The 10th McGill International Cellphilm Festival Report
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Acknowledgements

The organizers of the 10th McGill International Cellphilm Festival recognize the financial support and partnership of CODE, a Canadian-based international NGO working to provide equitable, quality education and opportunities for children worldwide. In particular, we are grateful to Scott Walter for his insightful remarks at the opening of the festival and his enthusiasm for the project, and to the entire team at CODE for their involvement in promoting the festival through their social media channels. We thank Marija Shaw, Dr. Brett Pardy, and Dr. Mitchell McLarnon for being our judges and adjudicating all the cellphilsms. We offer special thanks to Dr. Prudence Caldairou-Bessette and Dr. Joshua Schwab-Cartas for their work in creating the Children's Cellphilm Festival, allowing us to hear the voices of children, aged eight and under. For planning and facilitating the Re-Visioning Cellphilm Methodologies Symposium, our recognition goes to Dr. Hani Sadati and Shannon Roy.

And finally, thanks should also go to Angela MacDonald, Ramy Gorgis, Leann Brown, Nesa Bandarchian, and Grace Skahan, for their creativity and collaboration, and without whom the festival would not have been possible.

Authors: Catherine Zambrano and Céline (Yudan) Wu

Catherine Zambrano is a fourth-year undergraduate student in Anthropology and Political Science at McGill University. She is very interested in qualitative research methods and hopes to pursue anthropological research after completing her Bachelor of Arts.

Céline (Yudan) Wu is an undergraduate student at McGill University majoring in cognitive science and minoring in art history. She has a keen passion for exploring the boundaries of art and technology.

For further information about the McGill International Cellphilm Festival contact Dr. Claudia Mitchell claudia.mitchell@mcgill.ca.
From the Director of the Participatory Cultures Lab

Getting to ten feels like a big achievement in the Cellphilm Festival world and we are very proud of the efforts of so many people to ensure such a successful event. We are truly grateful to CODE for their generous financial support as well as their enthusiasm for this work overall. We also thank the Faculty of Arts Internship Office and the wonderful engagement of Céline Wu and Catherine Zambrano. This year we were able to combine the festival with a virtual symposium, Re-visioning Cellphilm Methodology: An International Dialogue, funded through the Connections program of the Social Sciences and Humanities Research Council of Canada. This symposium consisted of four round-table discussions and two panels over a two-day period. The symposium brought together academics, researchers and educators to discuss the re-visioning of cellphilming as a methodology, in relation to knowledge production. Discussion topics included re-working methodologies in new ways and working with different groups while taking into account factors such as agency and the Covid-19 pandemic. The symposium was a space for educational and lively discussion, as well as being closely connected to the theme of the festival, Re-Imaginings. To know more about the symposium, please read our program.

It was wonderful on the night of the Cellphilm Festival to see so many of the attendees that had taken part in the Symposium. This was the first year of the Children’s Festival and a remarkable effort was put into community outreach work by Dr. Prudence Caldairou-Bessette and Dr. Josh Cartas-Schwab. We hope the new initiative will become a regular part of the McGill International Cellphilm Festival. This was also the first year for the Community Engagement category, and there were some particularly gratifying moments on the night of the festival where groups gathered together on screen to watch the proceedings: families, school groups, friends, even a graduate class from Concordia. Although it was probably too late for a couple of school groups from South Africa to zoom in, somehow seeing small groups working together really highlighted the participatory nature of cellphilming methodology. We hope you will enjoy reading this report. We invite you to see the cellphilms yourselves, which are featured at https://internationalcellphilmfestival.com/. Happy viewing!

Claudia Mitchell
Distinguished James McGill Professor
Background

The McGill International Cellphilm Festival is a project of the Institute for Human Development and Well-being (IHDW) and the Participatory Cultures Lab (PCL), a Canada Foundation Innovation-funded unit led by Claudia Mitchell in the Faculty of Education, McGill University. The establishment of the Cellphilm Festival in 2013 recognizes the growing use of cellphones around the world, the burgeoning work in the area of participatory visual methodologies (PVM) in community-based research, and the role of cellphilm methodology within PVM.

Inspired by the work of South African researchers, Jonathan Dockney and Keyan Tomaselli, who coined the term ‘cellphilm’, the PCL research team embarked upon its first use of cellphilms in 2011 in work with rural teachers in South Africa. Since that time, numerous doctoral and master’s students attached to the PCL have incorporated cellphilming into their research around the world, and through their publications and presentations have inspired many others, including International NGOs, to include cellphilming in their programs. Three of the original Cellphilm Festival team members, Dr. Katie MacEntee, Dr. Casey Burkholder and Dr. Josh Schwab-Cartas published a ground-breaking book in 2016 *What’s a Cellphilm? Integrating mobile phone technology into participatory arts-based research and activism*.

The International Cellphilm Festival itself is not just about the cellphilms that are submitted, but regularly includes a knowledge mobilization component, with speakers and panelists talking about their work. Past participants have included: Thora Hermann (University of Montreal), Lisa Starr (McGill), Josh Schwab-Cartas (NSCAD University), Joanna Petrasek MacDonald (McGill), Katie MacEntee (University of Toronto) and Laurel Hart (Concordia University). Young Indigenous filmmakers from Wapikoni have also participated. In 2021, the International Cellphilm Festival included a half-day event of speakers, panels and workshops. In 2022, this expanded into a two-day virtual symposium that was held in conjunction with the festival.

