevant today, new media environments contain distinct characteristics that call for new considerations and exercises. The purpose of this paper is to construct the outline of a media literacy pedagogy using McLuhan’s conception of figure/ground analysis in ways that allow students to better perceive and understand the effects of 21st century digital environments.

Lance Mason is an Assistant Professor of Education at Indiana University Kokomo. His scholarship employs pragmatism, semiotics, cultural studies, and media ecology to explore changing social dynamics and their intersections with media literacy and democratic education.
McLuhan’s Brain: The Toronto School’s Legacy of Speculative Neuroscience

MARCEL O’GORMAN
University of Waterloo

In his biography of Marshall McLuhan, Douglas Coupland pays special attention to the media scholar’s brain. McLuhan’s brain itself, prone to literal strokes of genius and able to generate a grapefruit-sized tumour, assumes an extraordinary genius and ability to generate a grapefruit-brain itself, prone to literal strokes of toward cognitive determinism, and focus methodologies might turn a critical eye stature in Coupland’s narrative. The brain is contemporary advocates for Toronto School theory, including the work of Nicholas Carr, persists today in contemporary media. This legacy of speculative brain science suggests that literacy is a result of the “alphabetic mind” or Walter J. Ong’s suggestion that literacy is a result of “neurophysiological changes in the bicameral mind.” And then there is McLuhan’s view of “electric circuitry [as] an extension of the central nervous system.” This legacy of speculative brain science persists today in contemporary media theory, including the work of Nicholas Carr, Marianne Wolf, and others. I suggest that contemporary advocates for Toronto School methodologies might turn a critical eye toward cognitive determinism, and focus instead on a broad, evolutionary understanding of humans as technical animals.

MARCEL O’GORMAN is Professor of English at the University of Waterloo and Director of the Critical Media Lab. He is also a practicing digital artist, and his most recent book, Necromedia (U of Minnesota P), outlines a practice of research creation for media theorists.

Marshall McLuhan and the digital brain

JOHN PICCHIONE
York University

The paper explores McLuhan’s thought in relation to the research on the brain’s mutations engendered by the electronic media. Recent studies in the field of the neurosciences reveal a direct interest in McLuhan’s theoretical framework, particularly the impact of media on human neurons and the anthropological transformations that ensue. Fundamental tenets of his work (the displacement of linear logic and sequential thinking developed by alphabetic cultures) are confirmed by the work of neurologist such as Norman Doidge, Gary Small, and Michael Merzenich. The reconfiguration of the brain by the new technologies poses scores of pressing issues, particularly within the realm of education. The learning experience is threatened by attention deficit, cognitive deficiencies, weakening of the abilities for conceptualization, and capacity of abstraction. These inadequacies go hand in hand with the writing and the cultural aptitudes of the average student. The psychological impact is equally damaging: technological narcotization, depersonalization, anxiety, chronic fatigue, and a number of dissociative disorders. The paper advocates a culture of resistance towards the digital media, as both an educational necessity and a political stance. It is a technology that responds first and foremost to the economic demands of global capitalism.


A Scientific Basis for Hot and Cool Media Perception

PAUL HOFFERT
University of Toronto

One of Marshall McLuhan’s most well-known ‘theories’ is that media can be characterized as being hot or cool according to the amount of information they communicate. The lower the information, the higher the recipient’s need to engage (become involved) with the message and use her brain and mind processes to ‘fill the gaps’ in the mediated information compared to unmediated information from natural environments. McLuhan’s media temperature gauge has come under attack since its inception, causing confusion among McLuhan supporters as well as criticism from detractors. McLuhan himself was unhappy with the way he framed his proposal, although it was and continues to be one of his most popular. A proposal is made to restate the core of McLuhan’s hot and cool media work as a concise and easily testable hypothesis and to use accepted scientific and academic research methods to designed experiments and test the hypothesis using cross disciplinary fields of physics, neuroscience, and psychology. The author suggests such a hypothesis along with methodologies that would either falsify or prove it.

PAUL HOFFERT is Chair of the Bell Broadcast and New Media Fund, Professor of Music, Law, and Information at University of Toronto, former Faculty Fellow at Harvard University, President of the Academy of Canadian Cinema, Chair of the Ontario Arts Council, and founder of the Canadian Independent Record Production Association. He is a 2016-2018 McLuhan Centenary Fellow.

Wax Memory: The Persistence of Media

DANIEL MARRONE
Independent scholar

The wax tablet is surprisingly resilient. Its historical lifespan exceeds parchment, paper, and almost any other medium used to inscribe information – and its metaphorical applicability ranges from digital devices to philosophical conceptions of memory. Notably, when the wax tablet was a standard part of composition and communication, it was not unusual to conceive of memory itself as a medium. “Since antiquity,” W. J. T. Mitchell writes in Picture Theory, “memory has been figured not just as a disembodied, invisible power, but as a specific technology.” From antiquity to roughly the sixteenth century, the wax tablet was a germinal part of the writing process – not only the tool with which children learned to write, but also the starting point for most ancient and medieval texts. The literal persistence of the wax tablet through history corresponds to its figurative recurrence in the digital age. It serves as an exemplar of the persistence of media, as well as one of the most enduring metaphors for memory. A close examination of its metaphorical implications and historical use strengthens our understanding of the Toronto School’s periodization of media, which is not a rigid chronology of technologies supplanting each other, but rather an evolving palimpsest.

DANIEL MARRONE’s work often explores the semiotic operations of visual culture and their unique capacity to represent history, memory and longing for the past. He is the author of Forging the Past (University Press of Mississippi, 2016).
The paper sets out to explore the differences in the cultural acceptance of television in the German and American cultures in the 1960s and early 1970s. While German television was assigned a lower cultural status, US-American television developed theoretical standards differing from the syndicated networks. The emergence of a genuine theory of television was due to the teachings of Marshall McLuhan and the input of activist’s groups such as Rain Dance and their journal Radical Software. Catering for a democratic approach to television, this group reiterated McLuhan’s understanding of television as a vast new scientific literatures? McLuhan’s Fate or McLuhan Studies have introduced to a society, it offers a unique ‘proto-affordance’ – which is a low level affordance that has the potential to support large-scale social disruption through the new mediums that subsequently emerge. Each new foundation technology thus brings with it the promise of its own specific period of ‘new media’.

JOHN McMULLAN is a Screen Production Academic at Murdoch University. He is competent with a wide variety of moving image forms, including live mixing/switching, music video, compositing, documentary, and online content production. John recently obtained his doctorate via a thesis focused on digital platforms of moving-image distribution.

Creating an ‘Analog Electronic Book’ as a Mode of Critique.
With the emergence of the Kindle, a transition has occurred in recent years from paper books to eBooks. While debates have formed about traditional paper books versus eBooks, the meaning of the eBook from a media studies perspective has been neglected. In this presentation, we report on the production and release of our art installation ‘Analog Electronic Book’ which sheds light on the significance of such perspective. In doing so, we borrow the ideas of the transition of media communication by the Toronto School figures such as McLuhan, Ong, and Ong. Despite differences in the placement of emphasis, their studies elucidated that the rise and shift of media has had a profound impact on our perception and sensibility of our body. The art installation highlighted this aspect of the media; it became a reverse Turing Test, so to speak, and people with higher computer literacy were more likely to be ‘deceived’ by the interface of the work. It eventually proved that our mode of sensibilities is not only historically constructed, but is also easily lost in history.

RYUICHI TANIGAWA PhD, is a Principal Investigator at the Institute for Frontier Science Initiative in Kanazawa University. MASAKO MIYATA is an associate professor of the Faculty of Creation and Representation at Aichi Shukutoku University. MARIKO MURATA PhD, is a Professor at the Department of Sociology, Kansai University, Japan. HIROKI KEHARA is a radio artist and part time teacher at the Department of Information Design, Kyoto University of Art and Design.
### FRIDAY

**8:00-9:00 AM Registration* VIC Foyer**

**9:00 AM Opening Ceremony VIC 213 Chapel**

**9:30 Plenary Panel A VIC 213 Chapel**

*The Early Days*

William Buxton, Twyla Gibson, Brian Russell Graham

**11:00 Coffee Break VIC Foyer**

**11:30 Plenary Panel B VIC 213 Chapel**

**Roundtable: Explorations Age**

Chair: Michael Darroch. Participants: Hart Cohen, Jerry Harp, Paul Heyer, Janine Marchessault, Erhard Schüttpelz

**1:00 PM Lunch VIC Foyer**

**2:00 Parallel Sessions 1.1 Victoria College**

1.1.1 Roundtable “McLuhan’s Seminars” VIC 213 Chapel

1.1.2 Unknown Innis VIC 215

1.1.3 Frye, Myth, and Media VIC 212

1.1.4 Preface to Ong VIC 206

**3:30 Parallel Sessions 1.2 Victoria College**

1.2.1 Religion Unbound VIC 101

1.2.2 City as Medium VIC 115

1.2.3 Old and New Imageries VIC 215

1.2.4 Languages of Culture VIC 212

1.2.5 Crossing Disciplines VIC 206

**5:00 Coffee Break Espresso Book Launch Bader Theatre**

**5:30 Opening Keynote Bader Theatre**

*John Ralston Saul*

**7:30 PM Welcoming Reception Art Museum**

The Toronto School meets Toronto Art and Artists

University of Toronto Art Centre

* Registration desk is available all through the conference

### SATURDAY

**9:15 AM Greetings Bader Theatre**

**9:30 Plenary Panel C Bader Theatre**

*Ferment in the Field*

Arthur Kroker, Richard Cavell, Joshua Meyrowitz

**11:00 Coffee Break Lobby**

**11:30 Plenary Panel D Bader Theatre**

*Beyond the Academe*

Mark Kingwell, Claude Le Fustec, Gary Genosko

**12:50 Group Photo**

**1:00 PM Lunch VIC Foyer**

**2:00 Parallel Sessions 2.1 Victoria College**

2.1.1 Roundtable “Ted Carpenter” VIC 213 Chapel

2.1.2 Philosophical Roots VIC 206

2.1.3 Innis Reloaded VIC 212

2.1.4 Networked Data VIC 215

**3:30 Parallel Sessions 2.2 Victoria College**

2.2.1 Soundscapes VIC 101

2.2.2 Pedagogical Shift VIC 115

2.2.3 Extended Brain VIC 215

2.2.4 New Mediations VIC 212

2.2.5 Transmedia VIC 206

**5:00 Coffee Break Espresso Book Launch Bader Theatre**

**5:30 Plenary Panel E Bader Theatre**

*The School Extended*

Rita Watson, B.W. Powe, Elena Lamberti

**7:30 PM Special Events Alliance Française**

Glenn Gould and Toronto School Margins and Marginalia Edmund Carpenter

**10:00 PM After School Spaghetti & Karaoke Night McLuhan Centre**
9:30 AM Plenary Panel F  
**Bader Theatre**  
*Feminist Perspectives on Culture and Technology*  
Ursula Huws, Mark Lipton, Sara Diamond

