

The title is framed by four decorative corner brackets, each composed of three parallel lines in teal, orange, and yellow. There are also four teal four-pointed stars, one in each corner of the frame.

THE 12TH MCGILL INTERNATIONAL CELLPHILM FESTIVAL

JULY 2024

internationalcellphilmfestival.com



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ACKNOWLEDGEMENTS

The organizers of the 12th McGill International Cellphilm Festival recognize the financial support and partnership of CODE, a Canadian international NGO working to provide equitable, quality education and opportunities for children worldwide. In particular, we appreciate Janice Ciavaglia, Chief Executive Officer of CODE, for her support and contribution to the festival.

We would also like to extend our enthusiastic thanks to our keynote speaker Casey Burkholder, Canada Research Chair at Concordia University, for her thoughtful remarks on cellphilm and queer joy.

We thank Joan Summers, Beth Hales, and Brett Pardy as Festival judges of the cellphilms this year. We offer special thanks to Prudence Caldairou-Besette for her work in community-led cellphilm production for the Children's Category in the festival, allowing us to hear children's messages to the world.

Finally, we'd like to thank Emilia Vera Romero, Leann Brown, Angela MacDonald, and Eliza Miron for all of their dedication and insight. Without their support, this report and the Festival itself could never have taken place.

Author: Elias German

Elias is a 3rd year McGill student majoring in Psychology with minors in Behavioural Science and Linguistics at McGill. He is a hopeful future clinical psychologist who is passionate about the healing powers of therapy and LGBT rights.

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 for Innovation-funded unit led by Claudia Mitchell in the Faculty of Education at McGill University.

The establishment of the Cellphilm Festival in 2013 recognized the growing use of cellphones around the world, the growing 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. Over the years, numerous doctoral and master's students attached to the PCL have incorporated cellfilming into their research around the world and through their publications and presentations.

This inspired many others, including International NGOs, to include cellfilming in their programs. In 2016, three of the original International Cellphilm Festival team, Dr. Katie MacEntee, Dr. Casey Burkholder, and Dr. Josh Schwab-Cartas, published their ground-breaking book “What’s a Cellphilm? Integrating mobile phone technology into participatory arts-based research and activism.”

This year, the International Cellphilm Festival used social media and in-person outreach to support and celebrate the unique voices of diverse communities across the world. The Participatory Cultures Lab anticipates fostering further collaboration and knowledge exchange among progressively larger audiences in future festivals.

DIRECTOR'S NOTE



Claudia Mitchell

Distinguished James
McGill Professor

Professor in the Department of Integrated studies with the Faculty of Education at McGill University, and an Honorary Professor in the School of Education at the University of KwaZulu-Natal in Durban, South Africa. Current Director of the Institute of Human Development and Well-Being

The 12th McGill International Cellphilm Festival, the first to be held in the brand new headquarters of the Participatory Cultures Lab, attracted solo and group productions from well over 100 cellphilm-makers from 7 countries, with the youngest as young as four years old.

Indeed, this Cellphilm festival featured the most entries ever in the under 12 category, heralding an exciting new era in Cellphilm production. The prompt “Taking Action Together” provoked a fascinating range of themes, genres and critical issues, something that Dr. Casey Burkholder of Concordia University highlighted in her keynote remarks, reminding us in particular of the significance of cellphilm production for under-represented voices. What a rich community of activists, parents, teachers, producers and all the behind-the-scenes people who made this event so successful!

There are so many people to thank. I would like to start by acknowledging the generosity of CODE for its official sponsorship of the International Cellphilm Festival again this year, and especially Joan Summers, the COO of CODE, who not only offered opening remarks at the festival but also served as one of the judges.

DIRECTOR'S NOTE

I want to offer a special thanks to Emilia Vera Romero, this year's coordinator of the Cellphilm Festival along with Eliza Miron and Elias German who, alongside all their contributions to the general organizing and development of a sparkling social media campaign for the ICF, each hosted their own Cellphilm-making workshop. Many thanks to the judges, Joan Summers, Brett Parady and Beth Hales; and to Hani Sadati and Shannon Roy for their online Cellphilm production workshops leading up to the festival. Finally, I would like to thank Angela MacDonald who provided such support and continuity. We look forward to the 2025 13th McGill International Cellphilm Festival!

Claudia Mitchell
Distinguished James McGill Professor

INTRODUCTION

The theme for this year's Cellphilm Festival, "Taking Action Together" emerged as a natural response to the world events of today; with strife and conflict all around us, proactive and motivated people of all ages seek to make changes to the world they see around them. Cellphilm-makers share the spirit of the famous Industrial Workers of the World song "Solidarity Forever": "What force on earth is weaker than the feeble strength of one?" We all know that if we hope to change the world, we have to take material steps, and that we must take these steps together, acting as one. The submissions to this year's festival responded beautifully to this prompt. They represented a range of topical issues from diverse registrants, i

There is, however, a unifying thread that runs through all the cellphilms. It is, in fact, a thread that runs through most participatory visual art: the clear desire to communicate a subjective feeling.

Whether that may be isolation arising from dating app overuse, or misery inspired by one's community being devastated by drug abuse, nothing is more isolating than believing one's experience is confined to oneself alone. These cellphilms represent a cry to be heard: a cry for parents, friends, communities, and governments to listen and understand. As one of our young registrants put it, to 'have a heart.'