**McGill International Cellphilm Festival - 2022**

This year marked the 10th edition of the McGill International Cellphilm Festival and provided the organizers with an opportunity to explore the theme of *Re-Imaginings* to address current social and environmental inequalities while simultaneously imagining a world without them. Participants reflected on what it means to re-imagine their world, to be a community challenging discrimination, to create a safe space, a decolonized world, an equal opportunity for all on the margins, or a new way to live together. The submissions to this year’s festival explored both the progress made so far and the possibilities of a future through the lens of the cellphilm medium.
This year’s theme raised many questions about alternative ways to Re-Imagine our world. Some of the themes addressed in this year’s films included gender inequality, sexual violence and environmental injustice. (see Appendix B)

A new addition to the festival this year was a category which grew into its own offering; the Children's Cellphilm Festival, and was delivered under its own unique prompt: It’s Not Fair. Young participants also confronted many injustices through their cellphilms, such as climate change and discrimination. This year’s films showcased just how much potential there exists in re-imagining the world we inhabit.

The festival took place remotely over Zoom on June 15th, allowing participants from around the globe to participate. Having practiced organizing online conferences during the Covid-19 pandemic the organizers were able to use the virtual platform effectively to showcase the cellphilms offered. The live stream was also recorded and posted on the website, which can be found [here](#).

**Cellphilm Workshops**

Prior to the festival, the Participatory Cultures Lab organized several cellphilm workshops to provide guidance to potential participants. Nesa Bandarchian Rashti led one workshop in the Coach House of the Faculty of Education for the general public on May 6th, 2022. Dr. Caldairou-Bessette led two workshops at CME Saint-Louis Daycare and one at the shelter for migrants, Foyer du Monde.

The overall aim of the workshops was to give hands-on experience to participants from both academic and non-academic backgrounds. In the sessions, participants learned about cellphilms, made storyboards, and created a cellphilm. In a final activity, the cellphilms were screened, and the participants shared their reflections and thoughts about the workshop.

Noticeably, we saw many workshop participants on the day of the festival. A participant who attended Nesa’s workshop won a prize by creating a new cellphilm based on what they learned. Eleven cellphilms made at the children’s workshop were submitted to the children’s festival, and two of them won a prize.
Festival overview

Excitement was in the air as the Participatory Cultures Lab live-streamed its 10th McGill International Cellphilm Festival over Zoom on June 15th. We received a total of 43 submissions from creators worldwide (Canada, South Africa, Mauritius, among others), with 4 languages featured (English, French, Mandarin, and Spanish). Apart from the Children’s Festival, participants entered into one of three categories. The Community Engagement category encouraged submissions from a group of 4 or more people, whether connected through online groups, gathered in the same place, or sharing a culture or an identity. Given the origins of cellphilming methodology as a participatory visual method, we were interested in how people navigate as a group and how they used participatory engagement to address critical issues related to re-imagining. An Individual Submission category, invited individuals, aged 15 and up, to showcase their imagination and creativity. Lastly, we called upon individuals, aged 9 to 14 to submit a cellphilm for consideration in the Youth category. Having categories for different ages creates a safer and fairer space for participants to express themselves. For each category, judges selected the top three cellphilms.

June 15th, The festival

The festival commenced with remarks from Scott Walter, the Executive Director of CODE. In his speech, he articulated the importance of reflecting upon the cellphilms we make, and how it can contribute to progressing discourse around social issues forward.

We invited Dr. Angelina Weenie from First Nations University as our keynote speaker. Dr. Weenie emphasized cellphilms’ unique ability to address intersectionality and understand one’s own position within the social fabric. The power of cellphilming, she explained, is activated because we are sharing our voices and experiences. A special feature of Dr. Weenie’s presentation was the screening of her own cellphilm which won an award at the 2014 Cellphilm Festival.

We invited Marija Shaw, Dr. Brett Pardy, and Dr. Mitchell McLarnon to be the judges and review all the cellphilms. Marija is the Individual Giving and Marketing Manager at CODE. She is passionate about the places where literacy advocacy and gender equality intersect. Dr. Brett Pardy completed his Ph.D. at McGill and is currently an Instructor, in Media and Communication Studies at the University of the Fraser Valley. His research focuses on the emotional impact of media on learning and unlearning conceptions about racism, masculinity, community, and mental health. Mitch is Assistant Professor in Education at Concordia University. His focus is on community-based
research in the areas of environmental education, gardens, food security and gentrification. At the festival together with Dr. Caldairou-Bessette and Dr. Schwab-Cartas, they revealed the winners before we screened their cellphilms.

Prize Winners

With three winners from the Children’s Festival and nine winners from the main festival, we celebrated twelve winners in total.

Community Engagement

We invited communities to submit cellphilms in the Community Engagement category. Within this category, Pup Knotty, Sir Red, Pup Zeus, Sir Chuck, and Pup Scuzzy won the first place for their cellphilm “my head would like to lie down, but my heart will keep up the fight”. Their cellphilm touched on issues including the power of body image, the possibility of reclaiming our bodies and using them as a means of activism.

