MCLUHAN'S GLOBAL VILLAGE TODAY

TRANSATLANTIC PERSPECTIVES ON MEDIUM & MESSAGE

MARBURG, GERMANY
MAY 12-14, 2011

THURSDAY, 12 MAY 2011

> **19.00 OPENING EVENT**
> Welcome Speeches:
> Egon Vaupel, Mayor of Marburg
> H.E. Dr. Peter M. Boehm, Ambassador of Canada in Germany
> Prof. Dr. Martin Kuester, Director of the Marburg Centre for Canadian Studies and President of the Association for Canadian Studies in German- Speaking Countries
> Prof. Dr. Joachim Schachtner, Vice President of Philipps-Universität Marburg
> Prof. Dr. Sonja Fielitz, Dean of the Faculty of Foreign Languages
> Marco Ulm: Mediating Canada in the 18th Century … and Today: Presentation of a Marburg Research Project
> Awarding of Honorary Membership in the Marburg Centre for Canadian Studies to Ms. Noreen Taylor
> Signing of the Golden Book of the City of Marburg by H.E. Dr. Peter M. Boehm Reception

FRIDAY, 13 MAY 2011

9.00-10.00 KEYNOTE LECTURE: (CHAIR: ANGELA KREWANI)
Richard Cavell (University of British Columbia): In-corporating the Global Village

Coffee break

> **10.30-12.15 GETTING THE PICTURE: ANIMATING MCLUHAN (CHAIR: RAPHAEL PETER)**
> Anne Hoyer (Marburg): Taking Action – What Comics Demand of Their Recipients
> Philipp Blum (Marburg): The Animated Medium is the Animated Message: Reading Animated Moving Pictures with Marshall McLuhan
> Angela Krewani (Marburg): Media (Body) Art – The Extended Body

13.00-14.30 WORKSHOP E-MEDIA (Andrea Wolff-Wölk and Madeleine Kinsella)
Where? Marburg University Library, Schulungsraum, Wilhelm-Röpke-Straße 4

Lunch break

> **14.30-15.45 MEDIA AND MESSAGE: TECHNOLOGY AND PHILOSOPHY (CHAIR: ANGELA KREWANI)**
> Florian Sprenger (Vienna): Media of Immediacy
> Jana Mangold (Erfurt): Metaphorical Effects: McLuhan's Media

Coffee break

> **16.15-17.30 ON MCLUHAN'S TERMS (CHAIR: CARMEN BIRKLE)**
> Mark A. McCutcheon (Athabasca): McLuhan's 'Frankenpheme' of Technology (or, The Medium is the Monster)
> Andreas Beinsteiner (Innsbruck): Hot/Cool vs. Technological/Symbolic: McLuhan and Kittler

20.00 MMCL THE MARSHALL MCLUHAN IMPROV PROJECT (Fast Forward Theatre)

SATURDAY, 14 MAY 2011

9.00-10.00 KEYNOTE LECTURE: (CHAIR: MARTIN KUESTER)
David Staines (University of Ottawa): Herbert Marshall McLuhan: Before *The Mechanical Bride*

Coffee break

10.30 – 12.15 MCLUHAN AND LITERATURE (CHAIR: HILDI TIESSEN, UNIVERSITY OF WATERLOO)
Bernhard Dotzler (Regensburg): "Cambridge was a shock": Comparing Media from a
   Literary Critic's Point of View
Paul Tiessen (Wilfrid Laurier University): McLuhan, a Modernist among Modernists:
   Media Theorizing in Canada, 1945-65
Martin Kuester (Marburg): The Master and His "Trolls"? McLuhan and Contemporary
   Writers

Lunch break

14.30 – 15.45 THE GLOBAL VILLAGE REVISITED (CHAIR: PAUL TIESSEN)
Martin Speer (Dortmund): The Complementary Aspects of McLuhan's Global Village
   Theory and European Post-Modernism in the Study of the Internet
Raphael Peter (Marburg): "The Medium in your pocket" – A McLuhan Approach to
   New Media Technology

Coffee break

16.15 – 17.30 MCLUHAN AND SOUND (CHAIR: ASTRID H. HOLZAMER)
Sabine Breitsameter (Darmstadt): McLuhan's Paradigms and Murray Schafer's "Soundscape"
   – Parallels, Influences, Envelopes, Shifts
Kerstin Schmidt (Munich): Radio Voices: Contemporary Reflections on McLuhan's Tribal
Drum

19.00 Conference Dinner at Restaurant "Zur Sonne" in the Old Town of Marburg

Conference participants will have the chance to listen to works by the German composer Mark Polscher: *Science and Society: McLuhan on the Club* (1995) and *Die mechanische Braut* (2002, Orchester des Staatstheaters Darmstadt).

