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# Application for a Grant

<b>Identification</b>			
This page will be made available to selection committee members and external assessors.			
Funding opportunity <b>Insight Development Grant</b>			
Joint or special initiative			
Application title <b>Post-war travel lecture filmmaking</b>			
Applicant family name <b>Czach</b>		Applicant given name <b>Elizabeth</b>	Initials
Org. code <b>1480111</b>	Full name of applicant's organization and department <b>University of Alberta English and Film Studies</b>		
Org. code <b>1480111</b>	Full name of administrative organization and department <b>University of Alberta English and Film Studies</b>		
Scholar type	Regular <input type="radio"/>	New <input checked="" type="radio"/>	Research Group
If New, specify category	1 <input type="radio"/>	2 <input checked="" type="radio"/>	3 <input type="radio"/> 4 <input type="radio"/>
			<b>430-4</b>
Does your proposal require a multidisciplinary evaluation?			Yes <input type="radio"/> No <input checked="" type="radio"/>
Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board.			Yes <input checked="" type="radio"/> No <input type="radio"/>
Does your proposal involve activity that requires a permit, licence, or approval under any federal statute; or physical interaction with the environment? If 'Yes', complete Appendices A and B.			Yes <input type="radio"/> No <input checked="" type="radio"/>
		Year 1	Year 2
		Total	
Total funds requested from SSHRC		<u>11,962</u>	<u>0</u> <u>11,962</u>



Family name, Given name

Czach, Elizabeth

### Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name

Role

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Collaborator

Family name

Given name

Initials

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Full organization name

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Initials

Org. code

Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name



**Research Activity**

The information provided in this section refers to your research proposal.

**Keywords**

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

Travel Films; Travelogues; Film Lectures; Canadian Cinema; Gender; Ethnography; Travel & Tourism

**Priority Areas** - Priority area(s) most relevant to your proposal.

**Disciplines** - Indicate and rank up to 5 disciplines that best correspond to your proposal.

Rank	Code	Discipline	If "Other", specify
1	50604	Cinema	
2	51004	Cultural History	
3	50600	Communications and Media Studies	
4			
5			

**Areas of Research**

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	270	Leisure, recreation and tourism
2	213	Gender Issues
3	240	Indigenous peoples

**Temporal Periods**

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
<p>Year</p> <p>1945      BC    AD</p> <p>_____    ○    ●</p> <p>_____    ○    ○</p>	<p>Year</p> <p>1980      BC    AD</p> <p>_____    ○    ●</p> <p>_____    ○    ○</p>



Family name, Given name  
Czach, Elizabeth

**Research Activity (cont'd)**

**Geographical Regions**

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	1000	North America
2	8000	Antarctic and Arctic
3		

**Countries**

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./ State
1	1100	CANADA	
2	1200	UNITED STATES	
3			
4			
5			



Family name, Given name

Czach, Elizabeth

## Revisions to Previous Application

This section may be used to outline revisions made to a previously submitted Insight Development Grants application. See instructions for additional information.



Family name, Given name

Czach, Elizabeth

### Summary of Proposed Research

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

In the fall of 1958, The Toronto Anglers' and Hunters' Association announced its upcoming Global Adventure all-colour film-lecture round up to be presented during their October to April season. Screening in Toronto's art-deco Eaton Auditorium, a non-theatrical venue with a 1264-person capacity, the film lecture series promised five travel-adventure films including Sir Hubert Wilkins' 'Off to the Arctic'; Howard Shelley's 'Hunter's Moon', depicting a Northern Ontario moose hunt; Murl Deusing's 'Adventure in Africa'; Lowell Thomas Jr.'s 'Flight to Adventure'; and a film called 'Headless Valley', made by the Calgary couple Melvin and Ethel Ross, recounting a two-month canoe trip into the Nahanni Valley in the Northwest Territories. Across North America screening series such as this were taking place on college, university and high school campuses, at civic clubs, museums, community centres, town halls, and other venues. From big cities to small towns, audiences large and small, gathered to hear presentations by filmmakers narrating travel, outdoor adventure, or nature wildlife films that they themselves had shot. Yet this far-reaching and vibrant history of non-theatrical film production is almost completely absent from film scholarship. The aim of this project is to commence a recovery of the lost history of lecture filmmaking, specifically focusing on Canada and the U.S. in the post-WW2 period.

To date, film history has focused on travel lectures of the pre-cinematic and silent film eras. Historical accounts of key lecture figures such as John L. Stoddard (1850-1910), Lyman Howe (1856-1919), and Burton Holmes (1870-1958), have illuminated how this period established the practices and norms of travelogues and travel lecturing. However, a guiding assumption of this literature is that film lecturing ceased with the coming of sound. Although the formation of the studio system, the industrialization of filmmaking, and the coming of sound certainly altered production practices, these changes did not render film lecturing obsolete. In fact, the increased affordability of 16mm film equipment after the Second World War revitalized the practice of traveling exhibition. Despite existing on the periphery of industrial film production, travel lectures were a widespread practice. In 1975, when film lecturing was beginning to decline due to pressure from television and other entertainment options, there were still an estimated 1000 ongoing film lecture series and over 500 professional travel lecturers (Kuter, 63).