Figure 3. Screenshot from my head would like to lie down, but my heart will keep up the fight by Pup Knotty, Sir Red, Pup Zeus, Sir Chuck, and Pup Scuzzy

The second place went to a group of students from Ecole Rudolf Steiner de Montréal including Nathalie Senécal, Jenna Rose, Rémi Amamra, Noam Bougie, Tyne Chappell, Raene Collins-St-Louis, Liamiki Dehès, Dahlia Heurtelou, Saku Ikeda, Naim Senécal Scriver and Elliott Turchetta, whose adult support team included Francis Lapointe, and Noeli d’Ostie-Racine. Their cellphilm “re(Generation)” focused on the theme of environment, representing the world from the original chaos to a beautiful vibrant viable world through a collective collage.
The team of Zethu Jiyana, Nozi Deli, Thunzi Likhona, Phekiso Mzontsundu, Mondliwa Yola, Matyaleni Siliziwe, Bhenya Yongama, Mondliwa Siyavuya from South Africa won the third place in this category. Their cellphilm “Imagine…” addressed gender-based violence in communities. They expressed their desire to live in a non-patriarchal and non-discriminatory world.

**Individual submissions**

Apart from group submissions, we also had a category for individual submissions. Renee Tougas’ “And a Lion Sits Sentry” won first place. In her cellphilm, she showed the potential for an abandoned space with a small garden and other miscellaneous debris to be used in ways that benefit the community. The judges were particularly impressed with her excellent use of found materials at the cellphilm’s set location.

The second place went to Kendra Ley’s work “Reimagine a world”, in which she pointed out flaws our world currently has based on a poem she wrote. She called for awareness on addressing some social issues. PackPuppy’s cellphilm “Through the Eyes of Pups: A PackPuppy Perspective on Body Image” won third place. This cellphilm examined body image and reflected upon how amazing it can be for us to all imagine our world through the lens of our inner child.
Youth category

We invited individuals, aged 9 to 14 to submit a cellphilm for consideration in the Youth category. Leili Lencucha, Anam Chouwdri, Mila Hardt, and Faris Muhammad’s cellphilm “Reimagining Friendships” won the first prize. In the cellphilm, they expressed their willingness to improve their friendships and offered a new approach to making friends in their community.

Levi Moskovitz, Sharon Tanne, Nora Dudas, and Rachel Fisher won second place in this category for their cellphilm “Netflix Knows”. Their cellphilm explored the potential harm in using technology to socially profile citizens and youth in particular. Third prize winners “Gender Inequality ‘Hope’” by Asisipho, Siyanda, Amohelang, Aqhama, Maku, Likhanye and Chuma made a cellphilm about gender roles and how they can easily display gender inequality. They explained that boys can also do house chores and girls can also do boys’ chores, and no one should be boxed into people’s expectations of how girls and boys should be.
The Under 8 Children’s Festival

For the first time ever, we accepted submissions from children aged 8 and under. Wendy Jazmin Ruiz Rosas’s cellphilm from Montreal’s Foyer du Monde won the first prize for her cellphilm “Déjame hablar! (Let me speak!)”. During the festival, she shared her thoughts about making a cellphilm, that, in the beginning, she felt she “had nothing to say as a little girl” but once she started, realized that she “had a lot to say as a little girl ... and why not?”.

James, London, Ely, and Arthur on behalf of the CME Saint-Louis Daycare won second place. Their cellphilm “Stop Pollution Now” expressed their urge to protect the mother planet. The third place went to Najeli Schwab for her cellphilm “It’s not fair.” She expressed the unfairness she observed in the world, for instance, homelessness and hunger, and explored solutions such as providing access to these necessities.
**Judges’ reflections**

The reflections of the judges on the festival highlighted the value of cellphilming as a tool for both children and adults to display the ways they imagine our world. All three judges adjudicated the submissions, and each took turns announcing the winners for each category. The first judge, Marija Shaw from CODE, remarked on how children and youth are not only our future but also our present. In particular, she noted how the Youth (ages 9-14) submissions were creative and authentic displays of the filmmakers’ voices, covering topics such as Artificial Intelligence, privacy, pollution, injustices, friendships and the implications of gender roles. One challenge she noted was the language barrier when viewing the French cellphilms. Furthermore, her other post-festival comments emphasized that the most effective cellphilm submissions had the strongest coherence and communication of their message.

Dr. Brett Pardy was the second judge, introducing the Individual Category. Dr. Pardy remarked on how the winning cellphilms displayed breadth in the category by taking different approaches to aesthetics. When reflecting after the festival, Brett discussed the importance of re-imagining as a theme while the COVID-19 pandemic response evolves globally. He highlighted turning this tension into hope, “it may seem like a huge task to change the world, but one of the ways to do so is to re-imagine what we can - how we relate to ourselves, other people, and the land our communities are on. Cellphilms can help with this re-imagining as they literalize the imaginative need to 'see' differently.’’ Through re-orienting vision using the lens of the camera and incorporating images through the filming process, there is potential for re-imagining becoming joyfully actionable.