The festival took place on Zoom on June 13th, 2024, which allowed participants from all over the world to participate. We included 4 categories: Children (ages 12 and under), Youth (ages 13-17), Group, and Individual. Instead of ranked winners, judges Brett Parady, Joan Summers, and Beth Hales chose a set of cellphilms they judged to be of the highest quality and greatest coherence with the theme, as well as a number of honourable mentions for some categories.

A full recording of the festival has been posted on the [**International Cellphilm Festival website**](#).

CELLPHILM WORKSHOPS

Cellphilm VS Tiktok		
	Cellphilms	Tiktok
Création et représentation	Focus sur les narratives personnelles, les représentations culturelles et les problèmes sociaux. Souvent, les participants s'inspirent de leurs vies personnelles. Les cellphilms visent à remettre en question les récits dominants et à amplifier les voix marginalisées	Plateforme d'expression personnelle, qui priorise surtout les tendances, l'humour et le divertissement à la place de l'exploration narrative profonde et le commentaire social
Public et public ciblé	Le public ciblé est très spécifique, tel que les éducateurs, les membres d'une communauté ou les créateurs de politiques afin de les sensibiliser et de commencer des dialogues.	Le public peut être n'importe qui sur la plateforme
Méthodologie et considérations éthiques – méthode sans visage	Très grande emphase sur l'éthique, le consentement éclairé, et la possession du contenu. Basé sur les normes de recherches participatives	Tiktok a ses propres règles et son propre guide communautaire. Il y a moins d'emphase sur les considérations éthiques des recherches participatives
Impact	Invitent les individus et les communautés à partager leurs histoires, défer les stéréotypes, et ont le potentiel d'avoir des	Tiktok a beaucoup d'influence sur les tendances digitales et la culture populaire, mais ils peuvent ne pas avoir le niveau de profondeur

Figure 1: Graphic from the French Language Workshop



Figure 2: Participants in the IMPRESS Workshop

Prior to the festival, the Participatory Cultures Lab organized three online cellphilm workshops for potential participants to learn about cellphils and how to make them. The first cellphilm workshop was conducted in English by Hani Sadati, Senior Researcher at Waterloo's Center for Community Based Research, on May 14th, 2024, followed by a second English workshop conducted by Shannon Roy, current McGill PhD candidate, on May 16th, 2024. This second workshop was attended by a number of McGill faculty members, as well as a student from Queen's University. The third workshop was conducted in French by Eliza Miron, current PCL intern, McGill Psychology major, and French-English bilingual extraordinaire, on May 21st, 2024. This workshop was attended by a number of participants based in Mali, who had many insightful thoughts and questions about the visual ethics of cellphilm.

The primary goal of these workshops was educational rather than experiential. The decision to conduct the workshops on Zoom, instead of a hybrid format, prioritized accessibility over hands-on experience. This tradeoff proved to be valuable, as it allowed participants from not only Montreal but also across Canada and Mali to join.

CELLPHILM WORKSHOPS

During these three workshops, participants learned about cellphilm and the fundamental steps involved in creating them, which included genre choice, storyboarding, visual ethics, filming, and editing.

Additionally, members of the PCL visited Foyer du Monde, a centre for families seeking asylum, to collaboratively produce two cellphilm which were later submitted to the festival. One of these cellphilm captured a session of group art therapy, and the other focused on collaborative play.

On June 25th, 2024, Elias German, a PCL intern and McGill Psychology major, hosted a final cellphilm workshop for a cohort of university students participating in the IMPRESS (Indigenous Mentorship and Paid Research Experience for Summer Students) program. This workshop used the same prompt as the Cellphilm Festival (“Taking Action Together”) and provided a more hands-on version experience than previous cellphilm workshops. Participants created their own cellphilm, focusing on the concept of collective action through an indigenous lens.