This research project seeks to reconstruct the milieu of post-war film lecturing in Canada and U.S. by piecing together the careers of individual filmmakers, delving into the histories of exhibition sites and booking agencies while also probing the collections of museums, universities, and archives in search of extant films. My aim is to develop a database of post-war lecture filmmakers that will be then used to both search for films that have not been archived and are in jeopardy of being lost as well as accessing materials held in archives such as The Provincial Archives of Alberta, The Library of Congress, and The American Heritage Center. These materials will form the foundation for a series of case studies that explore different representative aspects of the film lecture world. These case studies will most likely include: an exploration of a single non-theatrical exhibition site; the career of an individual filmmaker; the gender dynamics of film lecturing; and an analysis of the ethnographic and touristic gaze within the films themselves. This study will undoubtedly amplify our knowledge of non-theatrical film production given that travel lecture filmmaking of this era is virtually absent from current film histories.

## Travel Lecture Filmmaking in the Post-War Era

### Context

In 2007 while I was researching home movies at the Provincial Archives of Alberta, Marlena Wyman, PAA's audio-visual archivist at the time, suggested I look at the collection of Melvin and Ethel Ross. Intrigued, I learned that the Rosses were a married couple from Calgary that had taught themselves 16mm filmmaking in the mid-1950s and then commenced making travel films. For roughly a decade and a half, from the late 1950s to early 1970s, they toured across North America screening their films on the travel lecture circuit. With Ethel often projecting and Melvin accompanying the films with live narration, the Rosses screened their feature-length films including *Alberta: Home on the Range* (1955-56), *Europe* (1963), *Quebec* (1967), and *Pan American Highway* (1961), which recorded their drive from Calgary to the southern tip of South America. They also showed *Headless Valley* (1957), undoubtedly their most popular film, which depicted a two-month canoe trip into the rugged Nahanni river valley of the Northwest Territories. The Ross collection of archival material is rich. All their films had been deposited in the archive along with typed transcriptions of the oral narration that would accompany the films, letters, promotional material, posters, fan mail, photographs and an unpublished memoir entitled *Cine Vagabonds*. As I watched their films, sifted through the material, and read Melvin's memoir, I found myself immersed in the world of travel lecture filmmaking, a world I knew little of previously. Turning to film history scholarship, I was surprised to find there was little scholarly or popular literature on travel lecture filmmaking of the sound era (post-1928). Most historical accounts assume that the practice of film lecturing ceased after the coming of sound and focus principally on silent era showmen (Altman, 2006). A couple of articles provide contemporary accounts of film lecture practices of the mid-1970s (Kuter, 1975) and the mid-1990s (Ruoff, 1998), but the intervening decades are unaccounted for. This research project proposes to commence a recovery of the lost history of travel lecture filmmaking in Canada and the U.S. specifically focusing on the post-WW2 period roughly from 1945 to the early 1980s.

My initial research into this area indicates that the post-war era was a fertile period for travel lecture filmmaking. Despite existing on the periphery of industrial film production, travel lectures were a significant and popular film practice. Large and enthusiastic audiences gathered all over Canada and the United States in auditoria and lecture halls to watch films that were narrated by filmmakers who traveled to foreign and exotic places. The popularity of film lecturing should not be underestimated. In 1975, when film lecturing was on the decline due to pressure from television and other entertainment options, there were still an estimated 1000 ongoing travel lecture series across North America and over 500 professional travel lecturers (Kuter, 63). One need only look at an exhibition venue such as the Eaton Auditorium in downtown Toronto to get a sense of how popular lecture filmmaking was at mid-century. This non-theatrical venue played host to not one but three ongoing film lecture series: Estelle Craig's World Adventure Tours, (running for 41 years from 1947 to 1988), the Audubon Screen Tours, and the Toronto Anglers' and Hunters' Association Global Adventure Film. These series dealt with nature, outdoor, or wilderness adventure themes and regularly sold out the 1264-seat auditorium.

The absence of any reference to post-war travel lecturing in traditional film histories is somewhat understandable given that these films were produced outside of the studio system, exhibited in non-theatrical venues and have seemingly left little trace. Since a live narration accompanied the films, they are an ostensibly ephemeral practice. Furthermore, lecture filmmakers straddled the world of amateur and professional filmmaking. Many travel lecturers made a living with their filmmaking and were highly professionalized, but they worked in 16mm, a film gauge associated more with amateur or experimental filmmaking, and thus positioned on the fringes of mainstream narrative film production

norms. There is no central depository for travel lecture films and while some are housed in archives scattered across Canada and the U.S., many more reside in private collections or, unfortunately, have been lost. Recreating the milieu of post-war lecture filmmaking requires piecing together the production histories of individual filmmakers and their screenings, delving into the histories of presentation venues and booking agencies, as well as probing the collections of museums, universities, and archives in search of extant films. Yet, despite how ephemeral and scattered it appears there is a significant material history of post-war travel lecture filmmaking that can be recovered. This Insight Development Grant will aid in beginning to recover this lost history.

