

**Mark Barber** is a 4th year Ph.D. student in Film & Moving Images at Concordia University. He received his BA and MA in Cinema and Media Studies from York University. His work explores the political and cultural economy of queer cultural institutions in North America. He has worked as a researcher for the Queer Media Database, and as a film critic for *Wylie Writes* and *Fresh from the Theatre*. He is the co-founder of the Toronto-based film curatorial collective The Citizens' Committee on Moral Hygiene, which specializes in avant-garde cinema.

**Gino Canella** is a media researcher, instructor, and documentary filmmaker. He is currently assistant professor of journalism in the School of Communication at Emerson College. His research and creative works explore activist media, social movements, and the framing of race and class. Gino produces films in partnership with grassroots community organizers, and researches how the social practices embedded in the production and distribution of media have the potential to foster solidarity among groups fighting for social justice. He is interested in how the affective nature of film and media complements traditional community organizing and promotes democratic citizenship.

**Kristen Cochran** is a doctoral student in Film and Moving Image Studies at Concordia University in Montréal, Québec. Her research interests are currently located in taste politics, gender and sexuality, popular culture, social movements, and exploitation cinema in the Americas. She received her MA in Cultural Studies from Queen's University, where her dissertation examined homosociality, homoeroticism, the social politics of rurality, and queer representation in contemporary Argentine cinema.

**Sadie Gilker** is a student in the Individualized Master's Program at Concordia University, Montréal, Québec. Her work looks at violence in public spaces in Northern Ireland through the lenses of Performance Studies, History, and Urban Planning.

**Kerry Guinan** is an Irish artist and researcher exploring the relations of art, capital, and place under neoliberalism. She is a recipient of the Arts Council of Ireland's Next Generation Award (2018). Recent projects include "Our Celestial Sphere," a solo exhibition presenting *relational socialist realism* at Pallas Projects / Studios (2019), "STALKER," a retreat with Franko B and a/political, and "The Limerick Soviet Shilling Project" (2019), a public intervention curated by Ciaran Nash. Guinan is currently developing relational socialist realism in a Masters by Research at the Limerick School of Art & Design. She is Curator of TULCA Festival of Visual Arts: TACTICAL MAGIC in Galway, Ireland, 2019. <http://kerryguinan.art/>.

**Rebecca Holt** is a PhD candidate in Film and Moving Image Studies at Concordia University, Montréal. For her dissertation, Rebecca is researching MindGeek—the company responsible for Pornhub and most other popular pornographic platforms. Rebecca locates MindGeek alongside other tech giants to understand the impact of online pornography on digital culture, new economies, and the Internet at large. She is a coordinator and member of the Global Emergent Media (GEM) Lab at Concordia University.

**Sarika Joglekar** is a master's student in Film and Moving Image Studies at Concordia University in Montréal. She is from Atlanta, Georgia, where she earned her bachelor's degree in business administration at Emory University's Goizueta Business School. She previously worked as a programmer at Turner Classic Movies (TCM) and FilmStruck, in addition to programming other film events and concerts in Atlanta. She is currently a co-organizer of Cinema in the Midst of Struggle, a screening series engaging with historical and contemporary works from anti-colonial, anti-racist, and anti-capitalist struggles. Her research interests include topics in new media studies and social and political theory.

**Mariz Kelada** is a Ph.D. candidate in the Department of Anthropology at Brown University and is simultaneously pursuing her MA in the department of Modern Culture and Media, having received the university's Open Graduate Education Fellowship. Her Ph.D. research focuses on the makings of the political and urban economy of the film industry in Egypt, through an ethnographic engagement with the livelihoods of its technical workers. She has recently received the Open Society Civil Society Scholar Award to conduct her fieldwork. In 2017, she attended the NIA-Ethnofest Summer School of Visual Ethnography of Cityscapes, and in 2018, she received the Mellon Graduate Fellowship in Collaborative Humanities. She also participated in the Political Economy Summer Institute at the Arab Studies Institute. Earlier, Kelada completed a BA in English Literature at Cairo University in 2011, and an MA in Anthropology and Sociology at the American University in Cairo 2014. Her MA thesis: "Makings of Imagination in Alternative Cultural Spaces in Cairo" was based on yearlong ethnographic fieldwork, part of it is published in the *International Journal of Sociology* in 2014. Her academic work is deeply intertwined and fueled by her life and work as a cultural practitioner in Egypt, as she works to find ways of conjoining academic knowledge with 'street'/vernacular knowledge, especially through cultural spaces and artistic collectives.

**Iphigénie Marcoux-Fortier** has been concocting documentaries since the turn of the millennium. She has co-founded the production company *Les glaneuses*, through which she co-creates films anchored in the territory. These films raise questions of identity, highlight intercultural encounters, philosophies of life (or death) and, like a silent mantra, they listen to details. As a filmmaker-mentor, she has accompanied the creation of more than forty short films in an indigenous context. In light of this background, Iphigénie conceives documentary filmmaking as a political and poetic process, as a flagship tool, and as a tool for bridge building.