Figure 3: Screenshot of Hani Sadati’s May 14th Workshop

FESTIVAL OVERVIEW

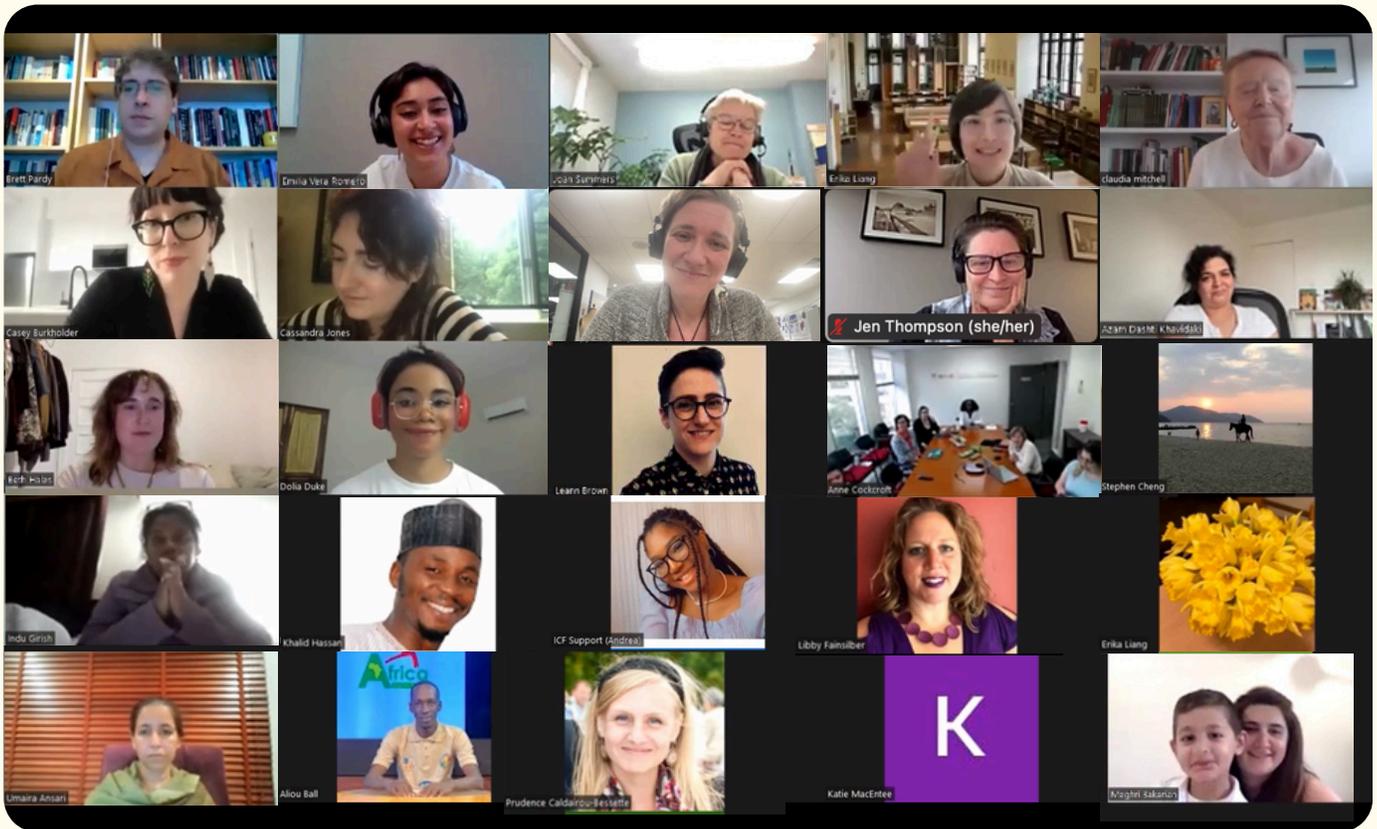


Figure 4: Screenshot of the 2024 ICF attendees

The PCL was buzzing as interns and researchers kicked off the livestream of the 12th McGill International Cellphilm Festival on Thursday, June 13th, at 5:00 pm EST. This year, we received 52 submissions from 7 different countries across the globe.

The festival commenced with remarks from Joan Summers, the Chief Operating Officer of CODE. In her speech, Joan discussed the long, fruitful partnership between CODE and the PCL, in particular our previous joint work in Mozambique and Sierra Leone.

FESTIVAL OVERVIEW

In Mozambique and Sierra Leone, the PCL and CODE primarily utilized participatory visual art as a means of community communication for young teachers, who often combat sexual harassment inside and outside of their workplace. For these young teachers and teachers in training, access to cellphilm has served as a crucial avenue for social change. As Joan explained, cellphils are both part of the research process and research output, giving them a special place as both means of communication and method of change.

Following Joan's opening remarks, we heard from Casey Burkholder, former Associate Professor at the University of New Brunswick and current Canada Research Chair at Concordia University, co-founder of the Fredericton Feminist Film Collective, and P.I. of Pride/Swell+ (a 2SLGBTQ+ multi-generational art, activism, and archiving project), as our keynote speaker.

Casey shared that her presentation was particularly inspired by current reactionary and oppressive transphobic policies in New Brunswick. She emphasized how important it is to continue demonstrating queer joy praxis in 2SLGBTQ+ communities globally, especially in times of struggle and repression. As a particular example, Casey described a cellphilm workshop she co-facilitated in Fredericton, during which she was deeply moved by the artistic expressions of breaking normative standards and radical care and love that the attendees showed there.

She showed two examples of cellphils that were made as part of this workshop, "Disrupting Sexual Violence as Queer + Trans People Means Honouring Our Grief, Rage, and Trauma" and "In Search of a Shared Language". These cellphils, unlike others in the festival, were silent, with captions on the screen. Casey explained that this silence was an intentional artistic choice, made to allow viewers to fully absorb the written words.

FESTIVAL OVERVIEW

She concluded her remarks with a call to action for other marginalized and queer communities to use cellphilm as both personal and pedagogical tools to experience and spread community responsibility, unconventional narratives, and most importantly, the joy that comes from living authentically.

Finally, we invited three judges to both review the cellphilm and present the winners at the festival. Beth Hales, former PCL intern and current research coordinator for the Biopsychosocial Examinants of Eating Patterns (BEEP) Lab, presented the Children's Category (ages 12 and under). In addition to her festival opening remarks, Joan Summers also presented the Youth category. Lastly, Brett Pardy, McGill alumnus and instructor of Media and Communication Studies at the University of the Fraser Valley, presented the Individual and Group categories.

PRIZE WINNERS



Figures 5: Frame from the winning cellphilm "Kindness"



Figures 6: Frame from the winning cellphilm "Passons l'Action Ensemble pour Sauver l'Environnement"



Figures 7: Frame from the winning cellphilm "On n'Aime pas le Nuage"

Children's Category (ages 12 and under)

5 winners

In "Kindness" by Dolia Bong Duke, age 6, the viewer watches as Dolia makes small gifts of her art, as an act of kindness towards her family and friends.