## Objectives

My research into travel lecture filmmaking is at an early stage and while I have located a significant amount of original artifacts this grant will permit me to seek out more primary source artifacts as well as access material already housed in archives and museums. These materials will provide the basis for a cultural history of the practices of post-war travel lecture filmmaking in a series of articles or potentially a monograph. When possible I will augment this archival research with interviews with still-living travel lecture participants including filmmakers, promoters, agents and audience members. My purpose is to expand our knowledge of travel lecture filmmaking not only amongst scholars but also the broader public. I plan a series of outreach initiatives including working with archives and museums to develop strategies to make some of the films accessible as DVDs or digitally on-line as well as repatriating them to the communities, particularly First Nations communities, in which they were made.

This grant will aid in the following:

### 1) Build a Database of Travel Lecture Filmmakers in the Post-WWII Era

With the help of a Master's student, working part-time for one term, a database will be built of post-war travel lecture filmmakers. This database will be compiled from information available in promotional materials (flyers, posters, screening announcements, etc.) advertising various travel-lecture series across North America. Additional information will be culled from the industry magazine, *Program: The Magazine of the Platform World*, which catered to promoters of lecture entertainment. Published from 1934 to 1978, this magazine is an important source of information about the lecture world including film lectures. Accessing this resource will require a trip to the New York Public Library's Performing Arts Library in New York City, which has the only (almost) complete run of the magazine that I have located. Information in the database will then be used to locate additional filmmakers, films, and travel-lecture material.

### 2) Interview Participants in the Travel Lecture Field

To date I have conducted one interview with a participant in the travel lecture circuit. In June 2011, I interviewed Estelle Craig (aged 96 at the time of the interview) the promoter of a travel lecture series *Estelle Craig's World Adventure Tours* that screened in Toronto from 1947 to 1988 at the Eaton Auditorium. Her first-person experiences of managing a travel lecture series provided important contextual and historical insight into the field. Lisa Chickering, a filmmaker who worked the film lecture circuit from the mid-1960s through to the 1980s with her same-sex partner Jeanne Porterfield (deceased 2010), has also agreed to be interviewed. A trip to New York City to interview the 88-year old Chickering is a pressing priority for this research project.

These interviews will provide a first-hand account of the travel lecture circuit in the post-war era. Interviews will provide important information regarding venues, audience reactions, protocols and other facets of the network that are currently absent from record. Interviewees will be asked general questions

about their role in travel lecturing; how they entered the travel lecture field; what period they were active; the different aspects of their careers (where they performed, agency representation, etc.); when they stopped and why, etc. More detailed questions will pertain to the specifics of the interviewee's role. So, for example, filmmakers will be asked more detailed questions about particular film titles, their experiences, etc.

### 3) Research Archival Travel Lecture Collections

Although there is no central depository for travel lecture films, material can be found in archives scattered across North America. Accessing and analyzing existing archival collections of films is a key component of this project. Amongst the archival materials I have located are the collections of two women active in the travel lecture field. Materials related to the lecture practice of Margaret Baker are housed the Library of Congress and those of Mildred Capron in the American Heritage Center at the University of Wyoming. Although men dominated the lecture field there were several trail blazing women such as Baker and Capron, who along with lecture promoter Estelle Craig and filmmakers Avalon Daggett and Hjordis Kittel Parker (in addition to the above mentioned Lisa Chickering and Jeanne Porterfield) carved out careers in the '40s, '50s and '60s. A research trip to both institutions should further illuminate Baker and Capron's individual contributions as well as further our understanding of the role of women in the lecture field.

An additional research trip to the Archives of Ontario will permit me to delve further into the rich history of non-theatrical film exhibition that took place at the Eaton Auditorium from its opening in 1931 until its closure in 1976. In addition to the lecture films presented under the auspices of The Audubon Society, The Toronto Anglers' and Hunters' Club, and Estelle Craig's World Adventure Tours, there were many other one-off film events that took place in the auditorium and together these constitute a rich case study for understanding film 'event culture' in a non-theatrical setting.

### 4) Transfer Films to Digital Formats & Digital Access

I am also requesting funds to transfer 16mm films to digital format for research and distribution purposes. As I locate film and print materials, making study copies of original films will be critical since many archives only permit screening of research copies that the researcher must fund. Some of this grant money would be promptly put towards digitizing the films of Betty and Lewis Rasmussen, an American filmmaking couple whose film oeuvre consists entirely of films made in the Northern regions of Canada during the late 1940s and into the 1950s. Film titles include *The Great Mackenzie*, *Arctic Journey*, *James Bay Country*, *Arctic Holiday*, *Prairies to the Mountains*, and *Land of Nanna-Bouoju* and cover an area from the North Shore of Lake Superior up to the Arctic Circle and as far west as the Rockies. These films concretely demonstrate the enduring appeal of Canada, particularly the North and Aboriginal peoples, as a destination for expeditionary filmmaking long into the post-war period. The Rasmussens are deceased, but four of their feature-length films (with lecture notes) and other collected artifacts are housed at the Kenosha Public Museum in Kenosha, Wisconsin. These films depict a critical time in the development of the Canadian North, but the accompanying notes do not identify aboriginal participants. I am working with curators at the Kenosha Public Museum to have the films transferred (pending funding) to a digital format. Once the films are transferred, I plan to coordinate with Indigenous communities to facilitate the return of digital copies to the locations in which they were made. I will also investigate the possibility that these films participate in the Library and Archives Canada *Project Naming*, an initiative to provide names for the unidentified Inuit in photography and film.

