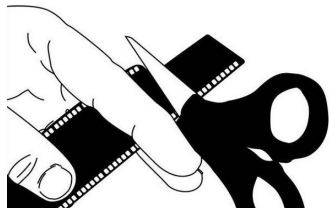
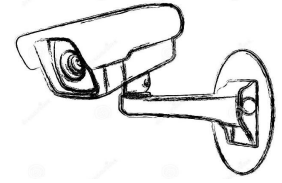


PROPAGANDA



CENSORSHIP



DIGITAL MEDIA

FILM STUDIES ASSOCIATION OF CANADA 17th ANNUAL GRADUATE COLLOQUIUM

FEBRUARY 27-28, 2015

UNIVERSITY OF REGINA

Keynote Lecture by Dr. Will Straw, Director, McGill Institute for the Study of Canada, McGill University

Submission deadline: Monday, December 15th 2014*

Propaganda is pervasive in contemporary society, and has generated a considerable body of artefacts and theories which attempt to explain them. In fact, it is thanks to its role as propaganda during WWI that cinema became a legitimate art. By the end of the 1930s, its mobilizational potential was taken seriously by all countries with established film industries, and continued to be valued during the Cold War, thus generating speculations that cinema has an inherent structural and technological predisposition for distortion – both of optics and of meaning (Paul Virilio). In this digital age, because of ubiquitous screen media outlets, we have witnessed an unprecedented proliferation of conspiracy theories as an alternative form of (dis) information or propaganda. Moreover, since its emergence as a mass media phenomenon, film propaganda has always already been associated with (self) censorship and surveillance. Therefore, at the 2015 FSAC Grad Colloquium, we invite discussion of the complex – even paradoxical – relationship between film/media arts (and film language), on the one hand, and propaganda, surveillance, (self) censorship and conspiracy theories, on the other – from both contemporary and historical points of view.

Papers and possible topics may include, but are not limited to:

- Historical role of film propaganda, surveillance and (self) censorship
- Theoretical approaches to film propaganda
- Conspiracy cinema
- Conspiracy theories on film and in social media
- Censorship and self-censorship in cinema and in social media
- Censorship, self-censorship and the evolution of film language
- Surveillance on film
- Surveillance and (self) censorship
- Contemporary cinematic forms of propaganda and consensus building
- The filmmaker as propagandist
- Digital technology and propaganda
- Cinematography, film sound and editing in service of propaganda
- Propaganda in narrative cinema *or* avant-garde film *or* computer games

*Submissions are invited from all English and French speaking graduate students (MA & PhD), in Film and Media Studies or a related discipline. PLEASE NOTE THAT PROPOSALS ON TOPICS *other* than the colloquium's official theme ARE ALSO WELCOME. Please submit an abstract of no more than 250 words. Be sure to include your name, degree, academic affiliation, e-mail address, as well as the title of your presentation. Abstracts should be sent to: Philippe.Mather@uregina.ca. Please write "Grad Colloquium 2015" in the subject heading of the e-mail, and upload the abstract as an attachment (in either Word or PDF format). Notices of acceptance will be sent by January 2015.



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