Dr. Mitch McLarnon introduced the final category, Community Engagement, reflecting on how many powerful and poignant messages there were throughout all of the submissions. The Community Engagement category was a new addition to the festival and Dr. McLarnon emphasized how this category can help us as a broader community, “to imagine a different future and a better world.”
Social Media Campaign

The 10th McGill International Cellphilm Festival was promoted mainly from our social media pages on Facebook, Instagram, and Twitter. The contents included a festival introduction, previous winners showcase, a call for submissions, a cellphilm toolkit, and entries revealing the winners. The Festival’s social media accounts received the highest participation engagement up to date, with a total of 56 retweets on Twitter, 101 likes on Instagram, and 873 people reached on Facebook.

Figure 7. Screenshot from Instagram account
Follow-up Initiatives

After the festival, we reached out to the participants to ask follow-up questions about the submission of their cellphilms. Many remarked that the theme was a source of inspiration. Additionally, one respondent discussed the importance of “speaking about the faults and errors we have in today’s world, still!”, and how these ongoing issues result in judgment, regardless of circumstances. When asked how participants integrated the theme of Re-imagineings into their creative process, respondent emphasized the importance of the brainstorming process where discussions with their co-creators elaborated what re-imagineings meant to them. One respondent approached themes of stereotyping and discrimination and then imagined a world where these do not exist. Respondents were asked about their favourite part of the cellphilm-making process, and we received a variety of responses such as feelings of excitement, the learning process, editing and seeing the final result. Two respondents shared similar reflections on what they may do differently next time. Both expressed wanting to incorporate less editing into their cellphilms next time. Participants articulated their feelings of inspiration, community-building, learning and excitement throughout the cellphilming process, particularly in relation to this year’s theme Re-imagineings.

This year, cellphilms sparked discussions within individuals and communities. With the theme of re-imagining, many people took this opportunity to re-examine the current world, express their dissatisfaction, and discuss alternative solutions or visions.

Community Screening

After the festival, we screened the cellphilms at CME Saint-Louis Daycare. Noticeably, one child expressed his appreciation toward the cellphilm that provided solutions and not just complaints about the current situation. Similarly, in our follow-up survey questions, a participant told us their motivation to submit a cellphilm, explaining that “I wanted to be a part of a community of people who use this medium as a catalyst for change. I wanted to learn from them, the use of this medium in an effort to strengthen the impact of my work.” When cellphilms point out issues, raise awareness, and propose solutions, cellphilms are no longer just a short film but a powerful tool for social change.
Appendix A
10th McGill International Cellphilm Festival
June 15th 2022
~ Festival Schedule ~

Pre-Festival setup
4:45 (15 minutes)
- PCL team log onto Zoom and grant co-host access (Celine, Catherine, Grace, Angela, Ramy)
- Judges (Bretty, Marija, Mitch) & Speakers (Claudia, Angelina, Scott) log onto Zoom
- Co-hosts change their username to (ICF Support)
- Check screen sharing works for awardees playlist
- Check participants can unmute/mute themselves
- Share welcome slide

5:00 (2 minutes)
- Admit participants
- Start recording
- Check ICF email address for any questions/issues
- Write a welcome message in the chat box

Welcome & Introduction
5:02 (3 minutes)
- Claudia Mitchell welcome to the festival
- Mention screenshots will be taken (participants can turn cameras off if they prefer)

Land acknowledgement
- Nesa Bandarchian

CODE Partnership Intro
5:05 (5 minutes)
- Angela MacDonald to Intro
- Scott Walter remarks

Keynote
5:10 (10 minutes)
- Claudia Mitchell to Intro
- Keynote Speaker Dr. Angelina Weenie
**Children’s Festival**
5:20 (10 minutes)
- Angela MacDonald to Intro
- Josh & Prudence speak about under 8 category and introduce:
  - Screen 3rd “It’s Not Fair” (Najeli)
  - 2nd “Stop Pollution Now”
  - 1st “Let me speak”

**“Re-imaginings” Festival - Youth Category**
5:30 (15 minutes - screen films and creators speak 1-2 minutes)
- Angela MacDonald to Intro
- Marija Shaw remarks about what made these films special and introduces:
  - Screen 3rd place
    - Gender Inequality “Hope”
    - By Asisipho Mntonga, Siyanda Ntseto, Amohelang Jacobs, Aqhama Maku, Likhanye Sothondoshe, Chuma Mavavana
  - Screen 2nd place
    - Netflix knows
    - By Levi Moskovitz, Sharon Tanne, Nora Dudas, Rachel Fisher
  - Screen 1st place
    - Reimagining friendship
    - By Leili Lencucha, Anam Chouwdri, Mila Hardt, and Faris Muhammad