## Methodology

This study of travel-lecture film practices draws upon my extensive experience in archival research into non-theatrical film, and is a natural offshoot of my on-going study of home movies and amateur film production. Travel-lecture films of the post-war period have been characterized as “polished home movies” (Musser & Nelson, 276). My dissertation on home movies, *Careless Rapture: Artifacts and Archives of the Home Movie*, was an ideal training ground for undertaking this type of archival work and I developed strong skills working with archival films as well as in locating materials outside of the archives. I see this project as continuing my efforts to bring little-known aspects of film history to light. For example, my article on the instant movie technology Polavision (*The Moving Image*, Fall 2002) historicizes and contextualizes a novel film technology that few film scholars, archivists or filmmakers were familiar with. This project will similarly bring attention to a facet of film production history that has been woefully neglected.

My ongoing work with home movies attests to the value I place on bringing scholarly research into the public sphere. I continue to co-organize (since 2008) Edmonton’s Home Movie Day with my presentation partners The Provincial Archives of Alberta and The Edmonton Public Library. By working collaboratively with para-public institutions such as archives, libraries and museums, I anticipate finding similarly appropriate ways of making this travel lecturing research accessible and relevant to a non-scholarly audience. Digital access to films will play a key role in this outreach to a broader public.

Methodologically, my aim is to produce a cultural history of travel lecture filmmaking in Canada and U.S. in the post-WWII era through a close analysis of primary source archival material. The period under consideration, roughly 1945-1980, coincides with the rise and fall of 16mm film production. The decreased cost of 16mm filmmaking equipment in post-war period, as well as its increased availability, directly contributed to a revitalization of traveling film exhibition. However, by the early 1980s the increasing availability of affordable video equipment, home VCRs and cable network programming, including travel and adventure programming, led to a decline in both production of and demand for travel lecture films. Although I will be focusing on the 1945-1980 period, I will make links to contemporary travel lecture filmmakers since the practice continues to the present day with filmmakers shooting on High Definition digital video, but still accompanying their productions with a live narration (see The Travel Adventure Cinema Society [www.travelfilms.org](http://www.travelfilms.org) and [www.traveladventurecinema.org](http://www.traveladventurecinema.org)).

My research into this area has thus far yielded one short general overview article entitled "Travel Lecture Filmmaking in the Post-War Era" submitted to the book *Cinephemera: Moving Images at the Margins of Canadian Film History* edited by Gerda Cammaer and Zoe Druick and currently under review at McGill-Queen's University Press. This first essay broadly sets out the terrain of the film lecture field, explaining what it was, how the circuit operated, and the role of key participants including filmmakers, booking agents and managers. As I move forward with this research, I will further expand this article and then develop a series of more specific and detailed case studies on travel lecture filmmaking from different perspectives. At present, I anticipate these case studies will include: a history of the Eaton Auditorium as a non-theatrical exhibition site, an analysis of the films of Melvin and Ethel Ross, an exploration of the ethnographic impulse in the work of Betty and Lewis Rasmussen, and how gender informs the work of women travel lecture filmmakers. As I delve further into the archives and recover more primary source data, I will necessarily respond to this new material by incorporating it into the case studies I have outlined, or developing further lines of inquiry.

## List of References

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Family name, Given name

Czach, Elizabeth

### Knowledge Mobilization Plan

This section should include an overall plan, a plan for engaging the appropriate audiences, the objectives of the knowledge mobilization activities and a schedule for achieving the activities. See instructions for additional information.

The knowledge generated by my study of travel lecture filmmaking will be mobilized in a number of ways to engage the public, archivists, and scholars. The impact of this study will be felt beyond the borders of the university.

A key goal of this project is to recover the history of travel lecture filmmaking. In concrete terms, this means finding films and print materials that are at risk of being lost, particularly those that are not housed in archives. While finding the films is a start, bringing them to wider public view will be the next step. Working in collaboration with archives and holders of private collections I aim to digitize and make publicly available some representative films. Several films I have located could be digitized immediately upon receiving funding and made available shortly thereafter. However, before bringing these films back into public view, careful consideration will be given to the participants and subject matter depicted. For example, Indigenous peoples figure prominently in many films made in and about Canada. Before making these films accessible again, they will be first given to their communities as a form of cultural repatriation returning lost history to those constituents. I will also investigate the possibility that films produced in the Arctic participate in the Library and Archives Canada 'Project Naming', an initiative to provide names for unidentified Inuit in photography and film.

