

Curriculum Vitae

Line Grenier

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EXPÉRIENCE PROFESSIONNELLE / PROFESSIONAL EXPERIENCE

Université de Montréal

Directrice/Department Chair, Département de communication, 2002-06; Acting Chair, Winter 2009;
Professeure agrégée/Associate Professor, Département de communication, 1996-
Professeure adjointe/Assistant Professor, Département de communication, 1992-95
Chercheure adjointe/Assistant Researcher, Département de communication, 1991-92

Université Laval

Professeure associée/Adjunct Professor, Faculté de musique, 1996-2003; 2007-2012

Concordia University

Chercheure/Research fellow, Department of sociology and anthropology, 1989-91

ACADEMIC HISTORY

Postdoctorat/ Postdoctoral Fellowship, Sociology and Anthropology, Carleton University, 1987-89
Doctorat/Doctorate (Ph.D.), Sociology, Université de Montréal, 1988
Maîtrise/Master of Sciences (M.Sc.), Sociology, Université de Montréal, 1982
Baccalauréat/Bachelor of Sciences (B.Sc.), Sociology, Université de Montréal, 1980

RESEARCH FUNDING

Contrats/Contracts

- 2009-2012 in collaboration with M. Lussier. *Portrait des petits lieux d'arts et de spectacle à Montréal.* [Portrait of Small Music and Art Venues in Montreal], Association des petits lieux d'art et de spectacle (APLAS).
- 2004-06 in collaboration with C. Martin. *Analyse des données Soundscan sur les enregistrements musicaux. Part québécoise et genres musicaux* [Analysis of Soundscan Data On Musical Recordings. Québec's market share and musical genres]. Observatoire de la culture et des communications du Québec

Subventions/Grants

- 2011-2014 *Active Ageing, Mobile Technologies : Access to Communication for the Elderly.* Social Sciences and Humanities Research Council (SSHRC). Development of partnership program, Kim Sawchuk (principal researcher), Concordia University ; in collaboration with Barbara Crow, York University ; Mireia Fernández-Ardèvol, Université Libre de Catalogne (Espagne); Chui Yon Wong, Multimedia University (Malaysia).
- 2008-2009 *Le spectacle ‘corporatif’ au Québec. Exploration d’un régime émergent de circulation musicale.*[The Corporate Concert in Québec. Exploring an emergent regime of circulation], Internal small SSHRC grant.

2000-2004	<i>The Useful Fame of Global Pop Stars: an Analysis of the Céline Dion Phenomenon in Québec.</i> SSHRC, individual grant.
1997-1998	<i>De l'usage du multimédia en classe. Vers la multimédiatisation d'un cours de méthodologie.</i> [Using multimedia in class. Towards a multimediatization of a methodology class] In collaboration with Luc Giroux and Max Giardina. Vice-Rectorat à l'enseignement, Université de Montréal.
1996-1999	<i>Les produits à succès des industries du livre, de la télévision et de l'enregistrement sonore: vedettes et modes de valorisation</i> [Successfull products in the book, television and recording industries and their modes of valorization], FCAR (Fonds des chercheurs et d'aide à la recherche), In collaboration with Roger Chamberland, Roger de la Garde, Claude Lemieux, Claude Martin, Véronique N'Dguy and Denis Saint-Jacques.
1995-1998	<i>The Popular Music Scene in Québec in the Era of Globalization.</i> SSHRC, Principal investigator, in collaboration with Will Straw and Jocelyne Guilbault.
1993-1994	<i>Chanson comme forme de communication</i> [Chanson as a form of communication]Université de Montréal CAFIR
1993-1994	<i>Deux mesures du succès en musique populaire 1980-1990</i> [Two measuring devices in popular music 1980-1980], Internal small SSHRC grant. In collaboration with Claude Martin.
1993-1996	Les produits culturels à succès au Québec: best-sellers, programmes de télévision et disques [Successful cultural products in Québec : best-sellers, television programs and records], In collaboration with Roger Chamberland, Roger de la Garde, Claude Lemieux, Claude Martin, and Denis Saint-Jacques
1993	Base de données sur la musique populaire québécoise [Database on québécois popular music]. DEFI , Government of Canada.,