**“Re-imaginings” Festival - Individual Category**
5:45 (15 minutes - screen films and creators speak 1-2 minutes)
- Angela MacDonald to Intro
- Brett Pardy remarks about what made these films special and introduces:
  - Screen 3rd place
    - Through the Eyes of Pups
    - By PackPuppy
  - Screen 2nd place
    - Reimagine a world
    - By Kendra Ley
  - Screen 1st place
    - A Lion Sits Sentry
    - By Renee Tougas
“Re-imaginings” Festival - Community Engagement Category
6:00 (15 minutes - screen films and creators speak 1-2 minutes)
- Angela MacDonald to Intro
- Mitch Mclarnon remarks about what made these films special and introduces:
- Screen 3rd place
  - “Imagine”
  - By Zethu Jiyana, Nozi Deli, Thunzi Likhona, Phekiso Mzontsundu, Mondliwa Yola, Matyaleni Siliziwe, Bhenya yongama, Mondliwa Siyavuya
- Screen 2nd place
  - re(Generation)
  - Jenna Rose, Rémi Amamra, Noam Bougie, Tyne Chappell, Raene Collins-St-Louis, Liamiki Dehès, Dahlia Heurtelou, Saku Ikeda, Naim Senécal Scriver, Elliott Turchetta
  - Adult support team: Francis Lapointe, Noeli d'Ostie-Racine, Nathalie Senécal
- Screen 1st place
  - (can not screen the film, but will invite the creators to speak)
  - “my head would like to lie down, but my heart will keep up the fight”
  - Pup Knotty, Sir Red, Pup Lucky, Sir Chuck, Pup Scuzzi