Finally, this project will result in a series of scholarly articles or monograph that will address an academic audience. These articles, or book, will be published after the year of research outlined in this application, is completed. The schedule for publication is contingent on whether I pursue a single monograph (which will take 2-3 years to produce) or articles (with publications appearing shortly after the year of research is complete). This study will begin to rectify the absence of film lecturing from cinema history



Family name, Given name

Czach, Elizabeth

**Intended Outcomes of Proposed Activities**

Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

**Scholarly Benefits**

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Knowledge creation/intellectual outcomes	
2	Enhanced research methods	
3		

**Social Benefits**

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2		
3		

**Audiences**

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	Para-public institutions (museums, libraries, etc.)	
3	Aboriginal Peoples	
4	Practitioners/professional associations	
5		



Family name, Given name

Czach, Elizabeth

### Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

This grant will support the preliminary stage of retrieving the rich history of post-war travel lecture filmmaking. As a first step to recovering this history, a database will be compiled of travel lecture filmmakers active in the post-war period (roughly 1945-1980). The information in this database will then be used to search for primary source material, both print and film, that is not housed in archives and is in jeopardy of being lost. A student research assistant will be trained in locating and working with archival material. This new data will augment archival holdings and both sources of material will form the basis of analysis from which I will produce a cultural history that recreates the milieu of the travel lecture field.

Working with archival and privately held material, this project will bring travel lecture filmmaking to public and scholarly attention. Research outcomes from the analysis of this primary source material will be disseminated in two key ways:

First, a sampling of films in archives and private collections will be digitized, with copyright holders' permission, and made available to the general public. Taking films out of archives and attics and making them accessible again is a key means of making this project relevant to as broad a public as possible. This will include the cultural repatriation of films to communities in which they were made. For example, the Wisconsin-based American couple Betty and Lewis Rasmussen made numerous travel lecture films in the Canadian North and Arctic. Digitizing these films and returning them to Indigenous peoples will return lost history to these constituencies.

Second, this study will produce a cultural history of lecture filmmaking disseminated to an academic audience through a series of articles or a possible monograph. This study builds upon other investigations of non-theatrical film production and exhibition and like those studies aims to expand the parameters of what constitutes film study while pushing the boundaries of traditional film histories. Each article or chapter will illuminate a representative aspect of film lecturing through a specific case study. At present, I anticipate 4-5 case studies based on the primary source material including a history of the Eaton Auditorium as a non-theatrical exhibition site, an analysis of the films of Melvin and Ethel Ross, an exploration of the ethnographic impulse in the work of Betty and Lewis Rasmussen, and another of how gender informs the work of women travel lecture filmmakers. As I delve further into the archives and recover more primary source data, I will necessarily respond to this new material by incorporating it into the case studies I have outlined or developing further lines of inquiry. This research will fill a significant gap and be of interest to film historians and scholars interested in a broader understanding of film culture.

## **Research Team and Student Training**

### **A. Description of the research team N/A**

### **B. Description of proposed student training strategies**

A Master's student working on this project for one term part-time will acquire valuable training in dealing with primary source material as well as develop skills in locating archival and non-archival film and print collections.

First, the student will work on building a database of post-war travel lecture filmmakers. To compile this database he/she will be trained in locating and working with primary source print material pertaining to the post-WW2 era film lecture circuit. This training will include how to locate, access, and assess print documents that will include promotional materials such as flyers, posters, screening announcements, as well as advertisements for various travel-lecture series across North America. Additional information will be culled from the industry magazine, *Program: The Magazine of the Platform World*, which catered to promoters of lecture entertainment.

Second, this database will then be used to work on locating any extant films and filmmakers or other participants in the film lecture world. Using digital newspaper databases (such as newspaperarchive.com) the research assistant will search the history of various filmmakers through records such as lecture series announcements, stories about his/her filmmaking, screening dates, as well as personal information such as obituary notices. This information will be used to search the holdings of local archives, provincial or state archives or museums, and national libraries. The student will be tasked with trying to locate as many surviving materials as possible.

This work will train the student in some of the preliminaries of archival research. This experience will provide an opportunity for him/her to learn that film scholarship and film research can extend beyond mainstream films that are well known and into areas that are still waiting to be discovered. Ideally, this opportunity to do some archival digging will instill in the student the thrill of recovering primary source material and the elation of making new discoveries.



Family name, Given name  
Czach, Elizabeth

### Funds Requested from SSHRC

For each budget year, estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

	Year 1		Year 2	
	No.	Amount	No.	Amount
<b>Personnel costs</b>				
<b>Student salaries and benefits/Stipends</b>				
Undergraduate				
Masters	1	1,911	0	0
Doctorate				
<b>Non-student salaries and benefits/Stipends</b>				
Postdoctoral				
Other				
<b>Travel and subsistence costs</b>		<b>Year 1</b>		<b>Year 2</b>
<b>Applicant/Team member(s)</b>				
Canadian travel		955		0
Foreign travel		4,175		0
<b>Students</b>				
Canadian travel				
Foreign travel				
<b>Other expenses</b>				
<b>Professional/Technical services</b>		4,300		0
<b>Supplies</b>		621		0
<b>Non-disposable equipment</b>				
Computer hardware				
Other				
<b>Other expenses (specify)</b>				
<b>Total</b>		11,962		0