Richard Cavell: In-Corporating the Global Village

One of the signal questions that emerges as we look back, on this occasion of his centennial, at the trajectory of Marshall McLuhan's career, is why he turned to business writing in the second half of that career, that is, in the period after the 1964 publication of *Understanding Media*. Not only did he publish two major works in this area—*Culture is Our Business*, and *Take Today: The Executive as Dropout*—but he was also involved with publishing the *Dew Line Newsletters*, which were directed at business executives. On one level, these books offered McLuhan an opportunity to revisit works that he had previously published: *Culture is Our Business* is largely an updating of *The Mechanical Bride*, and T*ake Today* is a rewriting of *The Gutenberg Galaxy*. On another level, the works are counter-intuitive in the classic McLuhanesque style: *Take Today* has more to do with cultural analysis than business management, and the *Dew Line Newsletters* are more an expression of McLuhan's interest in the medium of typography than in corporate affairs. My paper argues that our opening onto these works can be made along three avenues that characterize McLuhan's writing post 1964: his turn toward the concept of mediation as "environment;" his increasing interest in local/global dynamics; and the importance that bio-mediation acquired for him in this stage of his career.

Richard Cavell is Professor of English at the University of British Columbia. He is the author of *McLuhan in Space: A Cultural Geography*, and curator of the website www.spectersofmcluhan.net.

Anne Hoyer: Taking Action – What comics demand of their recipients

McLuhan's conception of cold medi[a] defines comics as "cool media of low definition" (McLuhan 2003:39) because they provide little information for the reader and demand that the recipient fill in and complete much of the meaning. The images and words used in comics have to be iconic enough for the reader to identify the figures and action portrayed, the depicted scenes must not, however, be shown in a very concrete way but must keep their vagueness and iconicity in order to allow for a wide range of readers to identify with the characters.

The paper will focus on the two key principles that add to the notion of comics as cold media: First iconicity, i.e. similarity of depicted and real object, and second, closure, i.e. the filling of gaps between items shown in sequential order to be perceived as animate objects or dynamic movements. In the centre of attention will be the recipients' cognitive and emotional activity during the process of reading comics. In the first part of the paper, iconicity and closure will be explained on the basis of neuroscientific theory. In the second part, this will be applied to the makeup and perception of the popular Scottish comics *Oor Wullie* which have been published every week in the Scottish *Sunday Post* since 1936.

Literature:

McLuhan, Marshall 2003. *Understanding Media. The Extensions of Man*. Critical
  Edition. Edited by W. Terrence Gordon. Corte Madera, CA: Gingko Press.
"Oor Wullie". In *The Sunday Post*. Dundee: D.C. Thomson.

Anne Hoyer studied English and German at the Humboldt-University of Berlin. She has also studied Celtic Studies in Berlin as well as English literature at Queen's University, Belfast, Northern Ireland. She wrote her PhD Thesis on linguistic and cultural stereotypes in a Scottish comic series ("The Scottishness of Oor Wullie," Ruprecht-Karls-University, Heidelberg). She is currently working as a lecturer of English linguistics at the University of Marburg. Her postdoctoral project deals with methods of evaluating learners' training success as well as problem solving strategies in e-learning scenarios.

Angela Krewani: Media (Body) Art - The extended Body

That media are extensions of the body is one of the pivotal points of McLuhan's concept of media, whereas the idea of 'medium' ranges from primitive tool to highly technical apparatus. Within media art – the idea of a connection between body and medium is played through, sometimes to the extreme, when an artist like Stelarc announces that the body is 'obsolete' – underlining the various possibilities of substituting the body with all kinds of media.

The paper wants to explore the different attitudes towards body and media expressed in concepts of contemporary media art. Thereby it starts with the early video installations of the 1970s, which fragment and disseminate the body, it looks at media substitutions of the body and it ends with contemporary digital art, where the body is thought of as digital code. All these artistic notions and media practices of the body serve to reflect upon the inherent connections between body and medium and the ways our culture structures and defines their uses and limitations.