**Vicki Mayer** is Professor of Communication at Tulane University. Her research encompasses media and communication industries, their political economies, infrastructures, and their organizational work cultures. Her publications seek to theorize and illustrate how these industries shape workers and how media and communication work shapes workers and citizens. Her theories inform her work in the digital humanities and pedagogy, most recently on ViaNolaVie (<https://www.vianolavie.org/>) and New Orleans Historical (<https://neworleanshistorical.org/>).

**Brett Neilson** is Professor in the Institute for Culture and Society, Western Sydney University. With Sandro Mezzadra, he is author of *Border as Method, or, the Multiplication of Labor* (2013) and *The Politics of Operations: Excavating Contemporary Capitalism* (2019).

**Jacqueline Ristola** is a PhD candidate in Film and Moving Image Studies at Concordia University, Montréal. She received her master's degree in Cinema and Media studies from York University in 2017, where she also received a Graduate Diploma in Asian Studies from the York Centre for Asian Research. Her research areas include animation/anime studies, media industry studies, and queer theory. Her work is published in *Animation Studies Online Journal*, where she was awarded the inaugural Maureen Furniss Student Essay Award. She is currently a co-editor of a forthcoming issue on LGBTQ Animation for *Synoptique: An Online Journal of Film and Moving Image Studies*, and also has a forthcoming chapter in *Representation in Steven Universe* (Palgrave).

**Ned Rossiter** is Professor of Communication at the Institute for Culture and Society with a joint appointment in the School of Humanities and Communication Arts, Western Sydney University. He is the author of *Organized Networks: Media Theory, Creative Labour, New Institutions* (2006), *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares* (2016) and (with Geert Lovink) *Organization after Social Media* (2018).

**Errol Salamon** is a Postdoctoral Teaching Associate in the Hubbard School of Journalism and Mass Communication at the University of Minnesota. He has a Ph.D. in Communication Studies from McGill University. He is co-editor of *Journalism in Crisis: Bridging Theory and Practice for Democratic Media Strategies in Canada* (University of Toronto Press, 2016). He is working on a book manuscript on digital media workers and journalism labour. He can be reached at [esalamon@umn.edu](mailto:esalamon@umn.edu).

**Joaquín Serpe** is a Film and Moving Image Studies PhD candidate at Concordia University, Montréal. An Audiovisual Designer from the University of Buenos Aires, Joaquín worked in the Argentine public television industry as a sound engineer before starting his graduate studies in Canada. For his doctoral project, he examines the transformation of public intellectuality from mass media to digital platforms and social media networks. He is one of the main coordinators and researchers at Concordia University's Global Emergent Media (GEM) Lab. There, he ran the research group on populist media, popular culture and political theory, as well as a project on global streaming communities.

**Claudia Sicondolfo** lives and works as a guest in Tkaronto. She is a Vanier Scholar and PhD Candidate in Cinema and Media Studies at York University. Her research projects address topics ranging from film festivals, screen publics, youth and digital media cultures, decolonizing research methodologies and affect in the creative industries. Her doctoral research project examines pedagogy, community outreach, and audience engagement within contemporary Canadian digital screen initiatives and in Canadian film festivals. Her writing has been published in *Public* and *Senses of Cinema*, in addition to various book anthologies. Claudia has worked intimately with educational communities across Canada and has published educational companion curriculum for documentaries. She is the co-chair for Toronto Film and Media Seminar and is a researcher on the Archive/Counter-Archive SSHRC Partnership Project.

**Meredith Slifkin** is a doctoral candidate in the Mel Hoppenheim School of Cinema at Concordia University, Montréal. She received her Master's degree in Cinema Studies from New York University's Tisch School of the Arts, and has been published in *CineAction* and *Feminist Media Histories*. Her research explores melodrama as a critical method for mediating the intersections of gender, genre, and nation in the cinema of the late-1950s to early-1960s, along and across geopolitical lines.

**Ishita Tiwary** is a Horizon Post Doctoral Fellow at the Department of Cinema, Concordia University. Her research interests lie at the intersection of media infrastructures, video cultures and practices of migration. Her work has been published in *Bioscope: South Asian Screen Studies*, *Post Script: Essays in Film and Humanities*, and *MARG: Journal of Indian Art*, amongst others.

**Anne-Marie Trépanier** is an artist-researcher, editor and MA student in Media Studies at Concordia University, where she previously completed a BFA in Intermedia/Cyberarts. Her research-creation practice focuses on the mediation of experience through language and technology. Her writing has been published in *esse*, *Spirale*, *Architecture | Concordia* and the *Concordia Undergraduate Journal of Art History*. She is the co-founder and co-editor of *Cigale*, a bilingual biannual journal dedicated to the production and dissemination of artists' writings. Trépanier's current research interests include cyberfeminism, experimental publishing and archiving practices, shadow libraries and documentary practices in the arts.

**Patrick Vonderau** is a Professor of Media Studies at the University of Halle-Wittenberg, Germany. His latest books include the co-authored *Spotify Teardown: Inside the Black Box of Streaming Music* (MIT Press, 2019). He currently acts as PI in the project "Shadow Economies of the Internet: An Ethnography of Click Farming" (2018-2020), funded by the Swedish Research Council. Patrick is a co-founder of NECS-European Network for Cinema and Media Studies.