Two other Children's Category winners, "Are You Okay?" and "The Mask of a Girl" were produced as part of the Mount Royal United Church's Anti-Bullying Workshop. In "Are You Okay?" by Kristopher Sinaga, age 11, the drawing-based cellphilm shows the power of asking "are you okay?" when you see someone getting bullied. In "The Mask of a Girl" by Yihan Shen, age 12, Yihan uses her drawings to show how bullying affects a student's life: "A smile cannot cover my fear and sadness."

PRIZE WINNERS

The final two Children’s Category winners, “Passons l’Action Ensemble pour Sauver l’Environnement,” by Laia, Jeanne, and Mia, all 8 years old, and “On n’Aime pas le Nuage,” by Marie, Oona, Évi, and Sarah, also all 8 years old, were produced as part of the cellphilm workshop held by the Service d’Acceuil du Centre Multi-Ethnique Saint-Louis.

“Passons l’Action Ensemble pour Sauver l’Environnement” uses Playmobile to show us how humans are destroying our planet and the jungle habitat, and suggests that by taking action together to replant trees, we humans can save the planet and restore habitats. In “On n’Aime pas le Nuage,” using Barbies and other dolls as models, children work together to create a better and fairer learning environment in their classroom.



Figure 8: Frame from winning cellphilm “Are You Okay?”



Figure 9: Frame from winning cellphilm “The Mask of a Girl!”

PRIZE WINNERS



Figure 10: Frame from the honourably mentioned cellphilm “Peace”

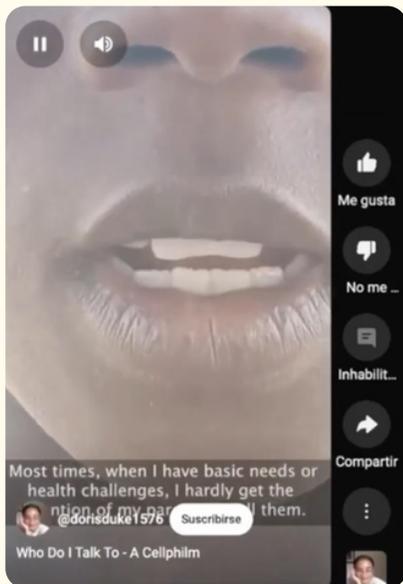


Figure 11: Frame from the winning cellphilm “Dawa Zan Tattauna? (Who do I talk to?)”

Youth Category (ages 13-17)

3 winners, 2 honourable mentions

In the Youth Category, “Where are You From?” by Sofia Guzman, age 17, Sofia narrates her exploration of her identity along with videos of her journey around the world.

Notably, a Youth Category winner, “Dawa Zan Tattauna? (Who do I talk to?)” by Rabiyyu Umar, Abubakar Muhammed, Yusuf Musa, Abubakar Adamu, as well as two winners of the Group Category, “Murmar mu daya ce (One Voice)” and “Illaar Shaye Shaye (Drug Abuse),” were produced as part of a community initiative in northern Nigeria.

“Dawa Zan Tattauna” features a group of boys ages 10-14 from a rural community in northern Nigeria discussing a collective initiative to inspire adults within their households and communities. Their goal: to encourage families to prioritise quality time with the younger generation.

“L’Exploitation des Ressources Naturelles” by Lola Christiano, age 17, makes use of stop-motion filmmaking to showcase the tragic effects of deforestation while focusing on Canada’s abundant natural resources.

PRIZE WINNERS

The Youth Category included two honourable mentions: “CATS: The BIG BOSS” by Roxana Krutos Tanoutasi, age 17, and “Peace” by Mujahid Isayaka, Usman Umar, Khalid Buhari, Sanusi Musa. In “CATS: The BIG BOSS,” the narrative uses an all-feline cast to take the viewer through a story of corporate greed and the impact it has on society. In “Peace,” a separate group of adolescent boys, also ages 10-14 from northern Nigeria, skillfully employs a melodrama approach to explore various avenues of conflict resolution and strategies for fostering peace within their community.