Closing
6:15 (2 minutes)
- Claudia Mitchell thank participants & goodbye
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<td>Acknowledgement in the Everyday</td>
<td>My cellphilm was created by me and features the theme of an every day trip though the city of Toronto being re-imagined. The names of places within Toronto are Indigenous in origin and my cellphilm challenges people to re-think that when they use the space, acknowledge the land of Toronto, and acknowledge other areas land. Areas like this should be re-imagined and possibly renamed as it provides context, both historical and daily, to the land we walk on and use. It also provides connection to the Indigenous Peoples who hold an enduring presence here. Finally re-imagining these spaces helps decolonize them. Indigenous names have had their meaning separated and stripped from places like these. This cellphilm hopes to help challenge people to reconnect these spaces to their peoples and to think about them as they go about their everyday.</td>
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<td>La Musica de la Vida</td>
<td>My Cellphilm is a music video, using music that I produced and composed, that tells the story of someone who is so used and dependent to the fantasy that music provides him, that he cannot enjoy the music that listening to life provides. After his headphones stop working, and he is returned to reality from his fantasy, he realizes, with the help of a woman who is very much in tune with the music of life, that he can find those pleasures by merely being in the moment. I made this in Mont-royal after being inspired to use my music and release it, and it sort of all came together from that. It relates to the theme of Re Imaginings as it serves as film that challenges the general idea of needing to rely on different ideas or materials to find peace of mind, whether it is money, music, or people, instead proposing that once these things are taken out of your life it doesn't mean that your meaning has been stripped from you, but rather that new meaning can be found from the very act of living and being aware of that.</td>
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<td>Reservations in Canada</td>
<td>This Cellphilm was created by filming in various locations around Kahnawake Quebec to showcase life on reservations in Canada. The purpose is to show how lacking the support for indigenous communities in Canada is. By reimagining how we support the indigenous people of Canada, Canada itself can better support others around the world.</td>
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<td>Indian time (Le saviez-vous)</td>
<td>Projet de session en psychologie au collège Kiuna d'Odanak Présente des idées pour changer la psychologie et l'adapter aux cultures autochtones, pour penser une psychologie autochtone.</td>
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<td>L. I. F. E</td>
<td>L. I. F. E. How much have you thought of life? In this short Cellphilm created by Nick Dangeli. We explore the question of life through love, curiosity, kindness and respect. To live in the present.</td>
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<td>Antifeminist in women's world</td>
<td>A antifeminist had a dream that he is in a world, women's world, he try to fight for men' right and at the end he realize that women did actual the same things before in the movement feminist, and he decided to help feminist to get their right.</td>
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<td>To be a Woman</td>
<td>My film is about gender equality. It’s very caricatural to make more impact and shock. It’s mainly about a relation between a man and a woman that is not equal. The woman is treated like a dog while the other has everything. In the second half of the film we see a twist where both are equally important. I used different angles to demonstrate the inferiority (low angle when the guy overpowers and after a Neutral view to show the equality). I also decided to hide the actors faces so that anybody could relate to the characters with their own life experience. Being equal doesn’t take anything from others it makes the social situation of woman how it should always have been. I filmed the video, did the montage, read the poem. I asked for my sister and my step dad to act. It relates to the theme of re-imaginings because it shows 2 different views about women equality situation and we clearly know how it should be from these two.</td>
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<td>Being a Treaty Person</td>
<td>I am First Nations. Being a treaty person is a part of my identity. Treaties are sacred covenants which form the foundation of Canadian identity. Treaties are to last “as long as the sun shines, the rivers flow, and the grass grows.” With these words our grandmothers and grandfathers articulated the interconnection of place and being. I went home to Sweetgrass First Nation to make this cellphilm. It was a way of (re)imagining my spaces of knowing and being, and to once again feel grounded. It was a way of reliving what has shaped my identity in time and space.</td>
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<td>NAME IT</td>
<td>&quot;Name It&quot; intends to provoke the audience about the relationship between affection and violence. The subtle interaction between being close and overstepping the limit. In order to re-imagine new relationships, it is important to know the subtleties of domestic violence. The film attempts, in an artistic, aesthetic, sensitive, indirect, and at the same time strong form, to bring to light the 'non-spoken' subtle changes in the (perhaps)toxic interaction between two people. At the same time, it intends to allow the audience to think, to name, and define their own interpretation of the end. &quot;Name it&quot; is an artistic proposition for thinking about the importance of calling out loud domestic violence, and even though it is harmful and confusing, it is possible to leave such a relationship. But not before recognizing and naming it.</td>
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<td>And a Lion Sits Sentry</td>
<td>Nearly every day I walk past this lot, mere steps from my backyard in the Rosemont neighborhood of Montreal. This lot has stood empty for the entire seven years I have lived here. I have not paid much attention to it, till more recently when I started exploring the hidden spaces where nature, artistic expression, and refuse are taking over the concrete. In May 2022 when I was looking for a subject for a cellphilm to submit to this festival I noticed a brand new addition on the tarmac. A guerrilla garden planted by a neighbor in repurposed containers. The statement of vision and values in the action of a local citizen, and the evocative visuals of a seemingly neglected and &quot;empty&quot; spot, inspired me to re-imagine this space. This cellphilm is the re-imagining of a vacant, urban, commercially-zoned lot. I thank my gardening neighbor for the inspiration.</td>
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<tr>
<td>A World Without Walls</td>
<td>Lahore is the second largest city of Pakistan. It is home to almost 11 million people, many of whom have migrated here from nearby towns and villages in search of livelihood. I shot this video on location, in Lahore, to document the stark socio-economic disparity and discrimination between two neighbourhoods, located next to each other and divided by a boundary wall. This cellphilm is an attempt to help us all re-imagine a world without boundaries and walls.</td>
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<td>The Scents</td>
<td>Su Yu is a traditional Chinese Physical Medicine. She shares her knowledge about plants and practical techniques in the video. After talking with her, We decided to make this video together about using plants to make aromatizers for daily usage. You can explore traditional Chinese techniques of processing the common fragrant plants with honey and mineral fragrance. We approach Re-Imagining by extending space and time heritage from how ancient Chinese women used natural plants and herbs to protect their family in physical and mental health. Since the pandemic has lasted for almost three years, we reflect on the relationship within families, societies and environments. Women’s role in the family becomes essential in taking care of children and elders and completing housework. However, the primitive duty of women in human society never changes. In this video, we enclose the Chinese wisdom of using medicinal plants. Not only the essential fragrance can protect us from insects and bacteria, but it also expresses care and love in everyday life. Therefore, we encourage our female community to share precious experiences and knowledge to contribute to nature and wellbeing.</td>