PUBLICATIONS

Chapitres de livres/Book chapters

(2007) "Circulation, valorisation et localisation de la musique pop planétaire : le cas de Céline Dion, in J.-J. Nattiez (dir.), *Musiques, une Encyclopédie pour le XXIe siècle*, vol. V, "L'unité de la musique" (p. 286-312), Arles : Actes Sud/Cité de la musique ; (2005)"Circolazione, valorizzazione e localizzazione della musica global pop ; il caso di Céline Dion, in *Enciclopedia della musica*, vol. V, "L'unità della musica", a cura di J.-J. Nattiez, Turin : Einaudi : 199-224.

(2006). "Circolazione, valorizzazione e localizzazione della musica global pop: il caso di Céline Dion.", in Jean-Jacques Nattiez (ed.), *Enciclopedia Della Musica Einaudi*, Torino: Einaudi, vol. 5: 199-224.

(2000) with Antoine Hennion, "Sociology of Art in a Post-Critical Era," in Stellay.R. Quah et Arnaud Sales. (eds.) *The International Handbook of Sociology*, London: Sage :341-355.

(1998) "Lire la musique sans déchiffrer les notes. Pour une critique du préjugé acoustique," [Reading Music without Decoding the Notes], in Denis Saint-Jacques (ed.), *L'acte de lecture*, 2nd edition [1994], Québec: Nota Bene :195-212.

(1997) "Cultural "Exemptionalism" Revisited: The Francophonization of Québécois Popular Music," in Emile McAnany and Keith Wilkinson (eds.), *Media, Culture, and Free Trade: NAFTA's Impact on Cultural Industries in Canada, Mexico, and the United States*, Austin: University of Texas Press :306-328.

(1994) with J. Guilbault "Authority" Revisited: the Other in Anthropology and Popular Music Studies," in B. Diamond and R. Witmer (eds), *Canadian Music. Issues of Hegemony and Identity*, Toronto: Canadian Scholars' Press :203-220.

(1994) "Policing French-language Music on Canadian Radio: the Twilight of the Popular Record Era," in T. Bettett et. al. *Popular Music: Politics, Policies and Institutions*, Londres, Routledge :119-141.

(1992) "Si le "Québécois pur laine" m'était conté. Réflexions sur la spécificité de la musique francophone au Québec,"[If someone told the story of "Québécois pur laine". Thoughts on the specificity of Francophone music in Québec], in Denis Saint-Jacques and Roger de la Garde (eds.), *Les produits culturels de grande consommation. Le marché francophone*, Montréal: Nuit Blanche :91-104.

(1992) with Jocelyne Guilbault, John Shepherd and Will Straw, "Music as a Social Phenomenon," in Kellman et. al. (eds.), *Encyclopedia of Music in Canada*, 2nd edition :903-905.

Articles de revue/Journal articles (* non soumis à un comité de lecture/non-refereed)

(2013) with Fannie Valois-Nadeau (in press). « Vous êtes tous des gagnants ». Étoile des aînés et le vieillissement réussi au Québec. Numéro spécial « Production et rapport aux normes contemporaines du vieillissement. L'injonction au « bien vieillir » en question. » *Recherches sociologiques et anthropologiques* (Louvain : Université Catholique de Louvain).

(2012) with M. Lussier, « Constructing Small Venues in Montreal : Theoretical Exploration of an Ongoing Project », *Musicultures*, 38 :173-190.

(2011), " "Crise" dans les industries de la musique au Québec. Ébauche d'un diagnostic", *Recherches sociographiques*, LII (1) : 27-48.