11:00 Coffee Break  
**Lobby**

11:30 Plenary Panel G  
**Bader Theatre**  
*Roundtable: The Powered up Medium*  
Organizer/Respondent: Sarah Sharma. Participants: Jack Bratich, Radhika Gajjala, James Hay, Ganaele Langlois, Craig Robertson, Sara Martel, Kamilla Petrick, Armond Towns

1:00 PM Lunch  
**VIC Foyer**

2:00 Parallel Sessions 3.1  
**Victoria College**  
3.1.1 Roundtable "Still Radical"  
VIC 213 Chapel  
3.1.2 Bias in Humanities  
VIC 215  
3.1.3 Political Frames  
VIC 212  
3.1.4 Global Debates  
VIC 206

3:30 Parallel Sessions 3.2  
**Victoria College**  
3.2.1 Awed by Science  
VIC 101  
3.2.2 Becoming Digital  
VIC 115  
3.2.3 Networking Humans  
VIC 215  
3.2.4 Media Literacy  
VIC 206

5:00 Coffee Break  
**Espresso Book Launch**  
**Lobby**

5:30 Town Hall Meeting  
**Bader Theatre**  
*Rethinking the Global Village in an era of Cities and Soft Power*

7:30 PM Awards Gala Dinner*  
**Victoria College**  
Outstanding Paper Awards  
Medium and Light Award  
(Alumni Hall + Foyer)

*Tickets for guests available at the registration desk  
Dress code: semi-formal
Changing Patterns of Language and Behaviour and the New Media of Communication

MARK STAHLMAN
Rutgers University
BENJAMIN STOLZ
Center for the Study of Digital Life

What has been called the “Toronto School of Communications” was a satellite of a much wider effort in the 1950s to translate WW II psychological warfare into a means for managing overall society during what then appeared to be an existentially threatened world situation. This wider enterprise was centered in New York City and it revolved around the various projects funded by the Rockefeller and Ford Foundations and their affiliates, such as the Social Science Research Council (SSRC). Recent technological developments, anticipated by Wiener and others, brings us to wonder how humanity will respond to the new and radically different digital "media of communication" that now dominate our lives and shape our behaviors and attitudes.

MARK STAHLMAN is President of the Center for the Study of Digital Life (CSDL). A retired Wall Street technology strategist, investment banker and serial entrepreneur, his godfather was Norbert Wiener, and he considers CSDL to be a continuation of his father’s participation in Wiener’s “Genius Project” as well as a digital extension of Marshall McLuhan’s Centre for Culture and Technology.

BENJAMIN STOLZ is a comparative scholar of pre-literate, medieval, and electricity-bound sociocultural movements. He has studied anthropology, religion, and media at various institutions, including the University of Maryland, Wesleyan University, Drew University, Rutgers University, and the Center for the Study of Digital Life.

Understanding Monopolies of Knowledge in Big Data Context

JESÚS OCTAVIO ELIZONDO
Universidad Autónoma Metropolitana Cuajimalpa

The main goal of this paper is to describe the formation of monopolies of knowledge in the context of Big Data. To achieve this goal, we will use the epistemological frame of concepts in the work of Harold A. Innis. The essential premise here is that the history of a culture, nation, empire or civilization can be understood through the study and observation of the development of their trade, transportation and communication network (Innis). We intend to give meaning to the context in which the Big Data plays an essential role in the way knowledge is managed (Mayer & Cukier). We will show how the innian framework is pertinent and useful because allows us to have a better understanding of the present historical trend in knowledge management.

J. OCTAVIO ELIZONDO was McLuhan Fellow of the McLuhan Program in Culture and Technology in 2006. Recipient in two occasions of grants by the International Council for Canadian Studies in Ottawa: Faculty Research and Faculty Enrichment Programs. He is member of the Mexican Association for Canadian Studies since 2009. He is author of a book written in Spanish entitled Toronto School of Communications. Understanding technological change (2009).

@joe_martinis

Concept Over Percept

ADAM PUGEN
University of Toronto

The Digital/Tactile Interface as Ground For Unearthing Marshall McLuhan’s Disembodied Idea.

In this paper I propose new directions for McLuhan McLuhan’s media theory in order to understand the experiential effects resulting from the widespread transition from a cultural environment based on analog television to one based on digital media. I begin with the claim that the immersive and imaginative paradigm of analog television, which McLuhan detailed so well, has been superseded by the much more regimented and logically rigorous paradigm of digital technology. My claim is: now that the low information content of analog electronic media has been dramatically raised through the discrete and logical coding of digital media, we can say that we are once again experientially bound to a technological environment which, like the high-definition content of the hot printed book, stresses intellectual detachment rather than collective immersion.

ADAM PUGEN is a PhD candidate at the University of Toronto’s Faculty of Information and runs the graduate workshop The New Explorations Group at the McLuhan Centre for Culture and Technology. His doctoral research concerns notions of embodied symbolism as developed in existentalist phenomenology and media ecology, and explores the experiential structures behind digital media through investigating the links between semiotics, sensory interplay, and mathematics.

Orality to Literacy to Videodey

MARK SEDORE
University of Toronto

Major changes were wrought on human thought, knowledge-creation, and the structure of society when writing and literacy were introduced. One can argue (as three writers associated with the Toronto School of Communications do) about the exact nature of these changes, and how long it might have taken for them to be felt. However the medium of writing, as writing, has effected enormous change on human civilization, particularly after the introduction of the alphabet to Greece roughly 2,800 years ago, and as alphabetic literacy spread over the following four centuries. Writing was a technology that enabled communication to occur when the speaker was not present—whether this communication was a cultural record to be accessed over and over, whether this was the ephemeral daily business of a state, or whether this was a simple correspondence between friends. By encoding words visually and permanently, writing helped enable new ways to teach, learn and think. Writing (both cuneiform and alphabetic writing), was thereby a revolutionary technology—perhaps unsurpassed by anything else. This paper looks at the thought of Eric Havelock, Harold Innis, and Marshall McLuhan and, using a retrospective focus on ancient Greece, asks if we are today witnessing the early impact of a similarly revolutionary technology: video communication.

MARK SEDORE is a PhD student in the Faculty of Information at the University of Toronto. His background is in media theory and political theory. He is a professional writer and communications advisor whose interest in the Toronto School goes back to his undergraduate days.
Mind and Media: New Evidence on a Core Tenet

RITA WATSON
Hebrew University of Jerusalem

McLuhan saw communication media as extensions of mind, and as having effects on the mentalities of their users. The rise of electronic media echoed a primary oral culture that predated the birth of cities and the invention of writing. He predicted a crisis in the modern era as literate mentalities that had evolved in literate cultures tried to integrate their effects. Written media, much studied in historical and developmental contexts, have been linked to rationality and reflective analytic thought. Cognitive effects have been notoriously difficult to isolate, as literacy is deeply embedded in social practice and saturates most cultural environments in the modern era. This paper analyzes a system of graphic signs that emerged in the late Chalcolithic era, a primary oral culture. At the time of invention, the uses of writing are clearly distinct from the uses of spoken language. Furthermore, the sign system can be seen as a technology of intellect, linked to reflective analytic thought very soon after its invention, long prior to developing into a mature script with the capacity to represent natural language.

RITA WATSON received her PhD at the University of Toronto with D. R. Olson. Recent publications include: “Archaic Lists, Writing and Mind” (Pragmatics and Cognition, 21:3; 2013); Writing Science Before the Greeks (Brill, 2011) with W. Horowitz; The Toronto School of Communication Theory (U. Toronto Press, 200) with M. Blondheim.

Into the Unknown and New: McLuhan–Frye, Electric Processing, Imagination, the Poetics of Opening Time

B.W. POWE
York University

The Marshall McLuhan-Northrop Frye Matrix is a visionary legacy offering insights into the global theatre, electricity, imagination and identity, quickening searches into the future where the “medium is the massage” joins with “the great code”. This presentation appreciates sees who discovered pathways to recognizing present patterns and manifestations, and then moves on to portray how these ideas and perceptions are shaping a 21st Century poetics. Electric processing and imagination inform the recognition that our crossroads is both a Closing Time and an Opening Time: evolutionary hyperdrives–where paradigms break down, new forms of consciousness emerge; terror and fear simultaneously surge with visions of heightened forms of consciousness, keener hearts. The closings we see in raging phenomena like the Brexit, xenophobia, terrorism, the rise of Trump and Putin; the openings, in the desire for people and ideas to cross barriers and boundaries, in the welcome to others and the creative inventive new. Our new Mysteries are jolting, mythic, immersive, severe, ecstatic. This carries the imperative of perceiving primary shifts in awareness and sensibility. Beyond ideology, we’re experiencing immediacy and transcendence, darkening and illuminations, closing of minds, openings of the soul. Can we sense what higher-lower frequencies are playing out?

B.W. POWE is a poet, philosopher, storyteller, essayist. An Associate Professor in the Department of English at Toronto’s York University, he teaches courses on visionaries and the McLuhan and Frye legacies. His new works are Decoding Dust (poems, dramatic monologues) and The Tigers of Perception (a multi-media lyric essay).

A Legacy to Retrieve: Outspreading the School of Toronto Original Storytelling

ELENA LAMBERTI
University of Bologna

In a famous letter to Walter J. Ong, McLuhan wrote: “Literature is not a subject, but a function – a function inseparable from communal existence”. Consistently, literature played a role in the development of what I like to define as ‘the original storytelling of the School of Toronto’, including all mythmaking on the ‘existence/nonexistence’ of such a ‘School’. That original storytelling triggered brave and witty interdisciplinary exchanges to grasp evolving cultural and social phenomena; by so doing, it helped to shape a variety of epistemological counter-environments that questioned leading theories of the time. Literature offered models and strategies to open up more linear and dogmatic scholarly investigations that changed the way we look at our world; a legacy that seems missing today, as literary studies are more clear-cut subjects within well-disciplined university programs, than driving forces of change. My paper aims to map and investigate ways to retrieve the literary legacy of the School of Toronto to trigger a cognitive and an emotional revolution within our hyper-connected intelligences/reallities; the goal is to develop alternative approaches to societal troubleshooting and problem solving through a conscious post-literate paideia.

