

Britain, Canada and the Arts Conference

Cultural Exchange as Post-war Renewal

Thursday 15 – Saturday 17 June 2017, Senate House, London

Draft Programme

Thursday June 15

1.00 - 1.30: Registration

1.30 – 2.00: Welcome

2:00 - 3.00: PANEL A: Artists Abroad: Exile, Renewal, Exchange

1. Hana Leaper (Paul Mellon Centre) – ‘the sea outside our garden gate and our boundary the high tide line – “a corner of a foreign land this is for ever England”’: Sybil Andrews and strategies of resistance to losing home

2. Sarah Carter (University of Alberta) – Clare Sheridan’s Blackfoot Interlude

PANEL B: Intertextuality and Cultural Tradition

1. Paul Hawkins (Dawson College) – The Blakean Imagination of Robertson Davies’s *Fifth Business*

2. Michael Allis (University of Leeds) – From Musicology to Novel: Reassessing Robertson Davies’ Literary Representation of Peter Warlock

3.00 – 3.30: Refreshment Break

3.30 - 5.00: The Popular Voice

1. Tony Coult – Russell Brockbank and Post-War Britain in Popular Cartoon

2. John Wyver (University of Westminster) – Mazo de La Roche on the BBC

3. Andrew Horrall – The British Comedy Invasion of the 1960s: The ‘Satire Boom’ Comes to Canada

5.00 - 6.00: Plenary Discussion: Sydney Newman

Film and Television Producers Tony Garnett (*Up the Junction*; *Cathy Come Home*) and Kenith Trodd (*Pennies from Heaven*; *The Singing Detective*) in conversation with television consultant Dick Fiddy and television historian and producer John Wyver

6.00 - 8.00: Wine Reception and Screening

Event curated by John Wyver; material provided with the assistance of the British Film Institute

***Lena, O My Lena* (1960)**

Writer: Alun Owen; director: Ted Kotcheff; producer: Sydney Newman; 50 minutes.

Alun Owen's play is set in a Lancashire factory, and is among the most distinguished examples of the series' social realist drama. A cross-class tale of love, it features Peter McEnery as a young student and Billie Whitelaw as a hard-bitten factory worker. Director Ted Kotcheff demonstrates an innovative approach to the developing conventions of studio drama and draws exceptional performances from a cast that also includes Colin Blakely.

***The Man Out There* (1961)**

Writer: Donal Giltinan; director: Charles Jarrott; producer: Sydney Newman; 50 minutes.

Patrick McGoohan is a Russian astronaut who is trapped in orbit by malfunctioning equipment. Freak electric storms mean that the only person he can communicate with is Marie, played by Katharine Blake, who is herself caught in blizzard in a remote Canadian cabin. He has to work out how to get home, she has to deal with a mortally ill child. Imaginative direction by Jarrott enlivens this space race tale shown just a month before Yuri Gagarin became the first man in space.

Wine reception supported by School of English, Communication and Philosophy, Cardiff University.



School of English,
Communication and Philosophy
Ysgol Saesneg, Cyfathrebu
ac Athroniaeth

Friday June 16

9.30 - 10.00: Late Registration

10.00 - 11.30: PANEL A: Descent, Distinctiveness, and the Politics of Influence

1. Russ Spiegel – The Canadian Who Changed Modern British Jazz: Kenny Wheeler

2. Alice Byrne (Aix-Marseille Université) – Leading the Way in Commonwealth Relations? The British Council in Canada in the Immediate Post-War Period

3. Matthew Adams (Loughborough University) – From the Blitz to the Blue Mountains: George Woodcock’s Cultural Politics

PANEL B: Ballet and Post-War Identities

1. Emma West (Cardiff University) – Ballet as Cultural Diplomacy: Sadler’s Wells Ballet in Canada, 1948-51

2. Allana Lindgren (University of Victoria) – Canadian Cultural Nationalism and Mid-Century Colonialism: Celia Franca’s Leadership of the National Ballet of Canada

3. Marie Beaulieu (Université du Québec à Montréal) – Peter Dwyer and his Vision of Dance in Canada

11.30 – 12.00: Refreshment break

12.00 – 1.00: PLENARY

Max Wyman (cultural commentator and critic): ‘Beer and Skittles, Tiaras and Tutus: Britain’s Formative Influence on Professional Ballet in English Canada’