Angela Krewani is Professor of Media Studies at the University of Marburg. She is the author of *Hybrid Forms: New British Cinema – Television Drama – Hypermedia* (Trier: WVT, 2001) and the editor of *Artefacts/Artefictions: Transformational Processes in Contemporary Literatures, Media, Arts and Architectures* (Heidelberg: Winter Verlag, 2000) and co-editor of a book on Hollywood with the title *Hollywood: Recent Developments* (Stuttgart: 2005). Currently she is focusing on the hybridisation of media systems and new forms of media narration. She has also published on the image in contemporary natural sciences such as biomedicine and nanotechnology. From 2006-2007 she was fellow at the Center for Interdisciplinary Studies, Bielefeld and visiting professor at Brooklyn College, New York in 2008. From 2008-2010 she was chair of the Institute.

Madeleine Kinsella and Andrea Wolff-Wölk: Workshop E-Media
Marburg University Library, Schulungsraum, Wilhelm-Röpke-Straße 4

Databases, e-journals and e-books as well as free access to all kinds of internet resources have revolutionized academic research in the early 21st century. Whereas some years ago it was time-consuming or sometimes even impossible for an academic to get hold of all literature needed in a research project, by now academics and students are often confronted with a wealth of information they are hardly able to handle effectively. This information ranges from electronic reference works, journals and books by well-known publishing houses to initiatives such as Google Books or personal documents available via the World Wide Web. As a consequence, information literacy, i.e., the ability to locate, evaluate, and use effectively the needed information, has become a key concept in today's library work. Against this background, the workshop introduces a selection of electronic resources which are of interest to Canadian Studies and offers the possibility to discuss and evolve search strategies suitable for electronic media by practical training.

Madeleine Kinsella, B.A., M.Litt. studied English and Modern Languages at University College Dublin (B.A.) and Trinity College Dublin (M.Litt.). She is head of the Library of the Faculty of Modern Languages and Literatures at the University of Marburg and is responsible for the subjects English, French, Classics and Linguistics in the Central University Library. She also teaches Irish Cultural Studies in the Department of Celtic Studies and was guest lecturer at the English Department, Lucian Blaga University of Sibiu, Romania, in 2001, 2003 and 2008.

Andrea Wolff-Wölk studied American Literature, Slavonic Literatures and Economics at Bielefeld University with exchange semesters at Manchester Polytechnic, Syracuse University and Philadelphia University. She wrote her PhD Thesis on American travelogues to the early Soviet Union (Fremdbildentwicklung als kommunikativer Prozess. Eine Untersuchung der Sowjetunionbilder in den Reiseberichten Theodore Dreisers und Dorothy Thompsons, Bielefeld University, 1995). After graduating she worked free-lance in intercultural training at the Robert Bosch GmbH, Stuttgart. Since 1998 she has worked as a subject librarian at the university library of Marburg, where she is responsible for the Canadian Collection.

Florian Sprenger: McLuhan's Global Village today: Media of Immediacy

With the advent of electromagnetic telegraphy in the 1830s, a notion emerging from the history of the sciences of electricity spread out: the instantaneous transmission of electric action. Ever since Stephen Gray explored the possibility of electric transmissions through copper wires in 1730, the speed – or non-speed, as instantaneity means to neglect speed – of electricity was subject of several investigations. As no one was able to recognize any difference between the electric occurrences at both ends of a wire, they have been described as instantaneous, as having no difference and no mediation.

All electricians, whether physicists or engineers, knew very well that nothing could move with an instantaneous speed because action at a distance is impossible. This was due to physical reasons: nothing can act where it is not. Nonetheless, when dealing with implementing their knowledge in techniques, they pondered about the immediacy of electricity and what it would offer to mankind. 'Immediacy' spread out and became a common denominator for many aspects related to electricity up to its common use in everyday life.

When Marshall McLuhan encountered the impacts of electric media he implicitly relied on these notions. By conceptualizing electricity as the agent of all the changes he described for 20th century men, he actualized these phantasms. They speak through him. In my talk, I want to address two aspects of this development. First, I want to describe the different strategies by which immediacy and instantaneity are made plausible and how they are described by McLuhan. Second, immediacy and electricity cause some contradictions or tensions in McLuhan's work. How can a study of media be based on a notion of immediacy?

From 2001 to 2007, **Florian Sprenger** studied media studies and philosophy at the Ruhr-University of Bochum and the Bauhaus-University of Weimar. Since 2007, he was fellow at the Initiativkolleg "Senses – Technology – Mise-en-scene: Media and Perception" at the University of Vienna. In 2010 he became Junior Fellow at the IFK (Internationales Forschungszentrum Kulturwissenschaft) in Vienna, where he is writing a dissertation with the title "Medien der Unmittelbarkeit," "Media of Immediacy." His main interests are media philosophy, historical epistemology of media, deconstruction and the poetology of the future.