ELENA LAMBERTI teaches North American Literature and Media Studies at the University of Bologna, Italy. She is the author of the award winning volume Marshall McLuhan’s Mosaic. Probing the Literary Origins of Media Studies (U of T Press, 2012), and of a variety of books and essays on Anglo-American Modernism, Literature and Technology, Cultural Memory, War Literature.
A MULTI-MEDIA EXHIBITION

McLuhan on Campus:
Local Inspirations, Global Visions

October 13 - December 20, 2016
John M. Kelly Library, St. Michael’s College
113 St. Joseph Street, Toronto

Explore the development of Marshall McLuhan’s theories in the context of his academic and personal life at St. Michael’s College. McLuhan’s central role in the rise of the Toronto School of Communication is presented through artifacts, audio, texts, video and photographs selected from archival repositories across the University of Toronto and the Federated Colleges of St. Michael’s, Trinity and Victoria. The exhibition will feature items drawn from the Special Collections and holdings at St. Michael’s, including material from the Sheila and Wilfred Watson archives, Donald Theall papers and Marshall McLuhan collection. Rare and intimate examples on display include McLuhan’s correspondence and collaborations with friends and colleagues on campus such as Claude Bissell, Tom Easterbrook, Carl Williams, Harold Innis, Edmund Carpenter and Northrop Frye.

Exhibition Committee

Matthew Brower
Faculty of Information (iSchool), University of Toronto

Laura Cunningham
John M. Kelly Library, University of St. Michael’s College;

Simon Rogers
John M. Kelly Library, University of St. Michael’s College

John Shoesmith
Thomas Fisher Rare Book Library, University of Toronto

Kalina Nedelcheva, Katherine Ing
Exhibition Assistants

www.stmikes.utoronto.ca

In collaboration with
Glenn Gould and the Toronto School
Words, Music, Images

Conceived as a moving and engaging evening of pictures, performances, and conversations, this event will reflect on Gould’s relationship to Marshall McLuhan, technology and the so-called Toronto School of Communication. This multimedia presentation will feature prominent commentators, musical performances, and screenings that will illuminate, celebrate and reassess the unique legacy of one of the twentieth century’s most renowned and internationally acclaimed Canadians.

With Caryl Clark, University of Toronto, Faculty of Music; Penny Johnson, pianist; John McGreevy, McGreevy Productions; Paul Théberge, Carleton University; and Lorne Tulk, Gould’s technician at CBC Curated by Steve Hicks

Music Programme

Set 1. Invention #1 in C-major, BWV 772; Invention #9 in F-minor, BWV 780; Sinfonia #5 in E-flat major, BWV 791; Sinfonia #14 in B-flat major, BWV 800.

Set 2. Selections from Goldberg Variations, BWV 988: Aria and Variations #1, 3, 8, 13, 18, 29 & 30.

Set 3. Selections from Die Kunst der Fuge (The Art of Fugue), BWV 1088: Contrapunctus #1 & 4

Pianist, Penny Johnson pursues a Bach sound for 21st-century listeners, her approach having been influenced by Glenn Gould and Marshall McLuhan. Underlying her work is a belief that music must have a moral purpose. Penny holds a Doctor of Musical Arts degree from the Manhattan School of Music, as well, Bachelor and Master of Music degrees from the Eastman School of Music. A past semi-finalist at the 8th International J. S. Bach Piano Competition (Würzburg, Germany) and former contributing author for The Glenn Gould Foundation, Penny is a freelance pianist and serves on the board of directors for The Chamber Music Society of Mississauga. www.pennyjohnsonpiano.com

Photo by Mark Laurie, sculpture by Ruth Abernethy, courtesy of The Glenn Gould Foundation
Margins and Marginalia
The Formation of the Ideas of Frye, Innis and McLuhan

The foundational ideas of three key figures of the Toronto School can be found on the St. George campus of the University of Toronto: the Harold Innis fonds, housed at the University Archives; Marshall McLuhan’s heavily annotated working library, held at the Thomas Fisher Rare Book Library; and the Northrop Frye fonds at the E.J. Pratt Library of Victoria University. This special open house at the Fisher is a rare opportunity to view highlights – including original manuscripts, correspondence, and books – from all three collections. Through this material, visitors will be able to gain insights into the thinking of the three men, and how they formed many of their ideas. Librarians and archivists from the Fisher Rare Book Library and the University of Toronto Archives will be on hand to answer questions.

Eric McLuhan and Andrew McLuhan will be on hand to speak on the role Marshall McLuhan’s personal library played in his life and research.

Curated by Loryl MacDonald and John Shoesmith

McLuhan Library Collection

In 2014 the Thomas Fisher Rare Book Library has acquired the working library of Marshall McLuhan. The library, comprising more than 6000 volumes, was used heavily by McLuhan in the writing of his most famous works, including Understanding Media, The Gutenberg Galaxy and The Medium is the Massage. A majority of the books bear McLuhan’s annotations and more than half of them contained material - including notes, manuscripts, and correspondence - laid into the books by McLuhan. Authors such as James Joyce, T.S. Eliot, Ezra Pound, Walter J. Ong, Lewis Mumford, Etienne Gilson, Harold Adams Innis, among many others, are well represented. McLuhan’s reading habits and the specifics of his focus are palpable in the annotations that he produced during a lifetime of scholarship. Objects of McLuhan’s obsession, such as James Joyce’s Finnegans Wake, are riddled with layers of annotations. Lists of both the books and added-in material, removed from the books for preservation, have been created.

http://fisher.library.utoronto.ca

“A young Harold Innis”. Image property of University of Toronto Archives
Edmund Carpenter
Dialogues, Diversions & Digressions

Curated by Michael Darroch, Hart Cohen, Paul Heyer and Janine Marchessault, in collaboration with the Estate of Edmund Carpenter.

Edmund “Ted” Snow Carpenter (1922-2011) was Marshall McLuhan’s closest collaborator during the 1950s, and remained a key dialogic partner throughout McLuhan’s life. Overlooked for his influence on Toronto School scholarship, Carpenter worked in CBC radio and TV in the 1940s and 50s, contributing his studies of Inuit concepts of space and time to the very shape that early communication and media studies would take. Carpenter’s cross-disciplinary research included interventions in media analysis, anthropology, Indigenous arts and cultures, archaeology, ethnography, intercultural communication, and cybernetics. McLuhan turned frequently to Carpenter’s keen sense of media and cultural trends to nourish his own scholarly digressions. This public presentation will showcase a selection of interviews, collaborative film experiments, and archival materials representing Carpenter’s lifework in research scholarship and pedagogy before and after his collaborations with McLuhan.

Tomanik (wind-maker) mask (aka Summer/winter mask), Central Yup’ik, Napaskiagmiut culture. Napaskiak, Kuskokwim River, Alaska, late 19th century. Collection Adelaide de Menil & Edmund Carpenter, on long-term loan to the Menil Collection, Houston; photo by Paul Hester.

Spaghetti & Karaoke Night

Lend your voice and unwind over spaghetti “aglio, olio e peperoncino” at the McLuhan Centre. It’s “let down your hair” time in the place where McLuhan challenged us to join the choir. How better to get to know each other even more before the last day of school, Sopranos, altos, tenors, basses, all! Can’t sing? Even better!

AFTER SCHOOL
Saturday OCT 15
10 PM McLuhan Centre
PLENARY PANEL (F)
Feminist Perspectives on Culture and Technology
Chair LESLIE REGAN SHADE

From modernism to post–post–modernism: continuities and discontinuities in women’s positions as public intellectuals

URSULA HUWS
University of Hertfordshire

Political economist and second wave feminist, Ursula Huws is the niece of Jaqueline Tyrwhitt, a major figure in the Toronto School of Communication. This presentation draws on personal memory as well as broader analysis to reflect on continuities and discontinuities in the history of women as public intellectuals since the mid-20th century. Among other issues, it explores the complex nexus of inter-generational solidarities and rivalries that shape the way ideas are carried forward and acknowledged, the (positive and negative) importance of role models, and the impact of paradigm shifts on the reputations and careers of women in public life. Finally, it reflects on what has not changed since Jaqueline Tyrwhitt first arrived in Toronto and the challenges still confronting women intellectuals in the 21st century.

URSULA HUWS is Professor of Labour and Globalisation at the University of Hertfordshire and the director of Analytica Social and Economic Research Ltd in the UK. She is also the editor of the international interdisciplinary journal Work Organisation, Labour and Globalisation.

A Queer Feminist Scholar Walks into the Toronto School; Everyone is Dead

MARK LIPTON
University of Guelph

Bang. Most educated people – both today and a century ago – see the emergence of technologies, the flood of inventions, as synonymous with Western Civilization; whether the case or not, there is a positive relation between technical progress, media ecology, and the advance of the human spirit. Despite ongoing theoretical struggles and deep anxieties regarding the social consequences of technical progress, sufficient concentration has not been given to the human agents and agencies that have the ability to restore balance to our civilization. Often, agency is abandoned for more theoretical expulsions and explosions. But renewed interest in scholars of the Toronto School and in media ecology helps to balance the polyvalence perspectives on communication and media. The Toronto School’s media ecological approach, in the spirit of openness to change “detaches itself from prescriptive methods, fixed logics, and epistemes, and it orients us toward problem-solving knowledge or social visions of radical justice” (J. Halberstam, 2011, The Queer Art of Failure, Durham and London; Duke UP, 16-17). This presentation surveys my queer, feminist, and media ecological journey through academe identifying policies and practices of “radical justice.”

MARK LIPTON is the author of the media literacy textbook Smoke Screens: From Tobacco Outrage to Media Activism (2002), has written numerous monographs on the subject of communication, media, and education; is a co-editor of Visualizing the Web: Evaluating Online Design from A Visual Communication Perspective (2010); and author of Research, Write, Create: Connecting Scholarship to Digital Media (with T. Gibson, 2014).

@marklipton

Immanence and Intervention – emerging media forms

SARA DIAMOND
OCAD University

The Toronto School analyzed the structural and material qualities of medium (Havelock, McLuhan), and their networked effects (Innis) as communications media, charting the impacts of these on social organization, psychology and experience, the ways that media, “mould the psychological and social shape of a society” (Derek deKerckhove (1989) “McLuhan and the Toronto School of Communication”, McLuhan Program and Department of French, University of Toronto). Building on the assumptions that medium matters, my discussion will combine a feminist perspective with software studies (Gorurnova & Shulgin), digital materiality (Kroker, 2012; Scarlett, 2016), and post-digital aesthetics (Paul, 2015) to wonder about the immanence of emerging forms of media such as selfies, data visualization, and virtual reality. I will provide examples of creative interventions that consider the material impacts of medium.