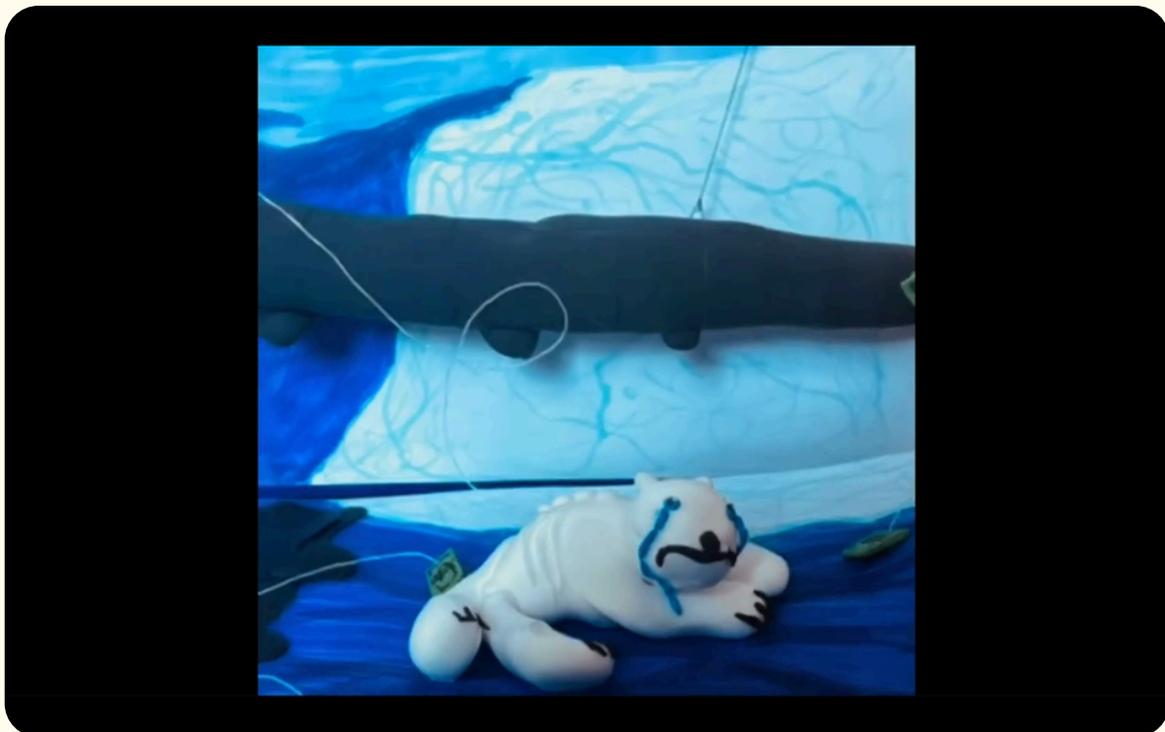


Figure 12: Frame from the winning cellphilm “L’Exploitation des Ressources Naturelles”

PRIZE WINNERS



Figure 14: Frame from winning cellphilm “Murmar mu daya ce (One Voice)”

Group Category

3 winners, 1 honourable mention

The Group category, our judges chose three winners and one Honourable Mention. In “Depression” by Nyameka Tyabule, the cellphilm takes the viewer on a journey through the depths of depression, highlighting its impact and potential consequences if left unaddressed, all while making use of stark and impactful imagery.

“Murmar mu daya ce (One Voice)” by Amira Hussain, Rukaiya Harisu, Amina Shetu, Maryam Zubairu, Najaatu Ahmed, Wasila Ismail, features a group of young women from northern Nigeria who, through direct address to the camera, call upon their parents and family members to listen to and respect the young women in their lives.

PRIZE WINNERS

“Illaar Shaye Shaye (Drug Abuse)” by Zilkiflu Mas'ud, Muh'd Saddam Sagir, Habubakr Badamasi, Yusuf Usman, also centres a group of young people from northern Nigeria, this time of adolescent boys, who send a message to their community about drug abuse. With an urgent tone, they confront the impacts of substance abuse, striving to raise awareness and inspire positive change.

Finally, our honourable mention in the Group category is for a cellphilm called “Together, Let’s Make a Change in our University for a Better and more Enjoyable Living Environment” by Fily, Fatoumata, Bahaba, Aliou, Abdoulaye, Djeneba, Djelikatou, Fode, and Amadou. This cellphilm focuses on the largest university in Mali, and functions as a call to action for this university’s students to make a better effort to clean and protect their school.



Figure 15: Frames from winning cellphilm
“Depression”



Figure 16: Frames from winning cellphilm
“Illaar Shaye Shaye (Drug Abuse)”

PRIZE WINNERS

Individual Category

3 winners, 2 honourable mentions

In the Individual Category, our judges chose three winners and two honourable mentions. “A Monologue of a Human” by Linyun Tang focuses on the journey of a 15-year-old grappling with bipolar disorder and delves into the dichotomy of stigma and reality surrounding this condition.

“On Humanity” by Leena Abdel-Dayem is an animated cellphilm. The producer narrates a poignant poem that delves into the profound essence of humanity.

Our final winner was “Resistance Existence” by Meghri Bakarian. The cellphilm intertwines compelling spoken words with evocative visuals, seamlessly weaving together narratives of family, cultural heritage, and resilience.



Figure 17: Frame from the winning cellphilm “A Monologue of a Human”



Figure 18: Frame from the winning cellphilm “On Humanity”

PRIZE WINNERS



Figure 19: Frame from the honourably mentioned cellphilm "Together Against the Swipe: Finding Love Beyond the Screen"



Figure 20: Frame from the honourably mentioned cellphilm "Love Letter to my Mind"

Our two honourable mentions were "Love Letter to my Mind" by Emmanuel Latio and "Together Against the Swipe: Finding Love Beyond the Screen" by Stephen Cheng.

"Love Letter to my Mind" journeys deep into the life of Emmanuel Latio through this compelling cellphilm set in the bustling streets of New York City. Serving as an ode to Emmanuel's remarkable journey, the cellphilm beautifully captures their human connections and the vibrant community they've cultivated in their newfound home.

"Together Against the Swipe" explores modern dating, in which many turn to apps to find love. It reveals how this reliance on apps can lead to feelings of sadness and frustration due to the difficulty of forming genuine connections.

ACCEPTANCE SPEECHES

We held space for cellphilm winners to speak after each category if they chose to do so. Many of the creators, or representatives of a creator’s group, chose to speak on the their cellphilm’s creation.