Jana Mangold: Metaphorical effects. McLuhan's media

The paper explores the relationship of media and metaphor, and how it is constantly negotiated in Marshall McLuhan's theorizing about media. Therefore, it locates McLuhan's media theory between a historical approach to literature and language, and contemporary concepts in media theory.

Early in his writings on media, McLuhan avails himself of the concept of metaphor to approach media and their effects. Coming from a certain understanding of language, and along with it, of thought, new media situations get to be treated by metaphors: "the seeing of one situation through another one."[1] Later, in chapter ten of *Understanding Media*, McLuhan emphasizes the literal sense of metaphor (that is transport) to bring forward a level of analysis for media. Here, metaphor provides the possibility to interpret media as changing whatever they transport. Today's axiom of mediality in general results from this: "Each form of transport not only carries, but translates, and transforms the sender, the receiver, and the message."[2]

The literary figure takes on an epistemological function, which needs to be specified to understand the concept of media at the beginning of media studies. The paper proposes, on the one hand, to analyze the modes of operation of metaphoric language in McLuhan's writings. On the other hand, it reconstructs historical references as well as theoretical literary and linguistic aspects underlying these procedures in order to question the continuity of McLuhan's concept of media in contemporary media theories.

Jana Mangold is a doctoral candidate in literary and media studies at the graduate school *Religion in Modernizing Processes* at the University of Erfurt, and fellow of the PhD program *Media of History – History of Media* of the Universities of Erfurt, Jena, Weimar. She is conducting a thesis on Marshall McLuhan and the history of media theory. She has taught courses in the Bachelor's program for media and culture studies at the Bauhaus University Weimar.

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[1] McLuhan, Herbert Marshall: "Culture Without Literacy," in: *Explorations* 1/1953, p. 117-127, p. 127.
[2] McLuhan, Marshall: *Understanding Media. The Extensions of Man*, London/New York 2008, p. 97.

Mark McCutcheon: "McLuhan's 'Frankenpheme' of Technology (or, The Medium is the Monster)"

This paper reads *Frankenstein* references in the writing of Marshall McLuhan, as well as related references to English Romantic literature in his work, to demonstrate how McLuhan theorized and popularized the term "technology" as a specifically Frankensteinian idea--that is, as a "Frankenpheme" (to use Timothy Morton's term for a cultural "meme" derived from *Frankenstein*). The paper first outlines the historical and intertextual contexts of McLuhan's work, outlining the "technological" reception of Frankenstein itself, and discussing McLuhan's references to Shelley, Peacock, and Poe (among others), before turning to a more detailed reading of how McLuhan articulates technology as a Frankensteinian figure, in his major texts (e.g. *The Mechanical Bride* and *Understanding Media*), and in his media publicity (e.g. the *Playboy* interview). The paper thus attends to the under-appreciated, trans-Atlantic Romanticism in McLuhan's media theory, and suggests McLuhan's global influence in defining and popularizing the modern discourse of technology, with closing references to a few representative examples of this influence: in popular culture, the fiction of William Gibson and the film of David Cronenberg; in scholarship, the work of Friedrich Kittler and Neil Postman.

Mark A. McCutcheon is Assistant Professor of Literary Studies at Athabasca University in Alberta. He has previously taught at other Canadian universities, and at the University of Bonn. He has published on Romanticism in postcolonial popular culture in *Popular Music* (2007), *Science Fiction Film and Television* (2009), and other journals. His current research explores Canadian *Frankenstein* adaptations; preliminary work on this topic appears in the published proceedings of the 2007 ASNEL/GNEL conference, *Local Natures, Global Responsibilities: Ecocritical Perspectives on the New English Literatures*, ed. Laurenz Volkmann et al (Rodopi, 2010). His scholarly blog is: http://academicalism.wordpress.com/

Andreas Beinsteiner: Hot/Cool vs. Technological/Symbolic: McLuhan and Kittler

One of Marshall McLuhan's most essential contributions to media theory is the distinction of hot and cool media. In contrast to hot or "high definition" media, cool media provide only little information. Thus, they require a lot of participation or completion by the audience. The extreme cases of such completing activity are the hallucinations caused by total sensual deprivation, while the permanent intense stimuli of hot media destroy empathy and lead to indifference. The unquestionable analytic value of this distinction is contrasted by the rather contestable ways it gets applied to concrete media. For instance, McLuhan characterizes print as a hot medium but TV as a cool one. Such attributions point to a conceptual shortage in McLuhan's approach that is compensated by another distinction that Friedrich Kittler introduced into media theory. Kittler distinguishes between symbolic media, which require the "hermeneutic hallucination" of sensual data from mere symbols, and technological media, which make such hallucinations obsolete by giving our senses direct access to the real. If hermeneutic hallucination is taken into account as a completing activity, the boundary between hot and cool media shifts.