SARA DIAMOND is the President of OCAD University, Canada’s university of the imagination. She holds a PhD in Computing, Information Technology and Engineering from the University of East London. She is an appointee of the Order of Ontario and the Royal Canadian Society of Artists, and a recipient of the Queen’s Diamond Jubilee Medal and the Digital Pioneer Award from the GRAND Networks of Centres of Excellence.

@OCAD
This plenary roundtable invites media theorists to engage in the McLuhanesque critical media practice of the Medium is the Message. Panelists have been invited to consider how particular media objects alter the pace, pattern, and scale of human life and organization. This panel asks in the context of a challenge to the Toronto School what it means to ruminate on media objects without a theory of power and social difference? This panel forefronts media objects of everyday life that cannot be disarticulated from intimate, local, and global social inequalities. What is the political salience and cultural relevance of McLuhanesque medium theory for feminist, postcolonial theory, labor studies, media history, and critical race?

SARAH SHARMA is Director of the McLuhan Program in Culture and Technology, Associate Professor at University of Toronto at the ICCIT (Mississauga) and with a graduate appointment at the Faculty of Information. She is the author of In the Meantime: Temporality and Cultural Politics (Duke UP, 2014) which won the NCA Critical Cultural Book of the Year Award and explores issues related to technology, speed, and social difference. 

The Electro-Convulsive Therapy machine

JACK Z. BRATICH is associate professor and outgoing chair of the journalism and media studies department at Rutgers University. His work applies autonomist social theory to social movement media, audience studies, and the cultural politics of secrecy. Recently he published Transnational Flashpublics: Social Media and Affective Contagions from Egypt to Occupy Wall Street.

Spindle

RADHIKA GAJJALA is Professor School of Media and Communication and Acting Director, American Culture Studies at Bowling Green State University. Her work that engages themes related to globalization, digital labor, feminism and social justice. Published books include Cyberculture and the Subaltern (Lexington Press, 2012) and Cyberselves: Feminist Ethnographies of South Asian Women (Altamira, 2004).

Refrigerator

JAMES HAY, Professor & Director, Institute of Communications Research, College of Media, University of Illinois-Urbana-Champaign. Prof. Hay is also the co-author of Better Living through Reality TV, and the former Editor of Communication & Critical/Cultural Studies.

Textile (Shipibo Embroidery)

GANAELE LANGLOIS is Assistant Professor at Department of Communication Studies, York University. Her research interests lie in philosophy of communication, critical theory and media studies. She published a book entitled Meaning in the Age of Social Media (Palgrave, 2014). She has recently co-edited a book entitled Compromised Data? From Social Media to Big Data (Bloomsbury, 2015).

Filing cabinet

CRAIG ROBERTSON is Associate Professor of Media Studies at Northeastern University. In his research he uses the issues and concerns of media history and media theory to explore the relationship between information and paper. He is the author of The Passport in America: The History of a Document (2010).

Incubator

SARA MARTEL received her PhD from the Joint Graduate Program in Communication and Culture at York University/Ryerson University, Toronto. Her doctoral work focused on the use of photography within hospital bereavement support in neonatal intensive care settings. She continues to research communication and cultural practices in relation to grief, mourning, and end-of-life processes.

Street Car

KAMILA PETRICK, postdoctoral researcher in Interdisciplinary Studies (Lakehead University) & lecturer in Communication Studies (York University). Kamilla holds a doctorate in political science and two prior degrees in media studies. Her research interests include social movements, political economy, temporality, collective memory, and the role of technology in social transformation.

Print

ARMOND TOWNS is Assistant Professor at University of Denver. His research interests explore the intersections between black radicalism, media and cultural studies, rhetoric, and feminist, queer, and black geographies. His work draws from diverse theories, including rhetorical theory, black studies, media theory, intercultural communication, postcolonial studies, (black) feminist theory, cultural geography, and political economy.
R. Bruce Elder  
**Colourist Art as Electrologic: Faraday, Maxwell, and Colour**  
R. Bruce Elder is Professor at Ryerson University. His films have been presented in solo screenings at New York’s Museum of Modern Art, Berlin’s Kino Arsenal, and Paris’ Centre Pompidou and in retrospectives at Anthology Film Archives, the Art Gallery of Ontario, and the Cinémathèque québécoise. He is the author of *Image and Identity: Reflections on Canadian Film and Culture*, a pioneering study on the philosophical contexts of Canadian art and film.

Stephen Broomer  
**Strange Codes: Purposeful Difficulty in Avant-Garde Cinema**  
Stephen Broomer is a filmmaker whose films have screened at the Toronto International Film Festival, the San Francisco Cinematheque, and Lincoln Center. His book, *Hamilton Babylon*, was recently published by University of Toronto Press.

Ihor Junyk and Isabel Pedersen  
**Fearmonger: Affective wearable media and the digital uncanny**  
Ihor Junyk is an Associate Professor of Cultural Studies at Trent University. His interests include digital humanities and media archaeology. He published *Foreign Modernism: Cosmopolitanism, Identity, and Style in Paris* (University of Toronto Press, 2013).

Isabel Pedersen is a Canada Research Chair in Digital Life, Media, and Culture and is the founder of the Decimal Lab at the University of Ontario Institute of Technology. She is author of *Ready to Wear: A Rhetoric of Wearable Computers and Reality-Shifting Media*.

Irina Lyubchenko  
**Everything is Everywhere: Northrop Frye’s Double Vision and Kazimir Malevich’s New Realism**  
Irina Lyubchenko is a filmmaker and a PhD Candidate in the Ryerson University / York University Joint Graduate Program in Communication and Culture.

Izabella Pruska-Oldenhof  
**Marshall McLuhan’s Acoustic Space, Julia Kristeva’s Chora, and Media Poetics**  
Izabella Pruska-Oldenhof is an artist, scholar and Assistant Professor at the School of Image Arts, Ryerson University in Toronto. Izabella’s writings on cinema, art, dance, technology and culture, have appeared in *Parol, Canadian Journal of Film Studies*, and in anthologies on media arts and on screen dance, including a chapter in the *Oxford Handbook of Screendance*.
Canadian and German Media Theory

ANTHONY ENNS
Dalhousie University

Unlike critics associated with the Birmingham School, who primarily focus on media content and reception, German media theorists more often apply epistemological and philosophical questions to the study of media. This approach is largely inspired by McLuhan’s famous claim that “the medium is the message.” Friedrich Kittler, a leading figure in German media theory, even acknowledges that “without this formula...media studies itself would not exist as such in isolation or with any methodological clarity.” Kittler’s emphasis on the military origins of media technologies has perhaps obscured the foundational significance of McLuhan’s work, yet this paper will trace the influence of Canadian media theory on German media theory by exploring the concepts and ideas common to both movements, such as their shared focus on the materiality of communication, the interconnectedness between technology and physiology, the notion of media networks as environments, the role of media technologies in the formation of subjectivity, and the effects of media globalization. Although German media theorists have also been accused of technological determinism, the tremendous success of this movement clearly illustrates the continued relevance of Canadian media theory, as there remains a pressing need for a theoretical approach that addresses the epistemological functions of media technologies.

ANTHONY ENNS is Associate Professor of Contemporary Culture at Dalhousie University. His edited collections include Sonic Mediations (2008) and Vibratory Modernism (2013), and his translations include Friedrich Kittler’s Optical Media (2010), Sybille Krämer’s Medium, Messenger, Transmission (2015), and Wolfgang Ernst’s Chronopoetics (2016).

A Second Way to Read McLuhan’s Footnotes to Innis

ANDREW CHRYSTALL
Massey University

Footnotes split or double a text, and they invite, if not necessitate, participation and/or consideration of the gap and inter-relation(s) between two texts—body and footnote. The resultant split or doubling of a text by a footnote (potentially) creates and affords audience/reader’s significant space(s) for participation and involvement. And, if McLuhan’s footnotes to Innis can be read as exemplars we might also add scope for wild hallucination. Here this paper addresses itself to the McLuhan-Innis relationship by focusing on McLuhan’s two, oft-cited claims— in The Gutenberg Galaxy, and in the “Introduction” to Innis’s Bias of Communication—that his work is a “footnote” Innis. The aim of the article is to compliment attempts to illuminate the “theoretical identity” of the Toronto School.

ANDREW CHRYSTALL is an underwhelming jazz guitarist, dedicated to surfing. He held a Marshall McLuhan Centenary Fellowship for 2015-16.

@chipbody

The Ruin of Classical Media Theory and the Task ahead

ERHARD SCHÜETTPELZ
University of Siegen

Classical Media Theory (esp. McLuhan, Virilio, Baudrillard, Fussler, Kittler) was based on success stories of the West, had an eschatological twist, and claimed a threefold impact of media: on the senses or the sensorium, on the social patterns, and on the world views of media users. These three asymmetries were part of the popularity of CMT, but were challenged by three “symmetry principles” in Science and Technology Studies (success and failure, human and non-human, West and Non-West). What remains of CMT after going through the acid bath of STS?

ERHARD SCHÜETTPELZ is Professor of Media Theory at the University of Siegen. Principal Investigator, Collaborative Research Center “Media of Cooperation”, University of Siegen. Former Director of the Graduate School “Locating Media”, Siegen. Organizer of the Research Project “Trance Media and New Media”, Siegen. Research on questions of Media Anthropology, Actor Network Theory, and the histories of Science, Media, and World Literature.

Digital Reading as a Human–Machine Relation: thinking the materiality of the digital

LUIZA SANTOS
Universidade Federal do Rio Grande do Sul

History of reading is also the history of writing tools: changes in the devices used to store and transmit written words have been modifying both reading practices and meanings. As in the emergence of the codex, we now stand in another revolution that involves the writing materiality: digital publication. Following up the historical and communicational bias of the Toronto School on this matter, this paper searches for approaches that comprehend digital reading through the materialities of communication and makes initial reports on this topic. From Kittler’s perspective, we understand that the computer is a writing tool that is capable of reading and writing by itself, and by doing so it is no longer a simple tool. By considering digital reading as a human-machine relation, we propose to think about the consequences, ruptures and continuities of our relation with the written word that is no longer the printed word.