Children’s Category (ages 12 and under) Acceptance Speeches

In reference to the creation of the cellphilm “Kindness,” Doris Duke spoke on behalf of Dolia Bong Duke, saying that while Dolia was not able to be there, as the Cellphilm Festival was held after her bedtime, she was so very excited and surprised to hear that she had won.

Erika Liang spoke on behalf of the Mount Royal United Church Anti-Bullying Initiative, which had produced two of the Children’s category winners: “Are You Okay?” by Kristopher Sinaga and “A Mask of a Girl” by Yihan Shen. She described that “during the workshop, every child was invited to make their own drawings, reflections, and talk about it... this is the first time for both children to step up and speak up, and they are very grateful.... Thank you so much for hearing the children out.” Her words were enthusiastically received by the Festival’s participants, with clapping and heart responses.



Figure 21: Doris Duke speaking on behalf of Dolia Bong-Duke, creator of “Kindness”



Figure 22: Erika Liang speaking on behalf of the Mount Royal United Church Anti-Bullying Initiative



Figure 23: Children speaking about the creation of “On n’aime pas le Nuage”

ACCEPTANCE SPEECHES

Youth Category (ages 13-17) Acceptance Speeches

Following the presentation of cellphilms from the Youth category, the creator (or a representative of the creator) of two of the winning Youth cellphilms and one of the honourable mentions spoke about the creative process behind each video.

Firstly, Lola Christiano wrote in the chat concerning her winning cellphilm “L’Exploitation des Ressources Naturelles.” She wrote:

“My video represents governments exploiting natural resources to make money. This greed is destroying animals, their habitats and humans too. I used pipelines in Canada as an example. We know they are bad and ruining our planet but we do nothing to stop it.”



Figure 24: Muhammad Hayatu Haruna speaking about the winning cellphilm “Dawa Zan Tattauna? (Who do I talk to?)” and the honourably mentioned cellphilm “Peace

Muhammad Hayatu Haruna spoke on behalf of the creators of the winning cellphilm “Dawa Zan Tattauna (Who Do I Talk To?)” and the honourably mentioned cellphilm “Peace.” He described the dedication of both groups of adolescent boys, all 10-14 years old, in making cellphilms that speak honestly about difficult topics. Each of their cellphilms focuses on a different topic, but when each group was asked about why they chose the topic that they did, each mentioned their parents as the driving force behind their choice.

ACCEPTANCE SPEECHES

Regarding “Dawa Zan Tattauna? (Who do I talk to?),” Muhammad said on behalf of the boys: “we want [our] parents to take good care of us, and keep us away from bad habits. And also, we want our parents to bring us closer to them so we can discuss our problems with them.” Similarly, about “Peace,” he quotes the boys as saying: “we learned from our parents that violence is not the solution.”

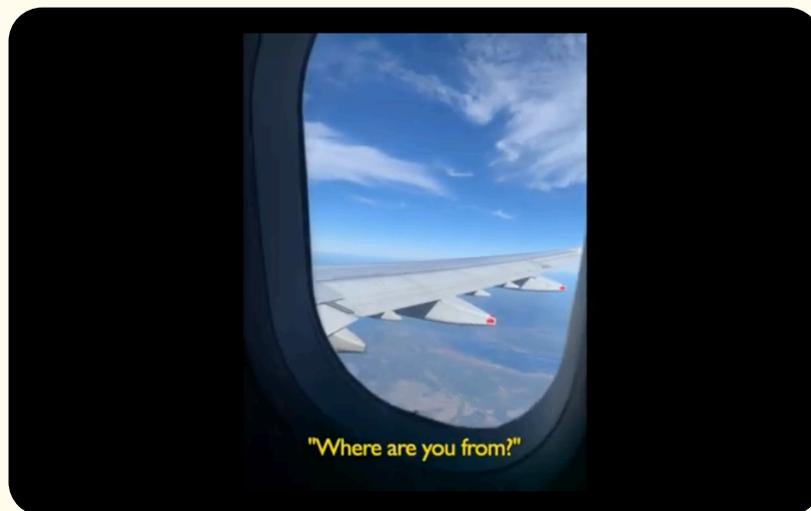


Figure 25: Frame from the winning cellfilm “Where Are You From?”



Figure 26: Frame from the Honourably Mentioned Cellfilm
“CATS: The BIG BOSS”

ACCEPTANCE SPEECHES

Group Category Acceptance Speeches

For the Group category, for which the creators of two winning cellphilm and the honourably mentioned cellphilm spoke. First, AbdulQadeer Saneer Abubakar, a representative of the creators of the winning cellphilm “Illar Shaye Shaye (Drug Abuse),” described how the community has become full of drug abuse, even among children and teens as young as 10 years old, and that the boys wanted to proactively respond to this troubling trend.

Following his words, Bilkisu Ibrahim described the creative process behind the winning cellphilm “Murmur mu daya ce (One Voice).” She first described the context of the cellphilm as “a group of married and unmarried adolescent girls, age 15-19 years, from a rural community in northern Nigeria,” who were motivated by “a lack of communication between their parents and themselves, and also between their spouses and themselves.” She added that in making this cellphilm, the girls hoped that their “parents, husbands, and community will understand that adolescent girls want to be heard.”