**Budget Justification:****Section I: Student Salaries**

MA Student 3 hours a week for 4 months	\$1911.00
(Student will compile a database of travel lecture filmmakers and research films, filmmakers, etc.)	
<b>Total</b>	<b>\$1911.00</b>

**Section II: Research Travel****Research Travel Costs (One Year)**

**Trip 1: Edmonton to Washington, D.C. and New York, N.Y.:** Travel to the Library of Congress (Margaret Baker collection) and New York City (interview Lisa Chickering and visit NYPL to review issues of *Platform: Magazine of the Lecture World*)

Flight from Edmonton to Washington (one way)	\$475.00
Four nights accommodation (4 nights x \$125=\$500) & per diem in Washington (4 days x \$45=\$180.00)	\$680.00
Ground transportation to/from airport	\$100.00
Travel from Washington to New York (one way train)	\$ 80.00
Three nights accommodation (3 nights x \$150=\$450) & per diem in NYC (3 days x \$45=135)	\$585.00
Flight from NYC to Edmonton (one way)	\$475.00
Ground transportation to/from airport	\$100.00
<b>Total</b>	<b>\$2495.00</b>

**Trip 2: Edmonton to Laramie, WY:** Travel to the American Heritage Centre at the University of Wyoming (Mildred Capron collection).

Return flight from Edmonton to Laramie, Wyoming	\$1000.00
Four nights accommodation (4 nights x \$100) & per diem in Laramie (4 days x \$45.00)	\$580.00
Ground transportation to/from airport	\$100.00
<b>Total</b>	<b>\$1680.00</b>

**Trip 3: Edmonton to Toronto, ON:** Visit the Ontario Archives (Eaton Auditorium files)

Flight from Edmonton to Toronto (return)	\$675.00
Ground transportation to/from airport	\$100.00
Only requesting per diem (4 days x \$45)	\$180.00
<b>Total</b>	<b>\$955.00</b>

**Supplies/Research Materials**

One-year subscription to Newspaperarchive.com (Not available at my institution)	\$ 72.00
Photocopying & photographic reproduction services at archives	\$225.00
Database Software (Bento for Mac)	\$ 49.00
DVDs for copying films for dissemination	\$ 75.00
Mailing costs (for mailing DVDs)	\$200.00
<b>Total</b>	<b>\$621.00</b>

**Budget Justification cont'd**

**Professional Services**

Transfers of archival 16mm films to digital format (Approximately \$300/per reel x 10 reels)	\$3000.00
Shipping costs of prints to/from transfer labs	\$ 300.00
Basic website design and hosting	\$1000.00
<b>Total</b>	<b>\$4300.00</b>

**Total Request** **\$11962.00**





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Internal use	CID (if known)
841008	116145

<b>Identification</b>				
Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.				
<b>Name</b>				
Family name		Given name		Title
Czach		Elizabeth		Dr.
<b>Citizenship</b> - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.				
Citizenship status	<input checked="" type="radio"/> Canadian	<input type="radio"/> Permanent resident since (yyyy/mm/dd)	<input type="radio"/> Other (country)	Have you applied for permanent residency?
		_____	_____	<input type="radio"/> Yes <input type="radio"/> No
<b>Statistical and Administrative Information</b>				
Birth year	Gender	Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
1965	<input checked="" type="radio"/> F <input type="radio"/> M	T5G0Z2	<input checked="" type="radio"/> English <input type="radio"/> French	<input checked="" type="radio"/> Yes <input type="radio"/> No
Full name used during previous contact, if different from above				

<b>Contact Information</b>				
The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.				
Primary telephone number			Secondary telephone number	
Country code	Area code	Number	Extension	
	780	761-0652		
Primary fax number			Secondary fax number	
Country code	Area code	Number	Extension	
	780	492-8142		
Primary E-mail      liz.czach@ualberta.ca				
Secondary E-mail				

Personal information will be stored in the Personal Information Bank for the appropriate program.

Checked

Web CV

2012/01/29

Identification

PROTECTED B WHEN COMPLETED





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Family name, Given name

Czach, Elizabeth

<b>Current Address</b> Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.			<b>Correspondence Address</b> Complete this section if you wish your correspondence to be sent to an address other than your current address.		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
Country			Country		
<b>Temporary Address</b> If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.			<b>Permanent Address in CANADA</b>		
Address			Address		
			11231 92 St.		
City/Municipality	Prov./ State		City/Municipality	Prov./ State	Postal/Zip code
			Edmonton	AB	T5G0Z2
Country			Country CANADA		
Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number			
		Country code	Area code	Number	Extension
Temporary E-mail					



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Family name, Given name

Czach, Elizabeth

### Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

#### Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	100	Arts and culture
2	120	Communication
3		

#### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From	To
<p style="text-align: center;">Year</p> <p style="text-align: center;">_____ 1945    BC    AD</p> <p style="text-align: center;">_____        ○     ●</p> <p style="text-align: center;">_____        ○     ○</p>	<p style="text-align: center;">Year</p> <p style="text-align: center;">_____ 2012    BC    AD</p> <p style="text-align: center;">_____        ○     ●</p> <p style="text-align: center;">_____        ○     ○</p>

#### Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1	1000	North America
2	9001	International
3		

#### Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./ State
1	1100	CANADA	
2	1200	UNITED STATES	
3			
4			
5			



Family name, Given name

Czach, Elizabeth

## Curriculum Vitae

### Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Polish
French	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	

### Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position				Start date (yyyy/mm)
Assistant Professor				2007/7
Org. code	Full organization name			
1480111	University of Alberta			
Department/Division name				
English and Film Studies				
Position type	<input type="radio"/> Tenured	<input type="radio"/> Non-tenure	Employment status	<input checked="" type="radio"/> Full-time
	<input checked="" type="radio"/> Tenure-track	<input type="radio"/> Non-academic		<input type="radio"/> Part-time
				<input type="radio"/> Non-salaried
				<input type="radio"/> Leave of absence
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer			2006/7	2007/6
Org. code	Full organization name			
1350111	Brock University			
Department/Division name				
Communications, Popular Culture and Film (CPCF)				
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer			2006/1	2006/5
Org. code	Full organization name			
1351211	The University of Western Ontario			
Department/division name				
Film Studies				
Position			Start date (yyyy/mm)	End date (yyyy/mm)
Instructor			2005/9	2006/8
Org. code	Full organization name			
1350911	University of Toronto			
Department/Division name				
New College				



Family name, Given name

Czach, Elizabeth

**Work Experience (cont'd)**

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer	2001/8	2005/5

Org. code	Full organization name
9931109	University of Rochester

Department/Division name  
English

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Film Programmer	1995/5	2005/9

Org. code	Full organization name
1	Toronto International Film Festival

Department/Division name  
Canadian Selections

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name



Family name, Given name

Czach, Elizabeth

<b>Academic Background</b>				
List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Doctorate		1999/09		2008/05
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
99999	Visual and Cultural Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
9931109	University of Rochester			
Country <b>UNITED STATES</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's		1999/08		2003/05
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
99999	Visual and Cultural Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
9931109	University of Rochester			
Country <b>UNITED STATES</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's		1997/09		2000/08
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
50600	Communications and Media Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1240911	Concordia University			
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Hon.		1986/09		1990/05
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
70100	Women's Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1350911	University of Toronto			
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				

Personal information will be stored in the Personal Information Bank for the appropriate program.



Family name, Given name

Czach, Elizabeth

### Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded

### Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

#### Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

Canadian Cinema and Television; Home Movies and Amateur Film, Film Festivals

### Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	50604	Cinema	
2	50600	Communications and Media Studies	
3	51004	Cultural History	
4	60208	Ethnography	
5			

## 1. RESEARCH CONTRIBUTIONS OVER THE LAST SIX YEARS (2006-2012)

### Dissertation/Theses

*Careless Rapture: Artifacts and Archives of the Home Movie.* PhD Dissertation, University of Rochester, 2008.

### Referred Contributions

#### Book Chapters and Journal Articles

- R. "Acting and Performance in Home Movies and Amateur Film." *Theorizing Film Acting*. Ed. Aaron Taylor. New York: Routledge, 2012. 152-166. Forthcoming.
- R. "Television, Film and the Canadian Star System." *Canadian Television: Text and Context*. Eds. Marian Bredin, Scott Henderson and Sarah A. Matheson. Waterloo: Wilfrid Laurier Press, 2011. 59-72.
- R. "Making 'Better' Home Movies: The Discourse of Amelioration and Home Movie Performances." (In Spanish). Ed. Efren Cuevas. *El cine domestico y sus reciclajes contemporaneos*. Madrid: Ocho y medio, 2010. 61-87.
- R. "Film Festivals, Stars and Cinephilia" *Cinema Journal*, 49.2 (2010): 139-45.
- R. "Michel Regnier's 'Films-Outil'." *Challenge for Change/Société nouvelle: The Collection*. Eds. Ezra Winton, Michael Baker and Tom Waugh. Montreal & Kingston: McGill-Queens University Press, 2010. 242-250.

### Other Refereed Contributions

#### Conference Presentations

- R. "Recovering the Lost History of Canadian Travel Lecture Films." Film Studies Association of Canada. Fredericton, N.B. June 2011.
- R. "Home Movie Research Methodologies." Workshop Participant, Society for Cinema and Media Studies. New Orleans. March 2011.
- R. "Home Movies as National Cinema." Saving Private Reels: On the Presentation, Appropriation and Re-Contextualisation of the Amateur Moving Image. Cork, Ireland. September 2010.
- R. "Defining Festival Cinema." European Network for Cinema Studies. Istanbul. June 2010.
- R. "Where are the Home Movies? Home Movie Day and Regional Archive Collections." Film Studies Association of Canada. Montreal. June 2010.