(2002), "Governing "National" Memories Through Popular Music in Québec", *Topia. The Journal of Cultural Studies in Canada*, Special Issue : Music and Memory at the Millennium, 6 : 11-20.

(2001), "Global Pop On The Move : The Fame of Céline Dion Within, Outside and Across Québec," *Journal of Australian Canadian Studies*, 19 (2) :31-48.

(2001), "In Search Of An Archive: Methodological Issues In The Genealogical Analysis of the Popular Music Industry In Québec", *Canadian Journal of Communication*, 26 : 277-283.

(2001), "Questions de renommée: les mises en mémoire de Céline Dion," *Recherches féministes*, 13 (2) :33-45.

(2000) with A. Hennion, "Sociology of Arty in a Post-Critical Era", S.R. Quah et. al. (eds.) *The State of the Art in Sociology*, London: Sage :341-355.

(1999) with Jocelyne Guilbault, " "Créolité" and "Francophonie" in Music. Socio-Musical Repositionings Where It Matters", *Percussion*, 7 :1-46; originally published in *Cultural Studies* (1997), 11 (2) :207-234.

(1999), "The Governing of Memories: The Museumization of Popular Music in Québec" *Canadart* 7 :171-186.

(1997), " "Je me souviens" ... en chansons. Articulations de la citoyenneté culturelle et de l'identitaire dans le champ musical populaire au Québec, *Sociologie et Sociétés*, XXXIX (2) :31-48.

(1995) with Val Morrison, "Le terrain socio-musical populaire au Québec: "Et dire qu'on ne comprend pas toujours les paroles , *Études littéraires*, 27 (3) :75-98.

*(1993), "The Aftermath of a Crisis: Québec Music Industries in the 1980s", *Popular Music*, 12 (3) : 209-228.

*(1991) with Manon Brunet (1991), "La culture en production", *Communication*, 12 (1) :11-27.

*(1991), " "Berlin Wall Is Falling Down". Interview with Peter Wicke", *Communication*, 12 (1) :151-158.

(1990), "The Construction of Music as a Social Phenomenon: Implications for Deconstruction", *Canadian University Music Review*, 10 (2) :27-47

(1990) with J. Guilbault (1990), " "Authority" Revisited: the Other in Anthropology and Popular Music Studies", *Ethnomusicology*, 34 (3) :381-397

(1990), "Radio Broadcasting in Canada: the Case of "Transformat" Music""", *Popular Music*, 9 (2) :221-233.

(1989), "From "Diversity" to "Difference": the Case of Socio-Cultural Studies on Music", *New Formations*, 9 :125-142.

(1986), "La recherche fait la sourde oreille à la musique populaire: on connaît la chanson! " [When Research Ignores Popular Music, we know how it sounds like], *Communication* 8(2) :83-110.

(1985), "Les limites du "beau" et du "vrai": une analyse critique du rapport musique/connaissance" [The limits of « beauty » and « truth » : a critical analysis of the relationship between music and knowledge], *Revue de Musique des Universités Canadiennes*, 5 :1-35.

Actes de colloque/Conference proceedings

(2012) "Ageing and/as Enduring: A Discussion with Turtles [that] do not die of old age" TEM2012, Online edition of the proceedings of the Technology and Emerging Media division of the Canadian Communication Association.

(http://www.tem.fl.ulaval.ca/www/wpcontent/PDF/Waterloo_2012/GRENIER-TEM2012.pdf)

(2000), "Regulating Circulation, Policing Valorization, Situating Fame: The Location of International Pop Star Céline Dion", Tony Mitchell *et. al* (eds.), *Changing Sounds*, Sydney (Aus.) : The University of Technology of Sydney UTS Press :263-267.