LUIZA SANTOS is a PhD candidate at Faculty of Librarianship and Communication at Federal University of Rio Grande do Sul, Brazil. She has a master’s degree in Social Communication from Pontifical Catholic University of Rio Grande do Sul and a bachelor’s degree also in Social Communication from University of Passo Fundo.
Hockey is arguably Canada’s most popular sport and plays a crucial role in our national consciousness and branding to the world. Although the game is played and viewed at numerous levels, the National Hockey League receives the most exposure due to frequent nationwide broadcasts. Since the late 1800s, hockey has grown from a loosely organized activity played on frozen ponds to a multi-billion dollar industry and emblem of Canadian identity.

Harold Innis recognized how print, the telegraph, and radio, in addition to waterways, and railroads, worked to collapse space and create a worldview of time. Furthermore, as Edward Comor noted, Innis also “recognized, through which people interact and in that they constitute core structures of a recognizable Canadian identity. This paper analyzes the multiple levels that NHL hockey operates as a space-biased nationalism, and militarism.

NIEL SCOBIE is a SSHRC-supported doctoral student in Media Studies at Western University whose scholarly interests include Canadian popular culture and music in addition to curriculum design. He was recently published in Critical Studies in Improvisation, and is currently co-authoring two essays to be published in forthcoming edited anthologies.

PHILIP MORAIS has been an author of fiction and non-fiction publications since 1999. He is an alumnus of the McLuhan Program in Culture and Technology as well as a member of the Media Ecology Association. Philip currently lives in Toronto.
Inspired by Innis? A Study of his Legacy in Scandinavian Media Studies

HENRIK GRUE BASTIANSEN
Volda University College

To what degree have Scandinavian media scholars been inspired by Harold Innis? The paper examines the growth of historical research in Nordic media studies and finds a remarkable boom starting around 1990. During the late 1990s and early years of the 2000s, scholars in Scandinavia published a lot of historical studies of press, film and broadcasting. These efforts is here seen as a “quest for basic knowledge” on each single medium. But after that, Denmark, Norway and Sweden have developed more advanced works, synthesizing this knowledge into more complex works on their national media histories. Bastiansen show how each country developed different solutions to this task. He then shows to what degree the different media histories have related themselves to Harold Innis, and here he also include personal experience. The paper ends with a discussion whether there is a legacy after Innis in Scandinavian media studies. Bastiansen’s personal view is that he look at such works as a kind of intellectual infrastructure we need to build around the media – helping us to understand them, analyze them, discuss them and criticize them. In these achievements, Innis is still inspiring new scholars, also in Scandinavia.

HENRIK G. BASTIANSEN, professor at Faculty of Media and Journalism at Volda University College, Norway. Publications in press and broadcasting history as well as general media history. Interested in the field of media and communication history and its historiography, methods and theories.

McLuhan in Poland. Polish interpretations: then, now, next

KALINA KUKIELKO-ROGOZINSKA
Association for Adult Education in Szczecin

The proposed paper is to show the presence of Marshall McLuhan’s ideas in Poland. Referring to the title of the conference, I would like to focus both on the past and the present time, discussing the most recent interpretations and applications of his theories, including my own book. I would also like to speculate on the possible future place of McLuhan in Polish academic and popular-scientific discourse. Speaking of Poland, one must note that for several decades it was one of the countries of the communist bloc, closed to the free flow of ideas, especially those from the West. It has an impact on selection of fragments of McLuhan’s texts translated into, as well as on their subsequent interpretations. For several decades these circumstances have imposed on Polish readers the specific attitude towards McLuhan. They have approached him in definitely critical and ironical manner, yet, above all, they saw his worldview as unjustifiable optimism resulting from fascination with functioning and impact of modern media. I belong to the young generation of Polish scholars concerned with the McLuhan’s thought. His theory has been accompanying me for years and I guess it will set a path to my scientific and everyday inquiries. I agree with Rita Leistner, who noted that “Once you start looking for Marshall McLuhan, it’s impossible not to see traces of him everywhere.”


Scholarship at the Margins

COLLETTE SNOWDEN
University of South Australia

The Toronto School and Australian Communication and Media Studies. The work and influence of the early Toronto School is well-known to Communication and Media scholars globally, if not always understood, applied well or acknowledged. However, the contribution made by the founders of the Toronto School to the field continues by either directly or indirectly informing debates about media, media effects, technology, globalisation, media regulation and ownership and the social and economic power and influence of communication. This paper is concerned with the influence of the Toronto School on Australian scholarship in the field of Communication and Media studies. The influences of the Toronto School, and the commonalities between Canada and Australia scholarship will be outlined. In particular, it examines this influence through the work of Marshall McLuhan, which for a brief period was a dominant paradigm in Communication and Media Studies in Australia. Consequently, McLuhan’s work has informed scholarship and educational policy on media studies, school and university curricula, and public debates about communication and media issues.

COLLETTE SNOWDEN’s research focuses on the impact of new technologies and communication processes on communication practices, on technological transformation of media processes and practices, and the combined effects on language, society, and its institutions. My work is informed by experience as a creative practitioner, as a journalist and in corporate and political communication.

Bringing McLuhan to Brazil: seeking connections between Décio Pignatari and Anísio Teixeira

RODRIGO M. BARBOSA
Federal University of Pernambuco

McLuhan left its mark by embracing an unusual type of research and that put him together with other authors in a prominent position. The influence of McLuhan since the 60’s have been disseminated all over the globe (Carey, 1998; Buxton, 2012, p. 580) and in Brazil was no different. McLuhan’s work inspired important Brazilian thinkers, proof of this are the translations of his books into Portuguese. We will focus here on the perspective of two of these translators in order to understand what they perceived in McLuhan’s project to engage in translating his works. Anísio Teixeira was one of the main Brazilian educators, and was responsible for the reform in higher education in Brazil and one of the founders of the University of Brasilia. On the other hand Décio Pignatari was a teacher, poet and intellectual, and one of the leading thinkers of the concrete movement in literature in Brazil together with the brothers Haroldo and Augusto de Campos. The two found in McLuhan important aspects of their projects. This article attempts to elucidate the relationship of these two authors with the work of Marshall McLuhan and his contribution to the development of the education, communication studies and technology.

RODRIGO MIRANDA BARBOSA is professor at University of Pernambuco (UFPE-CAA), holds a master’s and doctoral degree in Communication Studies at University of Brasilia (UnB) on the concentration of Theories and Technologies of Communication. He is specialized in Communication Studies. @rodrigobarba
Visionaries of magnetic imagery: The legacy of Marshall McLuhan and Nikola Tesla

NINA CZEGLEDY
University of Toronto

Marshall McLuhan and Nikola Tesla lived more than fifty years apart, came from different backgrounds, had dissimilar education, applied different philosophical and pragmatic strategies and worked in distinct fields. In short two people could hardly been different, yet, significantly, they were both polymaths and shared a holistic vision of a world in continuous change where everything is inter-linked and forms elements in perpetuity. Perhaps a comparison between the viewpoints and prophecies of McLuhan and Tesla is unexpected, even unlikely. Nevertheless Tesla and McLuhan’s prophetic vision regarding the electronic age and communication based on their overall grasp of comprehensive progress deserve a brief investigation.

NINA CZEGLEDY, artist, curator, scholar, collaborates internationally on art & science & technology projects. She has exhibited and published widely won awards for her artwork and has initiated, lead and participated in forums and festivals worldwide. The paradigm shifts in the arts, the changing perception of the human body and its environment inform her work.

Intellectual property, the biotic foundation of media ecology, and the naming of feral cats

LIOR LERMAN, JONATHAN SHOHET GLUZBERG
Independent scholars

The language surrounding copyright, patent, and trademark law has succumbed to the metaphor that understands information as property. This paper seeks to de-fuse this paradigm and to undermine it through the use of a different metaphor that regards information as a symbiotic life-form.

This metaphor is derived from Robert K. Logan’s speculative line of argument about the biological foundation of media ecology (2016), which conceives of culture as a living symbiotic organism. This metaphor is sampled, extended, and re-mixed with Donna J. Haraway’s writing on companion species (2008), to ask what kind of organisms cultural artefacts are, and to develop a new vocabulary by which to draft a non-proprietary license agreement that articulates a relation of care between artists, scientists, their work and the public domain. This proposed license privileges, none the less, specific bonds between authors and the information in which they are invested and involved.

LIOR LERMAN is a multimedia and performance artist currently based at the Royal Central School of Speech and Drama in London (UK). Her artistic practice examines questions of meaning and storytelling at the fulcrum between the mechanical and the digital age.

JONATHAN SHOHET GLUZBERG London (UK) based artist and educator. His practice fluctuates between humorous, minimalist cartoons and technically elaborate digital audio visual compositions.

Marshall McLuhan’s Literary Metaphors: Insights on Time and Space as Coordinates of Perception

AMANDA SEVILLA
Duquesne University

This presentation attends to several literary metaphors expounded by Marshall McLuhan that emerge from specific works, including a particular focus on the influence of Harold Innis and, in subtler ways, G. K. Chesterton. This focus includes a hermeneutic line in McLuhan’s work that offers interpretations of social perception, communication, and culture. These perceptions are by no means linear, as they are coordinates on a plane of experience and often result in a retrospective understanding of cultural shifts. Modernity is a time marked by anticipation of newer versions of the currently new innovations, according to McLuhan, and this results in effects sometimes being mistaken for causes of social change. McLuhan’s ideas on changing social perceptions encourage an intellectual probing of social anxiety, boredom, explosion, and implosion. Whether McLuhan writes about the breakdown of the centralized family or the dreamer in a small town who longs for city life, we can see that social perceptions are immediately relevant to time, space, and lived experience. The purpose of this inquiry is to explore some of the ways McLuhan examines real life through deeply intellectual probes.

AMANDA SEVILLA is currently working on the latter chapters of her dissertation, “Discarnation: Expounding on Marshall McLuhan’s Critique of Modern Subjectivity,” at Duquesne University in Pittsburgh, Pennsylvania. She lives in Northeast Ohio, where she works in the English department at Youngstown State University.