Andreas Beinsteiner studied Computer Science and Philosophy and the Leopold-Franzens-Universität Innsbruck/Austria and the University of Bergen/Norway. Currently his doctoral research is funded by a scholarship of the University of Innsbruck. His dissertation project investigates the relevance of the philosophy of Martin Heidegger for media theory.

Fast Forward Theatre (Marburg)
MMCL
Marshall McLuhan Improv Project

The year is 2150. Mankind has reached Singularity. Technology has achieved a state of perfection undreamt of just seconds before. First man became the extension of media, now man and media are the extensions of each other. This is a journey back into the early 21st century. There are fond memories of the luhanatic prophet, the "great destroyer of civilization," Marshall McDonald. Or whatever his name was. Records are sparse. Probes of an ancient device called "storytelling" are spinning around the globe in various directions at the same time. Will they collide?

Fast Forward Theatre presents an improvised performance on topics, antics and forensics of Herbert Marshall McLuhan.

Performers: Martin Esters & Sabine Manke

David Staines: Herbert Marshall McLuhan: Before *The Mechanical Bride*

Marshall McLuhan was a Cambridge student of F.R. Leavis, and many of his early studies follow the Leavis approach to literary works. At the same time, he was expanding his interests to include the world around him, the world of popular magazines and the media. These two seemingly divergent roads coalesced in his penetrating analyses, replete with all the many works he read, of the worlds of literature and of media. The two roads were, indeed, one to a mind as complex as McLuhan's. And these two areas consumed all his attention until the final years of his life.

David Staines is a Professor of English at the University of Ottawa. He has also taught at Harvard University, the University of Prince Edward Island, Smith College, Mount Holyoke College and the University of Massachusetts. His main research interests include Canadian literature, medieval literature and Victorian poetry. David Staines has been particularly active in the field of Canadian literature. He has been a member of the editorial board of the *Journal of Canadian Poetry* since 1986 and has served as general editor of McClelland & Stewarts's New Canadian Library series since 1988. David Staines' publications include *The Forty-Ninth and Other Parallels: Contemporary Canadian Perspectives* (1986) and *Beyond the Provinces: Literary Canada at Century's End* (1995). He has also edited books on Stephen Leacock, Margaret Laurence, Marshall McLuhan, and Northrop Frye. He helped establish the Giller Prize, Canada's highest award for fiction, and the Charles Taylor Prize for Literary Non-Fiction. In 2005, he was made a Fellow of the Royal Society of Canada and in January this year he was awarded the Order of Ontario, declaring him a 'champion of Canadian literature'.

Bernhard Dotzler: "Cambridge was a shock": Comparing media from a literary critic's point of view

In 1969 Marshall McLuhan published a collection of his literary essays, "The Interior Landscape: The Literary Criticism of Marshall McLuhan 1943-1962," including "Joyce, Mallarmé, and the Press." Looking at these essays it can be seen that McLuhan's theory of media, developed in "The Gutenberg-Galaxy" (1962) and "Understanding Media" (1964), is essentially influenced by literary criticism. "My study of media began and remains rooted in the work of these men," McLuhan wrote, referring to Richards, Leavis, Eliot and Pound. The paper/talk is intended to examine the basic concepts of McLuhan's major books on the history and theory of media in their relationship to McLuhan's roots in literary studies.