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<tr>
<td>Inner beauty</td>
<td>I expose my vision of Mother Nature and mostly inner beauty poetically and spiritually. I did the script, voice, photograph, and video editing. I want to focus on sharing and inspiration in an Indigenous and humanistic way. I wish to rouse a certain awareness of who watches my cellphilm.</td>
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<td>What Does It Mean To Be A Treaty Person?</td>
<td>My Cellphilm explores what it means for me to be a Treaty person. Throughout my experiences pursuing my Bachelor of Education degree, I have developed a stronger understanding of Treaties and how I can actively engage in the Treaty process on a daily basis.</td>
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<td>Freedom Street</td>
<td>The film was filmed by ‘iPhone 11’ and is a personal effort in terms of filming, editing and directing, in addition to writing the script. Through the film, we see that a person searches for Freedom Street, and despite his arrival there, he discovers that the street is under construction. The film relates to the theme ‘Re-imaginings’ through: there are some countries in general that claim, it built some freedom to feel it, but in depth it restricts the citizen.</td>
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<td>Challenging Discrimination</td>
<td>My cellphilm was filmed from my iPhone in 4k, 60. Being a student in web development and multimedia, I used adobe premiere pro to edit my cellphilm to add subtitles, animations, etc. The goal of my cellphilm is to show that women can also do what men do. I want to show that a community can challenge discrimination whether it is sex, age or race discrimination. These women work for a company called Taylor Smith Group in Port Louis, Mauritius. This company is challenging discrimination by giving women the opportunity to flourish in a position just as much as men. What if more companies in the world did the same? Let’s re-imagine a community challenging discrimination.</td>
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<td>Reimagine a world (Imagine a world)</td>
<td>Recently I found myself writing a lot of slam poetry and venting about the inequalities life has. We all face different struggles daily just because of who we are. These things that are so simple are accepted in our communities and shouldn’t be. It relates to Re-Imagining since to rebuild and re imagine a world we need to accept ours for what it is and these issues need to be addressed. Things like racism and sexism are still a large part of our lives. In order to imagine a perfect world we must point out the flaws in this one.</td>
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<tr>
<td><strong>La drapétomanie du 21e siècle</strong></td>
<td>I mainly used drawing and writing with markers on card stock with voice overlay. I also conducted an interview with a college teacher and member of a First Nation. The cellphilm is about the colonialist use of psychology and how a First Nation perspective could help imagining another way.</td>
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<td><strong>Through the Eyes of Pups: A PackPuppy Perspective on Body Image</strong></td>
<td>Body image can be a real issue for humans, but what if a human re-imagined themself as a puppy? Come walk a kilometer in my paws, and get a glimpse of how I view myself and other human puppies around me! Philmed in my washroom in downtown Vancouver, British Columbia, Canada using my iPhone 7, with free-to-use videos from <a href="http://www.pexels.com">www.pexels.com</a> and free-to-use music from <a href="http://www.pixabay.com">www.pixabay.com</a> (see credits) mixed in using Final Cut Pro. Created as part of Dr. Philip Joy's research study, &quot;Puppy Philms: Exploring body image within GBTQ men who identify as pups using cellphilming&quot; (see credits).</td>
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<td><strong>my head would like to lie down, but my heart will keep up the fight</strong></td>
<td>Through very brief captures of his daily life, a man develops a relationship with his puppy alter-ego that leads him to control his invasive thoughts, to recognize his body as an object of desire, to realize the responsibilities that come with fetishized bodies and to mobilize his persona into a posture of social change. The film plays on the immediacy of the moments by intentionally exploiting the brevity of the scenes (of the order of 5 to 10 seconds) and the purity of the actions that are depicted (one movement, one emotion). This telegraphic rhythm punctuates the character’s psychological evolution. The scenes are essentially silent to attempt a greater universality in the discourse. Primitive rotoscoping animations are added over the main character’s head and body to highlight the evolving character’s psychology. The cellphilm was shot with an IPhone X and edited with Adobe Premiere Pro and Adobe After Effects. This film contributes well to the Re-Imagining theme, because it contributes to demystify a marginal practice often wrongly associated with sex only. The script depicts questions about the power of body image, the possibility of reclaiming our bodies and using them as a means of activism. We understand the humanity that lies behind prejudice. The film generates reflections on a society where differences should not be feared and where our singularities become privileges to speak up and act up.</td>
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<tr>
<td><strong>CONTENT WARNING: contains nudity and depiction of sex</strong></td>
<td>The Red Dress is a short cellphilm about a girl who finds the courage to leave an abusive relationship by choosing herself thanks to her strong support system. It came about as a re-imagining of so many young relationships that turn violent and destructive to the health and wellbeing of women and girls around the world. It is an effort to show young girls that a choice is available to them even in situations that may seem frightening and dangerous. During tumultuous close relationships, it is easy to feel small, powerless, and alone. But we wanted to show that there are people willing and able to help if we ask for and accept their help. The red dress in the cellphilm denotes women and girl’s innate power within and agency over their lives. We created the film to simulate a scenario based on real life so that the audience could see that no matter what you wear or who you are, every girl has the right to say no to abuse and choose themselves first. As creators and fellow young women, we felt that so much of how we were conditioned growing up was to think of others over ourselves, even if that meant sacrificing our own needs or at times our security. This film is our manifesto against this norm. We are reimagining a world where every girl, teenage or young woman, is first and foremost her own safe space, and therefore, trusts and loves herself enough to walk away from situations that reduce her power and livelihood. Through this film, we hoped to convey the message that every girl has the right to self-determination.</td>
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<td><strong>The Red Dress</strong></td>
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<td><strong>Listen to Girls</strong></td>
<td>The cellphilms &quot;Listen To Girls&quot; is the result of extensive group conversations on how we could make our community of North Vancouver a safer community for girls and young women and a better community overall. As a group, we imagined how we would want to feel in our dream communities, what we do for fun in our communities and how we would connect with one another. In the exercise of re-imaging communities, the youth in the Girl Group agreed the best way to achieve these dream communities was to listen to youth!</td>
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<td><strong>Climate change and big companies, who will make them pay for?</strong></td>
<td>The process of creating our video was based on our concern with climate change, which is usually seen as a problem to be solved by the population. However, big companies don't change their behavior. Every day we see an increase in gentrification, an increase in the destruction of forests, all for the benefit of the richest. Many of us do our part to change the scenario in the face of climate change, but what about large companies, what do they do besides greed for more profits? Who will charge them for the impacts caused by them?</td>
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<td><strong>re(Generation)</strong></td>