@AmandaSevilla
Ours Is A Battery Life: infrastructuralism, materiality, and endology of media

MARCIO TELLES
Universidade Federal do Rio Grande do Sul

In this communication, I want to look into what made Network Society possible: lithium-ion batteries. This often overlooked piece of technology powers our light-processing machines by storing energy transmitted through power lines. To put it bluntly, the ubiquity of an always-on culture is only ubiquitous if our batteries are fully charged because even Internet browsing may be constrained by the materials assembled in the form of battery. Therefore, our life is a “battery life”. What I am calling for is an “endology” of media: if ecology refers to external relations, *endology* refers to the interactions between internal relational elements composing an entity and the tensions they produce in the development of a thing*, as Bryant says (2011). As engineers set out to design a new gadget, unexpected technological exigencies play a role in the ways that media technologies are developed. It is now the time to study the raw materials with media technologies are made of. As media are changing the bios of human life, media are also changing the physis of Earth. By investigating the extraction, production and utilization chains of the lithium-ion batteries we may come to grasp the very foundation of our digital dreams.

MARCIO TELLES is a PhD student at Faculty of Librarianship and Communication at Federal University of Rio Grande do Sul, Brazil. He received a bachelor’s degree in Social Communication and a master’s degree in Communication and Information from the same institution. He is interested in media studies and communication theory.

Automation: or when computers reconfigured our way of thinking

JAKOB LIEN
Linkoping University

In this paper I will analyze the phenomenon of automation in two Swedish novels from the 1960s. The term automation, I will argue, has been transformed from a technical term used in a manufacturing context in the late 1940’s to a powerful expression used in cultural debate as well as a central trope for a variety of aesthetic practices. Important for the expansion of the concept is Marshall McLuhan’s Understanding Media (1964), where he in the chapter “Automation: Learning a Living,” claims that automation will radically change the organization of society and the human subject’s position in it. Automation “is a way of thinking, as much as it is a way of doing,” he writes and continues: “It ends the old dichotomies between culture and technology, between art and commerce, and between work and leisure.” In the Swedish novel, The Tale of the Big Computer: A Vision by Hannes Alfvén (1966), automation plays a crucial role on a representation level, as a central theme in the book, and in The Signal Game (1966) by Torsten Ekborn automation reconfigures the current writing modes and challenge not only what is possible to write, but also how.

JAKOB LIEN is Ph.D. student at the Department of Culture and Communication at Linkoping University and a member of the research project RepRecDigit (blog.liu.se/reprecdigit). He is one of the co-founders of the Nordic interdisciplinary network Sensorium: Aesthetic Media AnArchaeology (www.liu.se/sensorium). His research interests include media history and perspectives on digital technology and literature.

Optimistic Cannibalism and Cybernetic Anxiety

GRAEME NORTHCOTE
University of Waterloo

An Extended Reading of Cultural Mythologies.

Marshall McLuhan’s famous extension thesis, although widely controversial and in some circles hotly contested, remains one of the most useful conceptual probes with which to examine the nature of media in relation to the human. In this paper, I apply the extension thesis as a conceptual link between two seemingly diverse cultural constructions: the figure of the cyborg, and the figure of the cannibal monster. Each figure represents a focus for a complex array of mythological narrative and discourse. This paper argues that viewing these apparently contrasting mythos in parallel reveals that each is ultimately an expression of tension between extension and cohesion of the human being, as articulated in the extension thesis of McLuhan’s media theory. The cyborg figure of contemporary culture and the mythological cannibal monsters are analyzed in these terms as narrative grappling with sociocultural experiences of the historically fraught relationship between the human self/body and the media technosstructures in/through which it necessarily exists. This common conceptual core, I argue, explains the striking thematic similarities between representations of the cyborg and the cannibal monster, as well as the theoretical discourse surrounding them.

GRAEME NORTHCOTE is a PhD Candidate at the University of Waterloo, in the Department of English Language and Literature. His research has focused on media and communication studies, particularly in relation to cross-cultural narrative and mythological figures.

Digital Epistemology and Early Modern Modes of Thought

JONAS INGVARSSON
University of Skövde

Evoking McLuhan’s juxtapositions in the Digital Age.

In this presentation, I will claim that the connections between our own digital age and early modern modes of thought – such as emblematics, curiosity chambers, fragment aesthetics and the salon culture – bear resemblance to Marshall McLuhan’s method of juxtaposing the age of television with Renaissance culture. By studying early modern modes of thought, we can understand our own technological times better. But also: By critically reflecting upon contemporary technological culture, we will gain new understanding of early modern and premodern aesthetics and rhetorics, and the epistemological/ontological discourses embracing them. This is a media archaeological approach, that I label as a digital epistemology: the digital here is not primarily seen as a set of gadgets, machines or electronic networks, but rather – just as, for example, the genre of emblematics – as a mode of thought. This approach to digital culture bear striking resemblances with Marshall McLuhan’s approach to media analysis – he too treated media as a lens for observing culture, history and society. In my presentation, then, I will focus on the juxtapositioning of digital culture and early modern modes of thought.

JONAS INGVARSSON, is associate professor in Media, Narrative Arts, and Aesthetics at University of Skövde, Sweden. He is currently involved in the research project Representations and Reconfigurations of the Digital in Swedish Literature and Art, 1950-2010 (RepRecDigit, funded by the Swedish Research Council), where he explores the notion of digital epistemology as an analytical tool for culture analysis.
Networking Humans

Chair ELENA LAMBERTI

Environments: the given, the represented, the induced
ANDREY MIROSHNICHENKO
Independent scholar

How media will reshape sensornium, McLuhanian extrapolations. Marshall McLuhan noticed that electricity turned us away from “visual space” back to “acoustic space”. But here is a paradox: even though the acoustic, three-dimensional space of electric media simulates the natural perception of reality, the reality of electric media is not natural. It’s created, or, better to say, induced. Media evolution leads us to gradual resettling from the physical world to the “best” one, which is the virtual one; from the given, through the represented, to the induced. Along the way, media evolution sentences us to be entirely immersed into the new environment with all our five (or more) senses, just as we have existed in the real world, until now.

Technologies have always been enhancing “natural” sensation by, for example, artificial flavours or other senses’ augmentations, but the enhancement has been boosted drastically with the advent of digital media and such technologies as immersive media, augmented reality, and virtual reality. The paper observes practical cases and oncoming changes in how media will reshape sensornium.

Translatio Mediorum: The Toronto School and the Epic Encyclopaedia
LUKE ARNOTT
University of Western Ontario

This paper revisits the medieval concepts of the translatio imperii (the transfer of rule) and the translatio studii (the transfer of learning) and argues that, implicit within the work of the Toronto School, is the recognition of a kind of translatio mediorum, or a transfer of media, in which new media technologies take up the cultural work of seemingly obsolete forms. “Translatio Mediorum” looks specifically at the epic and how it relates to the seminal work of Harold Innis, Eric Havelock, and Northrop Frye, among others. It reveals how one legacy of the Toronto School has been a series of concepts which, in their later application to once “dead” media forms, have had renewed significance in explaining the resurgence of new media epics in the contemporary popular imagination.

Although their interest in epics as such was often tangential, the Toronto School theorists laid the groundwork for an understanding of the epic and its cultural function that was no longer tied to any particular genre or medium of transmission. The epic may have had its origins in orally-transmitted heroic poetry, yet its defining feature is that it comes in the most technologically-complex and “encyclopaedic” medium available at the time of its creation.

LUKE ARNOTT holds an MA in Comparative Literature and a PhD in Media Studies from the University of Western Ontario. Dr. Arnott’s research focuses on genre theory and the epic, including its manifestation in new media contexts. He teaches undergraduate courses on video game culture and media theory.

Playful Expressions: Video Game Mods as Media of Communication
ALLEN KEMPTON
University of Toronto

This paper looks at video game modifications (mods) within the context of McLuhan’s (1964) stance that games are a “media of communication.” Given recent public exposure of mods and modding by the gaming industry, mods are increasingly being played and made.

Using theories of play and culture from authors such as Caillois (1958), Bakhtin (1965), and Grimes and Feenberg (2009), I consider the role of mods as forms of playful expressions and interpersonal communication in McLuhan’s terms. With a brief look at the history of modding as a practice and the meaning it has conveyed to players, I focus on two primary aspects of mods as a media of communication. First, I look at ways mods form a dialogue between players and authors, focusing on mods as a “translation” of experience for the player. The second part integrates the community aspect, bearing in mind the idea that games “are extensions of social man and of the body politic”, focusing on the dialogue that occurs through mods between players, authors, and their communities.

Concluding, I stress the importance of mods in video game experience, as more people seek to utilize and make them, changing their experience and interpretation of a game.

ALLEN KEMPTON is a PhD Student at the University of Toronto’s Faculty of Information. His interests lie at the intersection of human experience and technology, particularly video games. Allen’s work is theory-centered and focuses on bringing together play, games, and social structures under a phenomenological lens.

Resonant Connections: McLuhan and the New Literary Practice
STUART PURCELL
University of Glasgow

This paper applies the key concepts of Marshall McLuhan’s co-authored posthumous works, The Laws of Media (1988) and The Global Village (1989), to new literary practice. Taking David Mitchell’s recent novel and Twitter work, Slade House [2015] and @I_Bombadil [2015], as a case study example of new literary practice, it demonstrates the need for a media-based perspective that addresses cross- and multi-media writing and accounts for the specificities of the medium as an inextricable part of the work itself. The “resonant connections” indicated by this paper’s title therefore operate on two distinct levels. Firstly, in applying McLuhan’s tetrads – his “laws of media” – to David Mitchell’s Slade House and @I_Bombadil, the way in which the author makes resonant connections between his works by extending his literary practice and threading it through the functional characteristics and structural biases of a newer medium is illuminated and articulated. Secondly, in applying the key concepts of McLuhan’s co-authored posthumous works to new literary practice, a critical vocabulary can be established that describes new methods and modes of experimental writing yet to be fully formulated in the field.

STUART J. PURCELL holds degrees in Business Law and Marketing, and English Literature from the University of Strathclyde, and a Masters in Modernities from the University of Glasgow. He is currently completing an AHRC-funded PhD in English Literature and Media Theory at the University of Glasgow, focusing on new literary practice.

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The extensions of McLuhan, and the challenges and successes in carrying McLuhan’s ideas into public education

NEIL ANDERSEN, CAROL ARCUS
The Association for Media Literacy

The extensions of McLuhan, and the challenges and successes in carrying McLuhan’s ideas into public education – Neil Andersen and Carol Arcus The evolution of technologies—in particular wireless devices and easy production and distribution—have created enormous opportunities and challenges for student learning. The City as Classroom has arguably become both The World as Classroom and The Self as Classroom. So how might McLuhan’s ideas address and support 21st century education challenges? How might his theories be made accessible and serviceable to children and youth? ‘Acoustic space’ is a more important metaphor now than it has ever been as our online experience puts us at the centre of our virtual world. Students need to know and understand their relative positions, locations, affordances and responsibilities (sometimes referred to as Digital Citizenship). Students need to know and understand the benefits and hazards of a variety of media technologies and forms so they can use them ethically and safely. They also need to develop strategies that will help them balance their media diets, their physical and mental health. So why does digital literacy curriculum lack McLuhan’s perspective?