Bernhard J. Dotzler, Professor of Media Studies, University of Regensburg. PhD, Humboldt University Berlin, 1995; Habilitation, TU Berlin, 2004. Visiting Kade Professor, UCSB, Department of Germanic, Slavic and Semitic Studies (Winter 2010). Bernhard Dotzler's research interests include literature and science as well as media and science, the history of computing, and the archeology of media. Author of *Der Hochstapler: Thomas Mann und die Simulakren der Literatur* (1991), *Papiermaschinen: Versuch über Communication & Control in Literatur und Technik* (1996), *L'Inconnue de l'art: Über Medien-Kunst* (2003), *Diskurs und Medium: Zur Archäologie der Computerkultur* (2006), and *Diskurs und Medium II: Das Argument der Literatur* (2010). Editor of *Babbage's Rechen-Automate* (1996), *Grundlagen der Literaturwissenschaft: Exemplarische Texte* (1999), *Norbert Wiener: Futurum Exactum* (2002), and *Bild/Kritik* (2010). Co-editor of *Alan Turing: Intelligence Service* (1987), *1929: Beiträge zur Archäologie der Medien* (2002), and *Parasiten und Sirenen: Zwischenräume als Orte der materiellen Wissensproduktion* (2008).

Paul Tiessen: McLuhan, a modernist among modernists: media theorizing in Canada, 1945-65

McLuhan's approach to constructing media theory was that of the poet or novelist. It is interesting to note, then, that from his generation a surprising number of novelists and poets active in post-war Canada offered their own readings of the effects of new media on culture and communication. To be sure, they, like McLuhan, were drawing on categories of thought that had been sketched in during the late 1920s by an earlier generation of European modernists, and that they were now "re-purposing." Thus, after 1945 leading modernists in Canada – Dorothy Livesay, Earle Birney, Malcolm Lowry, Sheila Watson, and Wilfred Watson (and lesser known figures like Fletcher Markle, Gerald Noxon and Vernon van Sickle) – were expressing deep interest in and concern about intersections of media, technology, and culture, and in the effects of new media technologies on the sensorium. Based on archival research, my paper will explore the nature and quality of such alternative "McLuhanisms" struggling for recognition alongside McLuhan's own theorizing. It will examine, too, McLuhan's unique capacity to harness Canadian and international anxieties and insights of that media-conscious era, 1945-65, and to pursue his role as an internationally-renown media theorist with modernist literary roots.

Paul Tiessen teaches English and Film Studies at Wilfrid Laurier University in Canada. He is founding editor of the *Malcolm Lowry Review* (1984-2002). His recent work includes the introductory text for *After Green Gables: L.M. Montgomery's Letters to Ephraim Weber, 1916-1941* (University of Toronto Press, 2006) and the art-historical text for *Woldemar Neufeld's Canada: A Mennonite Artist in the Canadian Landscape, 1925-1995* (Wilfrid Laurier University Press, 2010), both with Hildi Froese Tiessen. His recent work on McLuhan and his circle includes his essays "'Shall I say, it is necessary to restore the dialogue?' Reading Marshall McLuhan according to the principles of Wilfred Watson," *At the Speed of Light There is Only Illumination: A Reappraisal of Marshall McLuhan*. Eds. Linda Morra and John Moss (Ottawa: University of Ottawa Press, 2004) and "'I want my story told': the Sheila Watson archive, the reader, and the search for voice," *Basements and Attics: Explorations in the Materiality and Ethics of Canadian Women's Archives*. Eds. Linda Morra and Jessica Schagerl (Waterloo: Wilfrid Laurier University Press, forthcoming 2011). With support from SSHRC he is writing a book on McLuhanism and Modernism in Canada, and co-editing a trilogy of novels by Malcolm Lowry.

Martin Kuester: The Master and His "Trolls"? McLuhan and Contemporary Writers

In this paper, I will have a look at the ways in which McLuhan and his ideas are reflected positively and negatively by Canadian writers among his and our contemporaries. Well-known names in this context reach from Wilfred Watson to Brian Fawcett and, recently, Douglas Coupland. I will pay special interest to Brian Fawcett's use and criticism of McLuhan's concepts in works such as *Cambodia: A Book for People Who Find Television Too Slow* (1986) and *Local Matters* (2003). In his essay "What McLuhan Got Wrong about the Global Village and Some Things He Didn't Foresee," Fawcett claims for himself that "in the realm of McLuhan studies I have become 'the troll' [...] who lives under the bridge that leads to the information superhighway, the metaphor for the street system of the 'Global Village.'"

Martin Kuester is Professor of English Literature at Philipps-Universität Marburg, Director of the Marburg Centre for Canadian Studies and was recently elected President of GKS, the Association for Canadian Studies in German-Speaking Countries. A graduate of German and Canadian universities, he has published monographs on the Canadian historical novel and on Milton's attitude towards language. He has edited several essay collections on Canadian topics, a handbook of literary terms and a number of essays on Canadian and English literature.