(1995) with Val Morrison, "Quebec Sings "E Uassuian": the Coming of Age of a Local Music Industry", Will Straw, Steve Johnson, Rebecca Sullivan, Paul Friedlander (eds), *Popular Music, Style and Identity*, Montreal: IASPM (International Association for the Study of Popular Music) et CRCCII (Centre for Research on Canadian Cultural Industries and Institutions) :127-131.

Autres contributions en recherché/Other research contributions

(2012) with Kim Sawchuck and Giuliana Cucinelli, Guest editor, Special issue on Mobile Cultures, *Wi. The Journal of Mobile Media*. Fall.

(2012) with Martin Lussier. Portrait des Petits lieux d'art et de spectacles (PLAS) à Montréal. Rapport final. 83 pages.

(2010), Critique de Leigh Oakes and Jane Warren, *Language, Citizenship and Identity in Quebec*. Hounds Mills: Palgrave Macmillan, 2007. 280 pp., *European Journal of Cultural Studies* 13 : 123-125.

(2009) Counsel on methodology concerning Lina Noël, François Gagnon, Amélie Bédard and Ève Dubé, *Avis sur les services d'injection supervisée. Revue de littérature et analyse de la preuve scientifique*, Institut national de santé publique du Québec, 32 pages.

(2005) avec C. Martin, en collaboration avec I. Alagui, C. Fereira, M. Laramée, H. Laurin et M. Lussier, *Analyse des données Soundscan pour l'Observatoire de la culture et des communications. Rapport final*, Laboratoire Culture populaire, connaissance et critique (CPCC). 26 pages.

(1996), "Les avatars d'une histoire standardisée. Pour une critique du dispositif chanson au Québec", *Bulletin*, Canadian Studies Association, UQAM-AEC :14-15.

CONFERENCES

(2012), with Kim Sawchuk, and in collaboration with Fannie Valois-Nadeau, « We are never too old to dream. Ageing Matters, *Crossroads in Cultural Studies*, Sorbonne Nouvelle, Paris (France).

(2012), with Martin Lussier, Channelling Mobilities? Small Music Venues in Montreal as a Circuit in the Making? Canadian Branch of the International Association for the Study of Popular Music (IASPM-Canada), Acadia University, Wolfville (Nova Scotia).

(2012) Ageing and/as Enduring: A Discussion with Turtles [that] do not die of old age, Canadian Communication Association (CCA), Laurier University, Waterloo (Ont.).

(2012) Questioning "Successful Ageing" in *Étoile des aînés*, Active Ageing and Mobile Technologies 3rd Symposium, York University, Toronto.

(2011), « Le travail pédagogique comme travail critique », Colloque hommage à Gilles Houle, INRS Urbanisation, Culture, Société.

(2011), « Esquisse d'une problématique de la circulation dans les industries de la musique au Québec », colloque Art, culture et économie, ACFAS, Sherbrooke (Québec).

(2011), with Martin Lussier, « The Business and Politics of Small Venues in Montreal », The Business of Live Music, University of Edinburgh, Edinburgh (Scotland, United Kingdom).

(2010), with M. Lussier « Small venues in Montreal. Politics Beyond Resistance », Canadian Branch of the International Association for the Study of Popular Music, (IASPM-Canada), Regina (Sask.).

(2009), « 'Crise' dans les industries de la musique au Québec. Analyse diagnostique d'une bifurcation », conference celebrating the 50^{ième} anniversary of the Journal *Recherches sociographiques*, Les défis du Québec, Université Laval (Québec).

(2009), with Martin Lussier, « In the Shadows of The History: The Corporate Concert in Québec», Biannual Conference of the International Association for the Study of Popular Music (IASPM), Liverpool (U.K.).

(2009) « How Does Music Come to Matter. Song as Dispositif and Circulatory Form », IASPM-Canada, Opening Plenary, Halifax (Nova-Scotia).

