



Can Lit Across Media: Un-Archiving the Temporal Literary Event June 5-6th, 2015

SpokenWeb / Department of English, Concordia University
Organized by Jason Camlot and Katherine McLeod

As the culmination of the four-year SSHRC IG-funded project SpokenWeb, the mini-conference "Can Lit Across Media: Un-Archiving the Temporal Literary Event" will be a two-day event held at Concordia University on June 5-6th, 2015. It will gather scholars, writers, archivists and media practitioners for an intensive investigation into the past, present, and future of archiving and un-archiving Can Lit *across* media. The mini-conference expands the methods and research questions that have defined SpokenWeb's engagement with audio poetry archives and invites other archives to engage in this conversation.

For the past four years, SpokenWeb's interdisciplinary team of researchers has been investigating the poetry reading as event through its audio archives of the Sir George Williams Poetry Series (1965-1974) and development of the Language Labs app (spokenweb.ca). Building upon SpokenWeb's mandate to re-activate audio poetry archives by placing them back into public spaces and, moreover, as the culmination of SpokenWeb's research project, this mini-conference looks ahead to the future of audio-visual archives of literary events and to the un-archiving of materials that document these events.

With comparisons across print, photographs, analogue tape, video tape, and digital materials, this mini-conference examines the complex ways in which media records and re-presents literary events — and the methods through which researchers work with these materials as *literary* archives. For example, what are the implications of re-listening to 'original' radio broadcasts? How do large-scale digital projects take into account the media-specificity of writers' archives? How are poetry readings recorded and how does temporality function in the mediated memory of these live events? What can researchers learn from the archives of publishing houses that include ephemeral objects (ranging from materials to advertise or as part of a book launch) and oral histories that accompany a book's production? In relation to specific examples of institutional bodies that produce and record literary events, how do the CBC archives represent the CBC's influence on literary production in Canada? How does literary programming on CBC continue to broadcast Can Lit across media (radio/television/digital)? And what is at stake in unearthing, or rather un-archiving, these materials as literary archives today? Moreover, whether in relation to the CBC or other institutional bodies that house archives of literary events, how are recordings of temporal events remediated? What are the practical and theoretical challenges of large-scale projects that archive audio-visual recordings of literary events, re-insert them into public spaces, and re-present them to new audiences?

We welcome papers that address one or more of these questions from a range of theoretical and methodological frameworks. Sites of archival inquiry may include the following:

- readings of literature on radio, television, online
- live readings and recordings of live readings
- a specific writer whose work has been aired on one or more medium
- reviews across media (radio, TV, digital)
- literary blogs & social media
- Canadian Broadcasting Corporation: Can Lit & CBC Radio/TV/Digital/Radio-Canada
- artistic collaborations and adaptations of Canadian Literature (song, dance, music, art)
- archives of intermedia and Can Lit
- spaces that have been instrumental for staging literary events
- digital humanities projects and audio-visual archives
- archival practices for preserving audio-visual recordings of literature

Please submit a proposal of 300-500 words, along with a short bio, to Katherine McLeod at [<spokenwebcanada@gmail.com>](mailto:spokenwebcanada@gmail.com)

Submission deadline: March 1st, 2015.