Martin Speer: The Complementary Aspects of McLuhan's Global Village Theory and European Post-Modernism in the Study of Internet

McLuhan bases his straightly interdisciplinary theory since the 1950s on the literary New Criticism of the 1920s and 30s with an obvious stress on Ivan Pavlov's behavioral theory and the literature theories of Ezra Pound, James Joyce and T. S. Eliot, as well as on the global media analysis started by Harold Adams Innis. Both scientific approaches, which had consequences mainly in American and Canadian communication theory, can be considered as pre-postmodern theories on media developments and resulted in McLuhan's Tetrad theory on media development of the late 70s and later, based on this theory, in Derrick de Kerckhove's analysis of the internet. These approaches differ in many parts from the European, mainly by French structuralism and postmodernism influenced researches on the internet and its structural depth. The so far not elaborated complementary aspects of both theoretical
approaches, the Canadian and the European, in internet research are topic of the dissertation project "The Global Village and the Structures of Hyper-Media." At the conference I will give a short survey on the possible convergences and complements of these theories in European future research.

Martin Speer, b. 1971 in Villingen-Schwenningen, Germany, studied Journalism, German language and literature with focus on media sciences at the University of Dortmund, did his diploma work on Marshall McLuhan, Derrick de Kerckhove and Journalism, worked as a long-time journalist and pr-advisor in politics and culture. Since 2010 he has been working on a Doctoral thesis in American studies and media sciences at the Technical University of Dortmund, "McLuhan: The Global Village and the Structures of Hyper-Media."

Raphael Peter: "The Medium in your pocket" – A McLuhan approach to new media technology"

Marshall McLuhan's work is experiencing a revival in media and cultural theory today, though the main medium of his time was television. Nevertheless his work is being reconsidered as providing a theoretical approach which can help to understand the current developments in digital media and media culture in the 21st century.

In my paper I will discuss McLuhan's theoretical approach to media technology using the example of Smart Phones and their implications for current media culture, focusing on the question of whether a re-reading of McLuhan can be used as a "filter or lens" to examine our time (Kerckhove, 2008). Whether mobile communication technology represents a wireless phase (Kerckhove, 2008) in the development of media technology as well as media convergence with new implications for modern media culture will be discussed using the example of Smart Phones.

Smart Phones signify a next step in how digital technology is integrated into everyday culture. They demonstrate how media convergence and logic of human-technology interactions become part of everyday culture in new forms other than television or home computers. The implications of being constantly online, of GPS linking locations and possible information of your environment or new developments of augmented reality functions are significant to understand current media culture. Mobile Technology not only raises questions of how media works as an extension of ourselves, but also how media actually becomes our environment in everyday life; an environment that is becoming increasingly a digital "information environment" in which we move everyday and where our engagement with the world is becoming an engagement with the digital (Brooker, 2010).

I want to illustrate these implications by drawing on McLuhan's work as a framework to discuss current developments of mobile technology. A second step will be to examine to what extent McLuhan provides an approach to understand the critical implications of new media technology (e.g. surveillance). Even though many scholars criticised his "overoptimistic" view on media, I argue that we can find very critical comments in his work. Without ignoring that McLuhan wrote before the age of the internet and by not overestimating his "prophetic" insights I argue that his writing still provides important insights to understand our current media culture.

Brooker, Will "'Now you're thinking with portals': Media Training for a digital world". In International
   Journal of Cultural Studies, Vol. 13 (6) 2010.
De Kerckhove, Derrick „Vorwort. Alors, McLuhan? Toujours mort?". In Kerckhove et al. McLuhan neu
   lesen. Bielefeld, 2008.

Raphael Peter was born in Siegen in 1982. From 2003 until winter 2009: Magister student at the Philipps-Universität Marburg at the department of European Ethnology/Cultural Studies; Minors: Media Studies and Political Science. From winter 2007 till Spring 2008 exchange student at Mount Allison University, Canada. M.A. degree in winter 2009 (thesis on the cultural implications of search engines). Since 2010 he is working for the International Office at the Philipps-University Marburg and participant in the structured PhD program "Transformationen des Visuellen." He was visiting researcher at the University of Ottawa from October 2010 until February 2011.