(2008), « Pour une pragmatique conjoncturelle de la renommée. Le phénomène Céline Dion au Québec », International conference celebrating the 25th anniversary of sociology of music in France, Ancrages théoriques et rayonnement international, Sorbonne, Paris (France)

(2008), «« Keep It Moving! » Circulation at the Heart of Popular Music in Québec», Canadian Communication Association (CCA), Vancouver (BC).

(2008), « Celebrating (With) Credibility. Archiving the 25th Anniversary of Céline Dion's Career in Québec», International Communication Association (ICA), Montréal (Québec)

(2007) « "Circulez! Circulez!" La circulation au cœur de la musique populaire au Québec », Culture et communication au Québec : Qui fait quoi, comment, avec quel succès? Selon quels critères, ACFAS, Trois-Rivières (Québec)

(2007) "Inoubliable Céline! Archives populaires et mémoires publiques", La chanson au fil du temps: histoire, mémoire et nostalgie, Centre interuniversitaire de recherche sur la littérature et la culture québécoise (CRILCQ), Université du Québec à Montréal, Montréal (Québec)

(2006), "Making Pop Matter", International Conference entitled What's so popular about popular culture?, Renvall Institute for Cultural and Area Research, University of Helsinki, Helsinki (Finland)

(2005) "The Pragmatics of Fame : Visibility, Public Memory and Céline Dion," Celebrity Culture. An Interdisciplinary Conference, University of Paisley, Ayr (Scotland).

(2005) with C. Martin, M. Lussier and in collaboration with H., Laurin, "In and Out of Place. Retail Stores' Mappings in Québec," IASPM, Rome (Italy).

(2004), "The Politics and Pragmatics of Fame", Cultural Studies Association, Northeastern University, Boston (Mass., United States).

(2003), "In Full View ? The Production of Visibility and the Visibility of Production", IASPM, McGill University, Montréal.

(2003), "The Politics of Fame : Visibility and Public Memory", CCA, Dalhousie University, Halifax (New Brunswick).

(2002), "Pouvoir savoir et devoir se souvenir... à l'américaine. Esquisse d'une problématique de la renommée et de ses usages publics au Québec", Sociedade Brasileira de Estudos Interdisciplinares de Comunicação, Salvador de Bahia (Brazil).

(2001), "Global Pop On The Move", Keynote speaker, Métissage: Hybrid Research in Today's University, University of Sydney (Australia).