Figure 27: AbdulQadeer Saneer Abubakar speaking about the creation of “Illar Shaye Shaye (Drug Abuse)”



Figure 28: Bilkisu Ibrahim speaking about the creation of “Murmur mu daya ce (One Voice)”

ACCEPTANCE SPEECHES

The final group acceptance speech was made on behalf of the creators of “Together, Let's Make a Change in our University for a Better and More Enjoyable Living Environment,” which received an honourable mention. Aliou Ball spoke on behalf of the Malian creators, saying:

We believe that we can change our university to a better living condition, that can even inspire other parts of the country to have good climate habits, because it is in the university where changemakers are formed... We believe that together, we can not only inspire the students, but also other people in the community.



Figure 30: Frame from the honourably mentioned cellphilm “Together, Let's Make a Change in our University for a Better and More Enjoyable Living Environment”



Figure 31: Aliou Ball speaking on the honourably mentioned cellphilm “Together, Let's Make a Change in our University for a Better and More Enjoyable Living Environment”

ACCEPTANCE SPEECHES



Figure 32: Leena Abel-Dayem speaking about her winning cellphilm “On Humanity”

Individual Category Acceptance Speeches

After the presentation of her film, Leena Abel-Dayem spoke regarding her creative process for “On Humanity.” After expressing her gratitude for the opportunity, she insightfully described her motivations:

My cellphilm ‘On Humanity’ aimed to delve into the contradictions in human nature. It questions why despite seeing ourselves, humans, as [the] epitome of life, we navigate life with far less grace than our animal counterparts... The message I hope to get across in my cellphilm is just a call for us to see ourselves as one, sharing this earth equally, and striving for a future where peace and understanding prevail ...I hope my cellphilm inspires reflection and a commitment to fostering unity and compassion in our world.

Meghri Bakarian, creator of “Resistance Existence” opened her acceptance speech with a quote from bell hooks which she chose as her guiding influence while making her film: “People resist by telling their stories.”

SOCIAL MEDIA CAMPAIGN

The 12th McGill International Cellphilm Festival was promoted mainly on our Instagram and Facebook accounts. The social media campaign included a Festival Introduction, guides for making and submitting cellphilms, introductions to each judge and speaker, and countdowns to both the submission deadline and the festival itself. Additionally, this year, each PCL intern chose their favourite cellphilm from the Cellphilm Archive and posted it to Instagram with a brief quote as to why they enjoyed the cellphilm. To view some examples of this year's graphics, see below and refer to (Appendix B).

The Festival's social media accounts received the highest Instagram reach to date. In the month prior to the Festival, we were able to reach over 800 accounts and increase account engagement by 100%. 94 likes, 2 comments and 24 shares were gathered in total on our Instagram.



Figure 32: Instagram post advertising the Festival Screening



Figure 32: Instagram post advising that the cellphilm submission deadline has been moved

NEW DIRECTIONS



On Notes for the Future of the ICF:

We offer the following as brief reflections and ideas for follow up:

Cellphilmig and Technology

As researchers using participatory visual methodologies for both the research process and its outcomes, it is essential that we adapt our processes and outputs to fit the current technological and social climate. A commitment to innovation is the only way we can continue to produce art and research that mirrors contemporary culture and social movements. Although all submissions to the ICF were required to be uploaded to Youtube for uniformity and accessibility, this year's submissions included video content made through YouTube, YouTube Shorts, and TikTok.

The use of different platforms has raised the question: how do different platforms influence the form, content, and reach of publicly available cellphilmis? This is a future direction for the ICF that we are excited to continue addressing, perhaps in Webinar format in the 2024-2025 academic year.

NEW DIRECTIONS

Community Engagement

On a broader scale, it is imperative to adjust to novel technologies and methods not just to stay up-to-date, but also to continue expanding community outreach. While our engagement through social media continues to grow each year, as time goes on we continue to seek new ways to expand the reach of the ICF through in-person outreach and social media presence. This ties in very well with this year's theme of "Taking Action Together," as collective action is most effective when the engine of change is powered by a diverse community. In that vein, we have frequently sought out participants from programs affiliated with the PCL, McGill, and CODE that have different linguistic and cultural backgrounds. This year's participants from Francophone Canadian backgrounds, as well as those from Nigeria, Mali, and Pakistan exemplify our current efforts to represent voices from varied backgrounds.

While we are exceedingly proud of and lucky to have our current base of participants, we still seek to increase community engagement through greater linguistic and cultural diversity. In 2025, we hope to increase our efforts by providing future cellphilmaking workshops in a variety of languages, making in-person outreach to nearby Francophone communities, and creating social media content that appeals to and reaches as many potential participants as we can. Specifically, we hope to reach out to more virtual communities, nonprofits/NGOs, and universities in order to increase engagement and inclusion.

APPENDIX A: FESTIVAL SCHEDULE

Welcome & Introductions

5:00 (3 to 5 minutes)

- **Claudia Mitchell** Welcome to the festival

CODE Partnership Remarks

- **Claudia Mitchell** to Intro Joan- 5:05 (5 minutes)
- **Joan Summers** remarks (5 minutes)
- **Liza/ Andrea** post biography in the chat

Keynote Address 5:15

- **Claudia Mitchell** to Intro (3 minutes)
- **Liza/ Andrea** posts Casey's biography in the chat
- Keynote Speaker **Casey Burkholder (7 minutes)**
- **Casey** Shares her screen

General Content Advisory

5:21 (2 minutes)

- Emilia

Children's Category

5:24 (15 to 20 min - *screen films and creators speak 1-2 minutes*)