- R. "The Festival as Producer: Producing Festival Cinema." Society for Cinema and Media Studies. Los Angeles. March 2010.
- R. "Film Festivals as Branding." The Josai International University Media Workshop, Tokyo. May 2009.
- R. "Performance and Stardom in *Bon Cop Bad Cop*." Film Studies Association of Canada, Carleton University. Ottawa. May 2009.
- R. "A Canadian Star System: Pipe Dream or Possibility?" Film Studies Association of Canada, University of British Columbia. Vancouver. June 2008.
- R. "Building a Festival in a Box: The Toronto International Film Festival' Festival's Centre and the Centering of Film Culture." Society for Cinema and Media Studies, Philadelphia. March 2008.
- R. "Hollywood is Coming! The Toronto International Film Festival and the Spectacle of Celebrity." Society for Cinema and Media Studies. Chicago. March 2007.
- R. "Television and the Canadian Star System." Two Days of Canada Conference, Brock University. St. Catharines. October 2006.

### **Non-refereed contributions**

#### **Book Reviews**

"A Woman's Work is Never Done." Rev. of *The Gendered Screen*, eds. Brenda Austin-Smith and George Melnyk. *Canadian Literature* #209 (2011): 146-147.

"The 'Turn' in Canadian Television Studies." Review essay. *Journal of Canadian Studies* 44.3 (2010): 174-180.

Rev. of *Screening Canadians: Cross-Cultural Perspectives on Canadian Film*, eds. Wolfram R. Keller and Gene Walz. *Canadian Journal of Film Studies*, 18.2 (2009): 120-123.

#### **Other**

"International Home Movie Day." *Uppercase: A Magazine for the Creative and Curious*, Issue 3, (2009): 71.

"Selected Filmography and Videography" & "Selected Bibliography." In *Mining the Home Movie: Excavations in Histories and Memories* eds. Patricia Zimmermann and Karen Ishizuka. Berkeley: University of California Press, 2007. 289-308.

**Invited Lectures**

“Northern Stars: Canadian Televisual and Cinematic Stardom.” English Students’ Undergraduate Association Lecture Series, University of Alberta. January 2010.

“Canadian Women at the Oscars.” Canadian Federation of University Women, Edmonton Branch. February 2010.

“Dueling Film Festivals: Toronto vs. Montreal.” Concordia University Alumni Association, Edmonton Chapter. October 2009.

"A Canadian Star System: Pipe Dream or Possibility?" Lunch the Books, Edmonton Public Library. January 2009.

**Forthcoming Contributions**

"Travel Lecture Filmmaking in the Post-War Era." *Cinephemera: Moving Images at the Margins of Canadian Film History*. Eds. Gerda Cammaer and Zoe Druick. Under review at McGill-Queen's University Press.

**2. OTHER CONTRIBUTIONS**

- Co-organizer, Home Movie Day, 2008-present. Presented in collaboration with The Provincial Archives of Alberta and The Edmonton Public Library.  
www.edmontonhomemovieday.com
- Vice-President, Film Studies Association of Canada, 2011-present.
- Treasurer, Film Studies Association of Canada. May 2008- May 2011.
- Juror, Alberta Student Film Festival. March 2009.
- Coordinator, Film Studies Association of Canada Graduate Colloquium. University of Alberta. February 2009.
- Member, Focus Group, THE Provincial Archives of Alberta, assessing utility of the archives website for researchers. November 2008.
- Board Member, Metro Cinema Society. 2008-2009.
- Juror, Ontario Arts Council. May 2008.
- Juror, Best Short Film Jury, Whistler Film Festival. December 2007.
- Juror, Ontario Arts Council. May 2007.
- Panel Moderator “Jak toci Kanada.” Letni Filmova Skola Uherske Hradiste, Czech Republic. July 2006.
- Panel Moderator, “My First Doc.” Hot Docs Film Festival, Toronto. May 2006.

**3. MOST SIGNIFICANT CAREER RESEARCH CONTRIBUTIONS**

“Film Festivals, Programming, and the Building of a National Cinema.” *The Moving Image*, 4.1 (2004): 76-88.

In the expanding field of “Film Festival Studies” this article is cited regularly as an important contribution to thinking through the role of film festivals in national cinema culture.

#### **4. CAREER INTERUPPTIONS AND SPECIAL CIRCUMSTANCES**

I am applying as a New Scholar. I began a tenure track position at the University of Alberta in July 2007 and completed my PhD in May 2008.

#### **5. CONTRIBUTIONS TO TRAINING**

**Doctoral Supervision:** Ashley Elaine York, Sociology, (2009-)

**Doctoral Committee:** David Foster, English and Film Studies, PhD (defended 2009)

**Master's Committee:** Megan Hahn, Art and Design MFA (defended 2010)

Caitlin Wells, Printmaking MFA (defended 2008)

Courtney Lohnes, Drama MA (defended 2008)

#### **Research Assistants:**

Spring 2010            Brent Bellamy, PhD, English and Film Studies  
(Project “Comparative Star Systems: Québec vs. English Canada”)

Spring 2011            Adam Carlson, PhD, English and Film Studies  
(Project “Geneviève Bujold, Muse of Modern Québec”)