<td>The ERSM grade 8 class met every week between January and June, as part of a social engagement class, to learn about and discuss different issues present in our society. This learning journey led us to choose the theme of the environment for our final project. The collective collage starts with a representation of the world as it has become, full of destruction and chaos, followed by the taking over of nature's unbounded regenerative powers, returning our environment to the beautiful vibrant viable world we want to live in. This is our spontaneous re-imagining of the future as we want it to be.</td>
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<td><strong>Imagine …</strong></td>
<td>This video was created by Girls Club under the project of Champion Teachers. These girls use visual participatory methods to address gender-based violence in communities. Under Re-imaginings the girls thought of common themes around issues of discrimination and gender based violence they are currently facing in their community so the theme for this year was 100% relevant to their community project.</td>
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<td><strong>The Psychosis of Distractions</strong></td>
<td>This cellphilms was imagined by a group of students in an English Adult Education Center in Montreal. They united over a shared discomfort with day-to-day distractions, and the ways that they impact their lives. When trying to determine how to best articulate the nuances that impact their realities, they wanted to create a virtual collage sharing images from different areas of the city that echo the same psychosis of distractions.</td>
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<td><strong>The Boundaries to a “Better” Life</strong></td>
<td>This cellphilms was imagined by a group of students in an English Adult Education Center in Montreal. Initially the video aimed to cover a wide range of topics; human trafficking, animal cruelty, racism, sexism, religion, inequality, and climate change. However, when it came time to film, it seemed that the new bills that were being developed in Quebec were at the forefront of the obstacles that immigrant and refugee students face as they try to integrate into a new society.</td>
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<td><strong>Netflix Knows</strong></td>
<td>This Cellphilm was created to represent modern algorithms and how they are used to track the view and extract personal preferences and information.</td>
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<td><strong>Un monde plus beau (Un monde pour tous les êtres vivantes)</strong></td>
<td>This cellphilm examines how pollution may influence our lives. For example, the pollution will ruin the habitat of animals, and they may get sick. After presenting the issue, they propose a solution: to carpool instead of drive alone.</td>
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<td><strong>Reimagining friendships</strong></td>
<td>We're a group of junior youth in NDG and we want to see friendships differently. We realized that when we spend our time together thinking about how we can help others, it makes us feel better. It helps us learn more about each other and it makes our friendships stronger too. It makes us look at the community with more hope. We have hope to make our friendships better. We think that making friends in this new way can really work in our community. When making the video, we learned more about everyone's personalities. Now we feel more comfortable with each other and we feel safe around each other. Because we're so focused on serving others we really got a lot closer.</td>
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<td><strong>Gender Inequality &quot;hope&quot;</strong></td>
<td>The cellphilm is about the gender roles, how can they easily display gender inequality. The expectation that people have because someone is a girl or boy and should act a certain way, we are trying to bring in to light and talk about such things that expectations based on how we look, how we are or on our gender identities should not limit us and rob us our humanity. We are all human beings and we are supposed to treat each other with love, fairness and with respect. Boys can also do house chores and girls too can also do boys chores, no one should be boxed into people's expectations of how girls and boys should be.</td>
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<td><strong>Les injustices autour du monde</strong></td>
<td>This cellphilm examines the racism that happens in school when certain children claim that this school is for white children only.</td>
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<td><strong>The Two Cats</strong></td>
<td>I created the video all by myself. I held my mom's phone in one hand, and I pat my cats with the other hand.</td>
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<td><strong>It's not fair, I'm climbing a tree!</strong></td>
<td>This film captures the unfair moments when parents make interventions on their child's behaviour. For example, asking their child to get down from a tree when she is climbing a tree.</td>
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<td>C'est pas juste les parents et pas nous</td>
<td>A group of children complain about the things that parents can do but children are not allowed. For example, children want to eat fries but they are asked to eat vegetables.</td>
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<td>Non Pollution</td>
<td>This cellphilm’s central theme discusses how pollution ruins the homes of animals. The incorporation of a garbage can, candy bar wrappers and toy animals are used to convey this message to the viewer.</td>
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<tr>
<td>Protéger la planète</td>
<td>This cellphilm discusses ways to protect our planet, such as throwing waste in the garbage can instead of littering because the planet is sick. They highlight how humans have not protected the planet even though it is the only earth we have.</td>
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<tr>
<td>Les injustices</td>
<td>One child expressed that it is unfair that she only has one coin while the other child has more. However, the other child said that he gave that coin to her and that’s already a lot.</td>
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<td>Les injustices et le changement</td>
<td>This cellphilm shows how people are impacted by war and violence, such as not being able to leave their house or go to school. The young creators focus on the importance of freedom for everyone.</td>
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<td>It’s not Fair</td>
<td>This monologue-style cellphilm discusses how it is unfair that some groups of people do not have money or housing or food and explores what can be done to help these groups, such as providing access to these necessities.</td>
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<td>Déjame hablar! (Let me speak!)</td>
<td>This film was created in an unplanned way. We simply went to the park with the kids with the material (ipad), asking them what was unfair, and if they could tell us or film us what they think about that. Eventually, one of the kids asked me to film her and started to tell me what she had to say about what is unfair.</td>
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<tr>
<td>Who Wants to Play</td>
<td>This cellphilm was filmed in foyer du monde. One child expressed his willingness to play the swing, but at the same time, because he never played it before, he is scared of it.</td>
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<td>Stop Pollution Now</td>
<td>This film was created during two workshop sessions. The kids were brainstorming about the impacts of pollution. They then began filming and incorporated puppet animals to demonstrate the long-term effects of pollution.</td>
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</tbody>
</table>
10th McGill International Cellphilm Festival

RE-IMAGININGS

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by June 3 2022

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June 15 2022

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Cellphilm

Festival

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Zoom Meeting

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May 20, 2022

Part of McGill's 10th International Cellphilm Festival

Tell us with a cellphilm using the following prompt:

ITS NOT FAIR

Prizes to be won
Le 1er Festival Cellphilm de McGill pour enfants 8 ans et moins

Parle-nous avec un Cellphilm, à partir du thème:

Ce n'est pas juste

Soumettez votre candidature

internationalcellphilmfestival.com

May 20, 2022

Partie du 10e Festival international de cellphilm de McGill

Il y a des prix à gagner!