Sabine Breitsameter: McLuhan's Paradigms and Murray Schafer's "Soundscape:" Parallels, Influences, Envelopes, Shifts

"Soundscape" has been one of the most central paradigms within the field of Soundstudies. Coined and elaborated by the Canadian researcher and composer Murray Schafer (*1933, who was in touch with McLuhan regularly), it became popular since the 1970s, and has been describing a spheric, environmental, "tactile" and listener centered perception of sound, as opposed to the habits of frontal listening in media, concert hall and education. The term "soundscape" paved the way to a significant shift within sonic artforms and the related discourse, away from stage and "stereo" toward installative and situational concepts. It led to a new understanding of listening, based on an awareness of its strong environmental, interactive and social implications. Too, the innovative discipline of sounddesign took off from here, and the prerequisites for an "earminded" society were reflected on a historical basis: The lecture will explain meaning, importance and consequences of the term "soundscape" stratifying the relations to McLuhan's concepts and vice versa, showing how it detached the concept of sound from being a "product" and finalized entity, and instead, understanding it as an activity, and indicator of a society's value system. Based on the dynamic exchange with McLuhans paradigms, Schafer catalysed the emergence of a new discipline: Soundstudies.

Prof. **Sabine Breitsameter** teaches and researches her field of Sound and Media Culture at the Hochschule Darmstadt since 2006. Since 2008 she has been board member of the "Hessische Film- und Medienakademie." As a guest professor for "Experimental Audiomedia" (2004-2008) at the Universität der Künste Berlin, she was one of the co-founders of the Master course "Soundstudies." As "Composer in Residence" she worked, on behalf of the Goethe-Institute at Simon Fraser-University in 1996. She was curator, author and director of numerous symposia and festivals on sound and contemporary art (e.g. "Ganz Ohr – Symposium über das Zuhören," Kassel 1997, parallel zur Documenta X; Trans_Canada/ZKM Karlsruhe 2005; Expanded Interface/Ars Electronica Linz 2010 etc.). Breitsameter is member in numerous juries, has been giving compositional workshops, lectures and writing publications. Her latest book is a re-edition and -translation of Murray Schafer's central work "The Tuning of the World," elaborating for the first time on the importance of Schafer's theory for understanding electronica audiomedia. (R. Murray Schafer, Die Ordnung der Klänge. Eine Kulturgeschichte des Hörens, Schott-International, Mainz 2010.) Breitsameter is currently preparing a World Soundscape-Conference in Darmstadt for 2012.

Kerstin Schmidt: Radio Voices: Contemporary Reflections on McLuhan's Tribal Drum

In *Understanding Media*, Marshall McLuhan credits radio with a distinct "magical power" and describes its listeners as "entranced to the tribal drum of radio that extended their central nervous systems." He was convinced that radio would "retribalize mankind," pointing out the intimate effect of the ubiquitous radio voice and the private experience of listening to the radio. But beyond the so-called Golden Age of radio, the medium that "defined and defied" North American culture and set the patterns for media that followed had become almost extinct for the better part of the 20th and the beginning of the 21st century. Radio had turned, in Bruce Sterling's words, into a "dead medium." It tended to be forgotten by the public and, by and large, ignored by academics.

Today, however, radio experiences a striking revival which, at a first glance, comes as a surprise in the age of Web 2.0 and a proliferating internet culture. Media theoretician Norbert Bolz, for instance, attributes the renewed interest in radio to the medium's capacity for reflection, arguing that it is the first mass medium that has begun to reflect on the consequences of digitalization and has developed new forms of medial interaction with the internet. In my paper, I would like to review McLuhan's assessment of the radio and read the contemporary resuscitation of radio in light of his theory. Far from nostalgic recreation, contemporary radio has, as I argue, produced new forms of "listening in" that rely heavily on radio's particular relationship to time and space and a continuing fascination for the peculiar radio voice.

Kerstin Schmidt is Assistant Professor of North American Literature at the University of Munich's "Amerika Institut." She is the author of *The Theater of Transformation: Postmodernism in American Drama* (Postmodern Studies 37; New York: Rodopi, 2005) and has published on modern American drama, ethnic literatures in the US and Canada, the Harlem Renaissance, theories and cultures of diaspora as well as on media studies. She co-edited the essay collection *America and the Sea* (2004) and has edited and contributed to *Space in America: Theory History Culture* (2005). She is a founding member of the women's studies journal *Freiburger FrauenStudien.* In 2010, she completed her second book manuscript ('Habilitation') on *Negative Space and the Making of Modern America: Concepts of Space in American Literature, Architecture, and Photography (1850-1920)*. Together with Derrick de Kerckhove and Martina Leeker, she is the editor of *McLuhan neu lesen: Kritische Analysen zu Medien und Kultur im 21. Jahrhundert* (Bielefeld: transcript, 2008).

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