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C3 M46 2014 Radio and television service for Indian, Eskimo, and Metis communities : brief to the Canadian Radio Television Commission / jointly prepared by the National Indian Brotherhood of Canada, the Canadian Metis Society [and] the Indian-Eskimo Association of Canada.

Music in Range explores the history of Canadian campus radio, highlighting the factors that have shaped its close relationship with local music and culture. The book traces how campus radio practitioners have expanded stations from campus borders to surrounding musical and cultural communities by acquiring FM licenses and establishing community-based mandates. The culture of a campus station extends beyond its studio and into the wider community where it is connected to the local music scene within its broadcast range. The book examines campus stations and local music in Vancouver, Winnipeg, and Sackville, NB, and highlights the ways that campus stations—through music-based programming, their operational practices, and the culture under which they operate—produce alternative methods and values for circulating local and independent Canadian artists at a time when ubiquitous commercial media outlets do exactly the opposite. Music in Range sheds light on a radio sector that is an integral component of Canada's

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musical and cultural fabric and positions campus radio as a worthy site of attention at a time when connectivity and sharing between musicians, music fans, and cultural intermediaries are increasingly shaping our experience of music, radio, and sound.

The Routledge Companion to Media and Gender offers a comprehensive examination of media and gender studies, charting its histories, investigating ongoing controversies, and assessing future trends. The 59 chapters in this volume, written by leading researchers from around the world, provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research. The Companion includes the following features: With each chapter addressing a distinct, concrete set of issues, the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives. Authors address a series of important questions that have consequences for current and future thinking in the field, including postfeminism, sexual violence, masculinity, media industries, queer identities, video games, digital policy, media activism, sexualization, docusoaps, teen drama, cosmetic surgery, media Islamophobia, sport, telenovelas, news audiences, pornography, and social and mobile media. A range of academic disciplines inform exploration of key issues around production and policymaking, representation, audience engagement, and the place of gender in media studies. The Routledge Companion to Media and Gender is an essential guide to the central ideas, concepts and debates currently shaping media and

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gender research.

Journalism in Crisis addresses the concerns of scholars, activists, and journalists committed to Canadian journalism as a democratic institution and as a set of democratic practices. The authors look within Canada and abroad for solutions for balancing the Canadian media ecology. Public policies have been central to the creation and shaping of Canada's media system and, rather than wait for new technologies or economic models, the contributors offer concrete recommendations for how public policies can foster journalism that can support democratic life in twenty-first century Canada. Their work, which includes new theoretical perspectives and valuable discussions of journalism practices in public, private, and community media, should be read by professional and citizen journalists, academics, media activists, policy makers and media audiences concerned about the future of democratic journalism in Canada.

While Canada is known for its official commitment to diversity, a close look at the country's media reveals that lip service to differences notwithstanding, they rarely engage with it in ways that reflect its presence in Canadian society. The Media Gaze exposes the mainstream media's attempts to appear objective, even as they may ignore or misrepresent those who do not share their white, male, middle-class, heterosexual perspective. Drawing on compelling case studies, this incisive survey explores the societal implications of the industry's hidden bias and suggests strategies for countering its dominance.



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A panorama of perspectives on media education and democracy in a digital age that draws upon projects in both the formal and non-formal education spheres, this collection contributes to conceptualizing and cultivating a more respectful, robust and critically-engaged democracy.

The chapters in *The Oxford Handbook of Canadian Cinema* present a rich, diverse overview of Canadian cinema. Responding to the latest developments in Canadian film studies, this volume takes into account the variety of artistic voices, media technologies, and places which have marked cinema in Canada throughout its history. Drawing on a range of established and emerging scholars from a range of disciplines, this volume will be useful to teachers, scholars, and to a general readership interested in cinema in Canada. Moving beyond the director-focused approach of much previous scholarship, this book is concerned with communities, institutions, and audiences for Canadian cinema at both national and international levels. The choice of subjects covered ranges from popular, genre cinema to the most experimental of artistic interventions. Canadian cinema is seen in its interaction with other forms of art-making and media production in Canada and at the international level. Particular attention has been paid to the work of Indigenous filmmakers, members of diasporic communities and feminist and LGBTQ artists. The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed.

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Connecting Canadians represents the work of the Community Research Alliance for Community Innovation and Networking (CRACIN), the largest national and international research effort to examine the burgeoning field of community informatics, a cross-disciplinary approach to the mobilization of information and communications technologies (ICT) for community change. Funded for four years by the SSHRC's Initiative for the New Economy, CRACIN systematically studied a wide variety of Canadian community ICT initiatives, bringing perspectives from sociology, computer science, critical theory, women's studies, library and information sciences, and management studies to bear on networking technologies. A comprehensive thematic account of this in-depth research, Connecting Canadians will be an essential resource for NGOs, governments, the private sector, and multilateral agencies across the globe.

In 1914, Wyndham Lewis and Ezra Pound—the founders of vorticism—undertook an unprecedented analysis of the present, its technologies, communication, politics, and architecture. The essays in Counterblasting Canada trace the influence of vorticism on Marshall McLuhan and Canadian Modernism. Building on the initial accomplishment of the magazine Blast, McLuhan's subsequent Counterblast, and the network of artistic and intellectual relationships that flourished in Canadian vorticism, the contributors offer groundbreaking examinations of postwar Canadian literary culture, particularly the legacies of Sheila and Wilfred Watson. Intended primarily for scholars of literature and

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communications, Counterblasting Canada explores a crucial and long-overlooked strand in Canadian cultural and literary history. Contributors: Gregory Betts, Adam Hammond, Paul Hjartarson, Dean Irvine, Elena Lamberti, Philip Monk, Linda M. Morra, Kristine Smitka, Leon Surette, Paul Tiessen, Adam Welch, Darren Wershler.

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