1.00 - 2.00: Lunch break

2.00 - 3.30: Tradition, Modernity, and Cultural Innovation

1. Helen Phillips (Cardiff University) and Meg Twycross (Lancaster University): Early Theatre Research, Discovery, and Performance: Innovation and Exchange

2. Rob Gossedge (Cardiff University) – Arthurian Underworld: Robertson Davies’ *Lyre of Orpheus*

3. Irene Morra (Cardiff University) – Outsider Narratives: Canon and Commonwealth

3.30 – 4.30 Artists Abroad II: Influence, Exchange, Innovation

1. Jessica Poon (University of British Columbia) – Abstraction, Empathy, and the Creative Impulse: Painters Eleven and the Reconfiguration of Canadian Artistic Modernism in the 1950s

2. Ivor Davies (artist and art historian) – ‘The Star of the Great Bear’: William Brown in Wales

4.30 - 5.00 Refreshment break

5.00 – 6.00

Descent and Distinctiveness: The Stratford Festival

1. Liza Giffen (Director of Archives, Stratford Festival) – The Stratford Festival and its Impact
2. Sarah Dougherty (Queen’s University, Ontario) – A New Stage for Canadian Culture: The Stratford Festival, The British Connection, and Canadian Nationalism

6.00 – 8:00

Wine Reception and Public Screening

Robin and Mark and Richard III

Post-screening Q&A with director Susan Coyne, chaired by Liza Giffen

Screening and appearance of Susan Coyne funded by the Canada-UK Foundation

Wine reception supported by the Canadian High Commission



Saturday June 17

9.00 – 9.30:

Registration

9.30 – 11.00:

PANEL A: Canada, Commonwealth, and Musical Identity

1. Arthur Kaptainis (Montreal Gazette) – Pomp and Canadian Circumstance: Sir Ernest MacMillan’s *Cortège académique*
2. Walter Kurt Kreyszg (University of Saskatchewan and Center for Canadian Studies, University of Vienna) -- Beyond the Founding of Cultural Institutions — Murray Adaskin as Mediator in Enhancing the Cultural Exchange Between Canada and Britain: A Neglected Chapter in the Post-War Renewal
3. Allyson D. Rogers (McGill University) –Eldon Rathburn and the Post-war Film Music of the NFB

PANEL B: Imagined Communities and ‘National’ Theatre

1. Lorne Huston (Collège Édouard-Montpetit) – Making Imperial Culture National: Samuel Morgan-Powell and the Foundations of Canadian Theatre (Montreal, 1913-1953)

2. Rachel Killick (University of Leeds) – The problematics and paradoxes of performance: Québec national identity and the experience of Québec theatre in the UK

3. Alan Williams (actor and playwright) – The Theatre Passe Muraille *Hamlet*

11.00 – 11.30

Refreshment break

11.30 – 1.00

PANEL A: Festivals: Formations and Futures

1. Ian Rae (King's University College, Western University) – A Festival of Festivals: Theatre, Film, and Music at Stratford

2. Michael Darroch (University of Windsor) – From the Festival of Britain to Toronto: Imagining Media Studies in Architecture and Urban Space

3. Wendy Reid (HEC Montréal) – TIFF: Not Just Another Film Festival

PANEL B: Intellectual Traditions and Theoretical Formations

1. Peter Buse (Kingston University) – Cardiff-Vienna-Toronto: On the Welsh-Canadian roots of Anglophone Psychoanalysis

2. Christopher Lewis (Bath Spa University) – Modernist Antecedents of Eric A. Havelock's 'Image-Thinkers': Tracing Further Links Between Modernist Theories of Language and the Toronto School of Communication Theory

3. Richard Wilson (Kingston University) – All the Additions to a King: Marshall McLuhan's Darker Purpose

1.00 – 2.00

Lunch break

2.00 - 3.00

PLENARY

Brian Winston (University of Lincoln) and Gail Vanstone (York University, Toronto): 'What,' Dr Grierson wanted to Know, 'Was the Value of the Film off Fogo Island?'

Material provided with the assistance of the National Film Board of Canada



3.00

Closing Remarks and Conference End