NEIL ANDERSEN is President of the Association for Media Literacy (Ontario). CAROL ARCUS is Vice President of The Association for Media Literacy, an Ontario organization since 1978.

McLuhan and the ‘Agency’ Question or ‘Media Technology & Its Historical Trajectory’

ANTHONY CRISTIANO
University of Toronto

Drawing chiefly from the works Understanding Media and The Laws of Media, the aim of this paper is to understand and question McLuhan’s position on agency, that it, to investigate the historical trajectory of media technology and the agent or agency behind its alleged movement forward. The issue rests dormant in the idea that media are an extension of human abilities and have the potential of improving our lot, which originated with the first scholar of electronic media: Marshall McLuhan (1911-1980). The focus of this paper will be directed at arriving at workable answers to the agency questions, and to elucidate the position of and contribution to the same, given by McLuhan’s studies and insights.

ANTHONY CRISTIANO is a film and media scholar. His artistic and scholarly work has been published internationally—countries include US, UK, Norway, Poland, New Zealand, and Italy. He is the URAM Media Studies section-editor at the University of Toronto Press, and currently teaches in the ‘Books and Media Program’ at St. Michael’s College.

Students’ Learning with an Intersubjective Narrative Media Form

YUKO TSUCHIYA
Hiroshima University of Economics

Disaster Risk Reduction and Understanding Others. Marshall McLuhan stated “the medium is the message” and proclaimed that people should be affected not by the media content but its form. We recognize the world differently through different media forms. In this research, I focus on this interaction between media forms and world perception, and propose to use it for pedagogy. I discuss designing a media workshop about “linking” digital storytelling for disaster risk reduction education and understanding others. Great earthquakes, landslides, and typhoons—Japan has recently suffered from a lot of big disasters. It is important that disaster victims’ experiences are handed down to the next generation. However, receiving victims’ experiences is not easy. Since young receivers do not have real experiences, it is difficult to imagine and feel what actually happened and to accept their own lives. In this workshop, through the story generation activity based on a fieldwork interview, participants give meaning to others’ experiences and make sense of them. Others’ experiences are no longer somebody else’s problems and others’ stories become a part of their own stories. By examining a workshop held in Hiroshima, I would like to show a story link to connect people’s experiences by meaning-making acts in an intersubjective media form.

YUKO TSUCHIYA is an Associate Professor at the Faculty of Economics, Hiroshima University of Economics, Japan. She received M.A. in communications from New York University and M.A. in information studies from the University of Tokyo. Her research currently focuses on creative media literacy and digital storytelling for community engagement. @yukonyunyu

McLuhan’s Ideas Applied to Empirical Research

VARVARA CHUMAKOVA
National Researcher University

How TV Constructs the Social Space in Russian Villages. The main aim of this paper is to show the application of Marshall McLuhan’s tetrad, visual and acoustic spaces, and cliché and archetype. These methodological instruments were applied to the study of media consumption and usage in Russian rural areas. The basis of this research is formed by four expeditions conducted in villages of Kostroma region (June 2012), Rostov-on-Don region (June-July 2013), Republic of Tatarstan (May 2014) and Irkut region (2014). We made in-depth semi-structured interviews with permanent residents of the village, which showed their attitude and perception of the TV content. First, clichés in TV content enhance the fragmentation of reality; alienation of the village from other country; the myth of “the good tsar and bad boyars”; and the immediacy of life. Second, the ideas of dialogue in culture; the connectiveness with other country; “the bright future” are obsolete. Third, the fears of the outside; and the idea of the permanent ruler are retrieved from the archaic past. Finally, the borders around the village are reversed into virtual consumption of global events; and the present time of the village is reversed into pseudonostalgia about USSR.

VARVARA CHUMAKOVA is teacher at Department of Media of Communication, Media and Design Faculty, National Research University Higher School of Economics (Moscow, Russia). She earned a PhD in Cultural Studies from State Institution of Art Studies (Moscow, Russia). The topic of PhD is “Herbert Marshall McLuhan’s Conception: the Media in Social and Cultural Dynamics”.

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TOWN HALL MEETING

Rethinking the Global Village in an era of Cities and Soft Power

Curated by DAVID NOSTBAKKEN, Chair GAIL LORD.
Participants JOSH BASSECHES, KAREN CARTER, RITA DAVIES, GAIL LORD, NAMUGENYI KIWANUKA, MARK SURMAN

Soft power is the exercise of influence through attraction, persuasion, and agenda setting rather than military or economic coercion. For two days we have been discussion the impact, influence and enduring value of a group of thought leaders who came to represent the “Toronto School”. This town hall enthusiastically throws open the door to the city. The City will be the “Toronto School” classroom for the evening. Here members of the class will explore the influences of soft power in civic discourse, cultural change and and collective intelligence. For the last year the McLuhan Centre for Culture and Technology has been engaged in a community building exercise of consultations, Monday Night Seminars, workshops, labs and book salons under the banner of "City as Classroom". These activities and the Town Hall Meeting are designed to embrace the shaping influence of arts, cultural, civil society, business and industry and emerging communities within the city. From the Town Hall to the halls of learning and back again, the Toronto School will be envisioned as a sustainable and value force having found its place in the city and the global community that has congregated in Toronto for the conference.

JOSH BASSECHES is the Director and CEO of the Royal Ontario Museum. He played a central role in the decade-long transformation of the Peabody Essex Museum in Salem Massachusetts. He was the Executive Director of the Harvard Museum of Natural History. He holds an MBA from Harvard University and is a PhD Candidate in the History of Arts and Architecture at the Boston University’s Graduate School of Arts and Science. His vision is to enhance the relevance and impact of "the museum".

@ROMtoronto

KAREN CARTER is Executive Director of Myseum of Toronto. She is co-founder of Black Artists’ Network and Dialogue (BAND), the organization dedicated to the promotion of black artists in Canada and abroad. She has over twenty years of experience and volunteering in a range of arts, culture and heritage settings in Toronto. She has a BA in History and Latin American and Caribbean Studies, Bachelor of Education, and a Master of Arts degree in Sociology and Equity Studies.

@KCinfo
toronto

RITA DAVIES is Chair of the Ontario Arts Council. She was formerly the Director of Culture for the City of Toronto, and previous to that was the Executive Director of the Toronto Arts Council. Most recently, Rita established Culture Capital, which provides consulting services on cultural planning, cultural policy development, and governance and board development. She has sat on a number of not-for-profit arts boards, including the Art of Time Ensemble, Fall for Dance and Theatre Passe Muraille.

@ConseilartsON

GAIL LORD is co-founder and co-president of Lord Cultural Resources. With Barry Lord, she is co-editor of The Manual of Museum Planning (1991, 1999, 2012), co-author of The Manual of Museum Management (1997 and 2009) and Artists, Patrons and the Public: Why Culture Changes. In Cities, Museums and Soft Power (2015) Gail demonstrates why and how museums and cities are using their soft power to address some of the most important issues of our time. In 2014 Gail was appointed Officer of the Order of Arts in France, and in 2016 was awarded the Order of Canada.

@Gail_Lord

NAM KIWANUKA is a multi-platform journalist and the new host of The Agenda in the Summer at TVO, Ontario’s educational broadcast service. Nam has worked with CNN, BET, NBA TV, Sportsnet, ET Canada and Much/MTV Canada. She has written for the Toronto Star, The Globe and Mail, xoJane.com, Upscale Magazine, the Hartford Courant, Jane Magazine, was the editor of the African Business Journal, and was a columnist for BBC Focus on Africa Magazine. Nam was also named Emerging Filmmaker for the Class of 2013 by the ReelWorld Film Festival.

@namshine

MARK SURMAN is Executive Director of Mozilla, the global community that keeps the web open and free, and a loud proponent of universal web literacy. Part of his work is to protect the open web. Mark launched Maker Party and Mozilla Learning Networks – major initiatives that help people teach and learn the web. Mark is a prominent thinker and thought leader – his analysis and opinions have been featured in The Washington Post, NPR, CNN, Fast Company and dozens of other publications.

@msurman
AWARDS GALA DINNER
School is out. Let us play!

Over a fresh Canadian food galaxy and wine of critical anatomy and fearful symmetry, join with friends and colleagues to toast our collaboration of thought and discussion.
There will be special guests, and greetings to cheer on our growing community having seen the “then” and “now” and looking to pursue the “next”. Outstanding paper awards will be announced.
Surprises and prizes as good cheer arises.

The Medium and the Light Award
Inaugurated as part of the McLuhan Centenary celebrations at St. Michael’s College, University of Toronto, in 2011, The Medium and the Light Award is an ongoing program of The Marshall McLuhan Initiative (MMI) at St. Paul’s College, the University of Manitoba, Marshall’s first post-secondary alma mater. Late MMI Co-Director Richard J. Osički (1946-2012) established the award to acknowledge “a person, group or organization that has made a significant contribution to religious communication inspired by observations and notions put forward by Marshall McLuhan.”
The award, inspired by the work The Medium and the Light: Reflections on Religion (1999), posthumously edited by his son Eric and Fr. Jacek Szklarek, recognizes those who focus attention on McLuhan’s Catholic faith and/or his Canadian prairie roots as integral to his work and who thereby extend that work in probing the effects of media and communications technology on human beings.

2016 recipient will be announced during the banquet.

Past Recipients:
2011  Fr. Pierre Babin, omi (1925-2012)
2012  Dr. Thomas Cooper
2013  Dr. Eric McLuhan
2014  Fr. John J. Pungente, S.J.
2015  Richard J. Osički (1946-2012; awarded posthumously)

Menu
Mesclun Spring Mix with Cherry Tomatoes, Feta and Citrus Vinaigrette
Seasonal and Locally Sourced Fresh Vegetables
Mushroom Risotto
Grilled Breast of Chicken with a Wild Mushroom and Vic Riesling Pan Jus Reduction, or Oven Roasted Quinoa and Soy Cheese stuffed Bell Pepper served with a Sundried Tomato Bisque
Pumpkin Cheesecake Tart with Toasted Pumpkin Seed Brittle and Cinnamon Whipped Cream
Selection of White and Red Wine
Fair Trade Colombian Coffee, Orange Pekoe Tea

Tickets for guests available at the registration desk
Dress code: semi-formal

Instagram Photo Contest

TAKE A PICTURE OR A SELFIE WITH NORTHROP FRYE
Be creative!