- Emilia Vera to Intro Beth and Category
- **Liza/ Andrea** post Beth's bio in the chat
- Film Screening- **Eli**
- **Liza/ Andrea** post summaries of the videos on chat
- **Beth Hales** Remarks about what made these films special and announces winners one at a time. Each winner will have the chance to say a few words after their film is screened.
 - Winner 1 [Kindness](#) Dolia Bong Duke
 - Winner 2 [On n'aime pas le nuage](#) by Marie Oona Evi et Sarah
 - Winner 3 [Are You Okay?](#) by Kristopher Sinaga
 - Winner 4 [The Mask of A Girl](#) by Yihan Shen
 - Winner 5: [Passons a l'action ensemble pour sauver l'environnement](#) by Laia Jeanne Mia
- Honourable Mentions- Mount Royal United Church and SACME - Service d'accueil du centre multi-ethnique Saint-Louis

APPENDIX A: FESTIVAL SCHEDULE

Youth Category

5:44 (15 to 20 minutes - screen films and creators speak 1-2 minutes)

- Emilia Vera to Intro
- Film Screening- [Eli](#)
- [Liza/Andrea](#) post summaries of the videos on chat
- [Joan Summers](#) Remarks about what made these films special and announces winners one at a time. Each winner will have the chance to say a few words after their film is screened.
 - Winner 1 [Where are you from](#) by Sofia Guzman
 - Winner 2 [Dawa Zan Tattauna? \(Who do I talk to?\)](#) by Rabiya Umar, Abubakar Muhammed, Yusuf Musa, Abubakr Adamu
 - Winner 3 [L'exploitation des ressources naturelles](#) by Lola Christiano
- The honorable mentions from Youth Are
 - [CATS: The BIG BOSS](#) by Roxana Krutous Tanoutasi
 - [Peace](#) by Mujahid Isayaka, Usman Umar, Khalid Buhari, Sanusi Musa

Individual Category

6:04 (15 to 20 minutes - screen films and creators speak 1-2 minutes)

- Emilia Vera to Intro
- [Liza/Andrea](#) post Brett's bio in the chat
- Film screening- [Eli](#)
- [Liza/Andrea](#) post summaries of the videos on chat
- [Brett Pardy](#) Remarks about what made these films special and announces winners one at a time. Each winner will have the chance to say a few words after their film is screened.
 - winner 1 [A monologue of a human](#) by Linyun Tang
 - winner 2 [On Humanity](#) by Leena Abdel-Dayem
 - Winner 3 [Resistance Existence](#) by Meghri Bakarian
- Honorable Mentions in Individual
 - [love letter to my mind](#) by Emmanuel Latio
 - [Together Against the Swipe: Finding Love Beyond the Screen](#) by Emmanuel Latio

APPENDIX A: FESTIVAL SCHEDULE

Group Category

6:24 (10 minutes - screen films and creators speak 1-2 minutes)

- Emilia Vera to Intro
- Film Screening- **Eli**
- **Liza/ Andrea** post summaries of the videos on chat
- **Brett Parly** Remarks about what made these films special and announces winners one at a time. Each winner will have the chance to say a few words after their film is screened.
 - Winner 1 [Drug Abuse](#) by Zilkiflu Mas'ud, Muh'd Saddam Sagir, Habubakr Badamasi, Yusuf Usman
 - winner 2 [Depression](#) by Nyameka Tyabule and Team
 - winner 3 [One Voice](#) by Amira Hussain , Rukaiya Harisu, Amina Shetu, Maryam Zubairu, Najaatu Ahmed, Wasila Ismail
- With an Honorable Mention
 - [Together, let's make a change in our university for a better and more enjoyable living environment.](#) by Fily, Fatoumata, Bahaba, Aliou, Abdoulaye, Djeneba, Djelikatou, Fode, Amadou

Closing

6:44 (3 minutes)

- **Liza/ Andrea** post goodbye and thank you message in the chat
- **Claudia Mitchell** thank participants & goodbye

APPENDIX B: SOCIAL MEDIA GRAPHICS EXAMPLES

HOW AND WHERE TO SUBMIT CELLPHILMS

It's as easy as 1-2-3:

1. Gather information
2. Upload your cellphilm to Youtube
3. Submit through our website



12th McGill International Cellphilm Festival

Online Festival Screening Tomorrow, 5PM!



Registration link in caption!



RESOURCES FOR CREATING CELLPHILMS

Visit the Learning Resources tab on our website/the link in caption for cellphilm creation advice in English and French!

- » Videos describing every step of making cellphilms
- » Tips and tricks for troubleshooting the creative process



From us

To you

Thank you so much for your submissions!

Submission for the 12 Annual Cellphilm Festival is closed



APPENDIX C: CERTIFICATES



APPENDIX D: FESTIVAL POSTERS

*12th McGill International
Cellphilm Festival*

Taking Action Together



Create a two-minute cellphilm that shows the power of collaborative action.

Submit by May 24th to

✦ internationalcellphilmfestival.com ✦

Festival Screening, Thursday June 13th

✦ Cash Prizes ✦



APPENDIX D: FESTIVAL POSTERS

*12eme Festival International du
Cellphilm*

Agir Ensemble



Créez un cellphilm de deux minutes qui montre le pouvoir de l'action collaborative.

A soumettre avant le 24 mai 2024 à

✦ internationalcellphilmfestival.com ✦

La projection aura lieu le jeudi 13 juin

✦ Des prix en argent! ✦