- (2001), "What Have You Done For Me Lately? The Uses and Misuses of 'Mainstream'", International IASPM, Turku (Finland).
- (2001), "Archiving Céline Dion: Popular Archives and Public Memories in the Making", Researching Popular Music, University of Surrey, Guilford (United Kingdom).
- (1999), "The Usefulness of Infamous Fame : Identity and Belonging in Québec", International Conference Identities in Action, University of Wales, Plas Gregynog (Wales).
- (1999), "Regulating Circulation, Policing Valorization, Situating Fame: The Location of International PopStar Céline Dion", IASPM, Syndey (Australia).
- (1999), "Who Owns Céline Dion? Issues of Circulation, Valorization, and Location in Popular Music", IASPM-Canada, Brock University, St-Catherines (Ontario).
- (1999), "Technologies de mémorialisation en musique populaire au Québec : Des usages gouvernementaux d'un 'Age d'Or' autorisé », CCA, Université de Sherbrooke, Sherbrooke (Québec)
- (1998), "Lost Tracks, Discarded Memories. Methodologies Issues in the Genealogy of the Popular Music Industry in Québec ", Textual Encounters of the Archival Kind, Concordia University, Montréal (Québec)
- (1998), "And the winner is... Céline Dion : the Usefulness of a Voice ", (IASPM-Canada), Université de Montréal, Montréal (Québec)
- (1998), "Popular Music Matters: Conjunctural Articulations of Truth and Value", XIVth Symposium of the International Sociology Association (ISA), Palais des congrès, Montréal (Québec)
- (1997), "The Government of Memories: a Museumization of Popular Music in Québec", Society for Ethnomusicology (SEM) and the American Branch of the International Association for the Study of Popular Music (IASPM-USA), Pittsburgh (Pens., United States)
- (1997), "On the Uses and Misuses of the concept of "Context" ", 'On the future of Popular Music Studies' Society for Ethnomusicology (SEM) and the American Branch of the International Association for the Study of Popular Music (IASPM-USA), Pittsburgh (Pens., United States)
- (1997) with Roger de la Garde, "La non-évidence de la culture", international conference on Cultural Legitimation, Centre de recherche en littérature québécoise (CRELIQ) et la Foire du livre de Québec (Québec)
- (1997) with Antoine Hennion (1997), "Sociology of Arts: New Stakes in a Post-Critical Era", Research Committee Conference of the International Sociology Association (AIS), Montreal (Quebec).
- (1997), "Des prix et des palmarès comme rituels de valorisation en musique populaire au Québec. Esquisse d'une problématique", Association canadienne-française pour l'avancement de la science (ACFAS), Université du Québec à Trois-Rivières (Québec)
- (1996) with Claude Martin and Fabien Deglise, "Instances of Valorization in Québécois Popular Music", CCA, St-Catherines (Ontario).
- (1996) with Claude Martin and Fabien. Deglise, "La musique populaire au Québec de 1979 à 1995: instances de valorisation", Association canadienne-française pour l'avancement de la science (ACFAS), Montréal.
- (1995), "This "Thing" We Call Music. Epistemological Issues", Keynote Address, Nätverket Nordisk Rockforskning, Gothenburg (Sweden).
- (1995), "Francophonie et vie quotidienne. Enjeux et problématiques". Keynote address, IASPM-Canada, McGill University, Montréal (Québec)
- (1995), "Who Cares? Redeeming a Musical Past, Claiming a Legitimate Place", ICA, Albuquerque (New Mexico, United States).
- (1995) with Fabien Deglise and Joël Bélanger, "Les médiations industrielles du succès en musique populaire: que nous apprend ce qu'on ne trouve pas", CCA, Chicoutimi (Québec).

(1995) with Jocelyne Guilbault, "Joining Forces ? Francophonie and Créolité as Distinct Instances of Socio-Musical Repositioning", International Sympoism entitled "Border Crossings: New Directions in Music Studies", Ottawa University, Ottawa (Ontario).

(1994), "Is This Just Another Showcase ? The "Francophonie" Wave of Popular Music", IASPM-Canada, Concordia University, Montreal (Québec)

(1994), "Is There Anybody Out There ? Quebec Music Industry in Search of Audiences", International conference entitled "Media, Culture, and Free Trade: NAFTA's Impact on Cultural Industries in Canada, Mexico, and the United States", Austin (Texas, United States).

(1992), "Lire la musique sans déchiffrer les notes. Médiations socio-culturelles de l'écoute musicale au Québec", L'acte de lecture, CRELIQ, Université Laval (Québec).

(1992), "Can You Teach an Old Dog a New Trick?" CCA, St-John (Prince Edward Island).

(1992), "Can You Teach An Old Dog a New Trick? "Chanson" and the Music Industries in Québec", International Association for Mass Communication Research (IAMCR), Garuja (Brazil).

(1991), "Cultural Studies in Québec", Cultural Studies in a Canadian Context, Annual Symposium of the Centre for Research on Culture and Society (CRCS), Carleton University, Ottawa (Ontario)

(1991), "Twelve Years of Felix Awards. A Changing Industry and its Changing View of Popular Music in Quebec", IASPM, Berlin (Germany).

(1990), "Les musiques des radios: de la construction des données à la construction de l'objet", CCA, Victoria, (British-Colombia).

(1990), "The French-language Vocal Music Requirement Debate: A Case Study of the Dominant Social Form of Popular Music", Canadian Sociology and Anthropology Association (CSAA), Victoria (British-Colombia).