TAG IT #selFrye
Upload the photo to your Instagram and tag #selFrye to be entered into the contest

WIN
Follow @mcluhancentre and win a “Cool Medium” T-shirt
Espresso Book Launch

There is no time to waste. Meet the authors during the break as they present their books with microphone in hand, each with ten minutes of fame to inspire. It is a Gutenberg moment. Some will launch their new books. Some will remind you of past must-reads. Some will take you in unexpected directions, as McLuhan would say, “Where no man has set foot!”

You will have a chance to mix it up with the authors, who will of course have their texts available for purchase, or will direct you to the appropriate vendor. Enjoy a coffee with colleagues in a moment of animated literary exchange.

Friday October 14
Saturday October 15
Sunday October 16
At 5:00 PM, Bader Theatre, Lobby

The Toronto School holds a book exhibition offering conference attendees the opportunity to purchase publications.

Head over to the VIC Foyer!

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CONFERENCE SPEAKERS

ANDERSEN Neil, 3.2.4
ARCUS Carol, 3.2.4
ABNOTT Luke, 3.2.3
BAIRD Iain, 2.2.1
BARBOSA Rodrigo M., 3.1.4
BASSECHES Josh, Town Hall M., Oct 16
BASTIAansen Henrik Grue, 3.1.4
BEANGER marc, 1.2.2
BENDER Cora, 2.1.1
BENNATo Davide, 2.1.4
BERTRAND Karine, 2.1.1
BRATICH Jack, Plenary G, Oct 16
BREITSAMETER Sabine, 2.2.1
BREETSTER Stephen, 3.1.1
BUELL Timothy, 1.1.4
BUXTON William, Plenary A, Oct 14
CAVEll Richard, Plenary C, Oct 15
CHANDlER Curry, 1.2.2
CHENEy michael, 1.1.2
CHRySTAll Andrew, 3.2.4
CHUMAKoVA Varvara, 3.2.4
CHRySTAll Andrew, 3.2.4
CoHEN Hart, Plenary B, Oct 14; 2.1.1
ColomBIAlessandro, 2.2.2
Comor Edward, 2.1.3
Cristiano Anthony, 3.2.4
CzEGlEDy Nina, 3.2.1
DARRoCH michael, Plenary B, Oct 14
DavIES Rita, Town Hall M., Oct 16
DE KERCKHoVE Derrick, 1.1.1
DEAN malcolm, 2.2.4
DERIu Fabrizio, 1.2.5
DETTloFF Dean, 2.2.4
Di Martino Carmine, 2.1.2
DIAMOND Sara, Plenary F, Oct 16
ELDER Bruce, 3.1.1
ELIZONDO Jesùs Octavio, 2.2.5
ENNS Anthony, 3.1.2
ERON Gerald, 1.2.2
FiorMONTE Domenico, 3.1.3
FUJICHUKA Andrew, 1.2.1
GAlJALA Radhika, Plenary G, Oct 16
GALEWICT CZeyzary, 1.2.1
Garlock George, 1.1.1
GENOSKO Gary, Pienany D, Oct 15
GIBSON Twyla, Plenary A, Oct 14
GILLES Donald, 1.1.1
Gomez Henry, 1.2.4
GOTTIERBARUCH, 2.1.4
GroDSoSky Nicholas, 1.2.3
HABERFELLNER Helga-Liz, 1.1.1
HAKANEn Ernest, 1.2.3
HARP Jerry, Plenary B, Oct 14
HAY James, Plenary G, Oct 16
HAYNES W. Lance, 1.1.4
HeYDoN Jeff, 1.2.3
HeYER Paul, Plenary B, Oct 14; 1.1.2; 2.1.1
HILDEBRAND Julia, 1.2.3
HOFFERT Paul, 2.2.3
HOwLEY Kevin, 3.1.3
HUCHEON KAWASAKI Kathy, 1.1.1; 2.2.2
HUWS Ursula, Plenary F, Oct 16
INGVARSSoN Jonas, 3.2.2
JUNYK ihor, 3.1.1
KEANE John, 2.1.3
KEHARA Hiroki, 2.2.4
KEMPION Allen, 3.2.3
KINGWELL Mark, Plenary D, Oct 15
KIHNAVAA Namugenyi, Town Hall M., Oct 16
KlASSEN Helmut, 1.1.3
KLYM Natalie, 1.2.3
KRESWANI Angela, 2.2.4
KROEKER Arthur, Plenary C, Oct 15
KUKELKO-ROGONZsKs K AliNA, 3.1.4
LAMBERTI Elena, Plenary E, Oct 15
LANGLOIS Ganaele, Plenary G, Oct 16
LAUDEr Adam, 1.2.5
Le FUStEC Claude, Plenary D, Oct 15
LeMMoR LioD, 3.2.1
LEVINSON Paul, 1.2.3
LIEN Jakob, 3.2.2
LIPTON Mark, Plenary F, Oct 16
LOGAN Robert K., 1.1.1
LORD Gail, Town Hall M., Oct 16
LYUBICHEnko Irina, 3.1.1
MARCHESSAULT Janine, Plenary B, Oct 14
MARROnE Daniel, 2.2.3
MArtEL Sara, Plenary G, Oct 16
MArtIn George, 2.2.1
MASON Lance, 2.2.2
McCLEoD ROGERS Jaqueline, 1.2.2
McLUAHn Eric, 1.1.1, 2.2.2
McMULLAN John, 2.2.4
McRae Laura, 1.1.3
MEYROIvITZ Joshua, Plenary C, Oct 15
MIROSCHEnKo Andrey, 3.2.3
MIYATA Masako, 2.2.4
MOOnas Philip, 3.1.3
MURAHA Manako, 2.2.4
NORDCOTE Graeme, 3.2.2
NOStBAKKEn David, 1.1.1
O’GORMAN Marcel, 2.2.3
OLson David, 1.1.1
OUSTINoFF Michael, 1.2.4
PEDErSEN Isabel, 3.1.1
PEREz Mery, 2.2.1
PETRICK Kamilla, Plenary G, Oct 16
PICChIONE John, 2.2.3
PIREDou Mario, 2.2.2
POWE B.W., Plenary E, Oct 15
PRUSKA-OLDENhoF Izabella, 3.1.1
PuGEN Adam, 2.2.5
PuREll Stuart, 3.2.3
RALSTON Saul John, Keynote, Oct 14
RATto Matt, 2.1.4
REIlY Father Leo, 1.1.1
RESCH Gabbby, 2.1.4
RIGGINS Stephen Harold, 1.2.5
ROBERTSON Craig, Plenary G, Oct 16
RODRIGUEz Cathy, 1.1.1
ROSE Phil, 1.1.2; 2.1.2
RUSSELL GRAHAM Brian, Plenary A, Oct 14
SANToS Luiza, 3.1.2
SCHUTTFEEZ Erhard, Plenary B, Oct 14; 3.1.2
SCOBE Niel, 3.1.3
SCOtt Robert, 1.2.4
SEDoe Mark, 2.2.5
SEVIllA Armanda, 3.2.1
SHARMA Sarah, Plenary G, Oct 16
SHOHEt GuZsBeRGER Jonathan, 3.2.1
SNOWDEN Collette, 3.1.4
SOuTHWICK Dan, 2.1.4
STAIHLMAN Mark, 2.2.5
STEtPhENs Niall, 2.1.2
SToLZ Benjamin, 2.2.5
SToUT Andrew, 1.2.1
SUrMArN Mark, Town Hall M., Oct 16
SUTTON Cathie, 2.1.1
TANIGAWA Ryuichi, 2.2.4
TELLES MarCIO, 3.2.2
TOWNS Armond, Plenary G, Oct 16
TRINTA ALUIZIO R., 1.2.4
TSUCHIA Yuko, 3.2.4
VAN DEN BERG Sara, 1.1.4
WAStON Rita, Plenary E, Oct 15
WEllMAn Barry, 2.1.4
WroBEL Ruthanne, 1.1.3
YOUNG Liam, 2.1.3
ZLATIC Thomas D., 1.1.4
James Joyce’s puns were crossroads of meaning according to inveterate punster Marshall McLuhan. A bit of a puzzle to some. But cool. Here is a chance to untangle the puzzle of words that meet at the crossroads of the Toronto School.

Be the first to complete the puzzle and win a "Cool Medium" T-shirt!
The McLuhan Program in Culture and Technology, Faculty of Information (iSchool) at the University of Toronto, is pleased to announce a Fall 2016/Winter 2017 rollout of events. Weekly sessions carry on the “Monday Night Seminar” tradition of McLuhan, where open, frank and sometimes explosive exchange takes place in the same intimate Coach House setting where McLuhan once held court.

This program of events is designed to challenge notions, provoke thought and help us imagine our collective future.

2016/2017 theme:
“*The new shape of things: Big Data, Big Stories*”

Inaugural Seminar
**Monday November 7, 2016**
6:00 PM, McLuhan Centre
39A Queen’s Park Crescent E, Toronto

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This fall the McLuhan Centre for Culture & Technology at the University of Toronto is stepping out of the university and into the city, to better understand who we are, what matters to us, and where we might be going in a networked and rapidly changing world.

The McLuhan Salons will take place in six different dynamic city locations further dissolving the boundaries of the university and the city in bringing the multi-disciplinary multi-practice approaches to bear made famous by Marshall McLuhan.

The McLuhan Centre and these six salons are committed to breaking down the silos of academic disciplines, the university and society, public and private enterprise, art, business, civil society and individuals in order to release the energy of new and outrageous ideas, innovative thought, and transformative understanding and action.

The McLuhan Salons position the city as instructive in rethinking the larger interconnected global village. The collectivity of our global thought, actions and generational evolution are the defining principles the global human condition which we wish to explore.

Each Salon will commence with moderated probative discussion within a panel of top leaders and thinkers, and will engage the audience.

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**Six standout events**
**Six big ideas**
**Six Toronto hot spots**

Curators: Paolo Granata and David Nostbakken

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Inaugural Salon
**Wednesday November 2, 2016**
6:00 PM, Toronto City Hall
100 Queen St W, Toronto

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[www.mcluhan.utoronto.ca](http://www.mcluhan.utoronto.ca)

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