(1990), "L'analyse de la musique populaire: questions méthodologiques. De la "musique à la radio" à la "musique des radios""", Association des Sociologues et Anthropologues de Langue Française (ACSALF), Québec.

(1989), ""Authority" Revisited: Methodological Issues in Anthropology and Popular Music Studies, Society for Ethnomusicology (SEM), Boston (Mass., United States).

(1988), "From "Diversity" to "Difference": a Critical Analysis of Socio-cultural Theories on Music", "Race, Culture, Ethnicity, Region and Popular Music", Yale University, Boston (Mass., United States).

(1988), "The Construction of Music as a Social Phenomenon: Implications for Deconstruction", "Alternative Musicology", Carleton University, Ottawa (Ontario)

CONFÉRENCES SUR INVITATION, SEMINAIRES ET AUTRES PRÉSENTATIONS NON-SOUMISES À DES COMITÉS DE LECTURE / GUEST LECTURES, SEMINARS & OTHER NON-REFEREED PRESENTATIONS

(2012) Successfull ageing in/through music, Active Ageing and Mobile Technologies Open Workshop, Third Symposium, York University

(2011) Ageing music/ians in Québec: Points of departure, Active Ageing and Mobile Technologies Open Workshop, First Symposium, University 3M, Barcelona; presented also at the Second Symposium, Montreal.

(2011) « Culture, Creativity, and Urban Space / Culture, créativité et espace urbain ». McGill Institute for the Study of Canada et le Groupe de recherché Média et vie urbaine, Université McGill, septembre.

(2011), Diagnostic conjoncturel en chantier. Problématiser la « crise » dans « l'industrie de la musique » au Québec.

- Séminaire LIT-3110 Théorie de la littérature : études culturelles, sous la direction de Chantal Savoie, Département des littératures, Université Laval (Québec)
- Conférence organisée par le groupe VersUS en études littéraires et culturelles comparées au Canada et au Québec de l'Université de Sherbrooke, Université Sherbrooke (Québec)
- Séminaire de recherche : La pensée critique en communication, animé par Éric Georges, UQAM, Montréal (Québec)

(2010), « Intersection Trajectories? Weaving In and Out of One's Comfort Zone », colloque Intersections, Doctorat conjoint en communication (Université de Montréal, Université du Québec à Montréal, Concordia University), Montréal (Québec)

(2009), Plenary Roundtable 1 : Cultural Studies in Canada and Québec, *Canadian Association for Cultural Studies*, McGill University, Montreal (Québec)

(2008), “La communication publique”, Colloque intitulé La communication publique : problématiques et enjeux dans le Québec contemporain, ACFAS, Québec (Québec).

(2007), with Chantal Nadeau “Manifesto pour un regard ‘trans’”, Closing remarks, Les Cultural Studies dans le monde francophone, ACFAS, Trois-Rivières (Québec)

(2006), “Issues of Circulation, Valorization and Location in Global Pop. The Fame of Céline Dion in Québec,” The Music, Media, and Culture Lecture, Memorial University of Newfoundland (Newfoundland)

(2006) “Useful Fame. Issues of Visibility and Public Memory in the Conjonctural Analysis of the Céline Dion”, Department of Musicology and Art Studies, University of Helsinki, Helsinki (Finland).

(2006), “Remembering Differently: Governing “National” Memories through Popular Music in Québec”, Department of Folklore Studies, Memorial University of Newfoundland (Newfoundland).

(2006), “Issues of Circulation, Valorization and Location in Global Pop. The Fame of Céline Dion in Québec,” The Music, Media, and Culture Lecture, Memorial University of Newfoundland (Newfoundland).

(2006) “Useful Fame. Issues of Visibility and Public Memory in the Conjonctural Analysis of the Céline Dion”

- Faculty of Music, McGill University, Montréal (Québec)
- Department of Music, Memorial University of Newfoundland (Newfoundland)
- Department of Musicology and Art Studies, University of Helsinki, Helsinki (Finland)

(2006), “Le phénomène Céline Dion au Québec. Enjeux de renommée en musique populaire” Département de musicologie, Faculté de musique, Université de Montréal (Québec)

(2006) in collaboration with C. Martin and M. Lussier. “A Singular Sense of Place: Musical Retail Stores’ Mappings in Québec”, Workshop: Art, Music, and Culture: Materials of Social Life, University of Joensuu, Joensuu, (Finland).

(2004) “La renommée: phénomène de communication,” Programme SEUR (Sensitization to University Research), Université de Montréal, Montréal (Québec).

(2004), “Circulez! Circulez ! Musique(s) de/dans quelle(s) francophonie(s),” Musique, Monde, Mondialisation, Pluridisciplinary Seminar, Département of Anthropology, Université de Montréal (Québec)..

(2004) “The Politics of Fame,” Sociology of the Media, Department of Sociology and Anthropology, Concordia University (Québec). .

(2003) “Pour une analyse du phénomène Céline Dion au Québec. Paramètres d'une analyse,” Collège des Marelles, Montréal (Québec).

(2002) “Approche méthodologique pour l'étude du phénomène Céline Dion,” Séminaire de recherche, Collège de la Cité, Montréal (Québec).

(2001) “Problématiser la renommée : le phénomène Céline Dion,” Centre de recherche en Littérature québécoise (CRELIQ), Montréal (Québec).

- (2001) "Re-locating Global Pop: The Céline Dion Phenomenon in Québec", Colloquium on Musicologies Series, Department of Music, University of California at Berkeley (California, United States).
- (2001) Trop d'économie politique? Quelques notes... incomplètes, ACC, Université Laval (Québec).
- (2001) "Unforgettable! The Memorialization of Céline Dion in Québec," University of Technology (UTS) and IASPM-Australia, Sydney (Australia)
- (2001) "Global Pop on The Move: The Fame of Céline Dion Within, Outside and Across Québec," Métissage : Hybrid Research in Today's University, Research Cluster on Culture, Nation and Citizenship, University of Sydney, Sydney (Australia).
- (1999) "Céline Dion, Culture and Nation : Issues Relating to The Study of 'Best-Sellers' in Small Nations," Department of Gender Studies and Research Institute for Humanities and Social Sciences, The University of Sydney, Sydney (Australia).
- (1998) "L'Autre de l'histoire de la chanson québécoise". Histoire de la chanson francophone, Université du Québec à Montréal (UAQM), Montréal (Québec)
- (1998), "Useful Fame : New Forms of Politicization of Popular Music in Quebec", Cultural Studies conference : Conjonctures Atlanta 98, Georgia Institute of Technologie, Atlanta (Georgia, United States).
- (1996), "La chanson québécoise ou l'invention d'une tradition", Narrativité contemporaine, Centre de recherche en littérature Québécoise (CRELIQ), Québec (Québec).
- (1995) "Past and Recent Trends in Québec Music Industries," Canadian Cultural Studies Seminar, McGill University, Montréal (Québec).
- (1995) with V. Morrison, "Mainstreaming World Music: Quebec's Music Scene in the Grip of Variety," Spring Symposium: Citizenship, Cultural and Political Formations, Department of Ethnic Studies, University of California at San Diego, San Diego (California, United States).
- (1993) with Val Morrison, "Quebec Sings "E Uassuian": the Coming of Age of a Local Music Industry", IASPM, Stockton (California, United States).
- (1992), "'Chanson" in Quebec: When the Local Goes Missing", On Defining the Local, CRCS (Centre for the Study of Culture and Society), Carleton University, Ottawa (Ontario).
- (1991), "The "Chanson" Phenomenon in Quebec: the Changing Boundaries of a Predominant Social Form of Music", Spring Symposium of the Centre for the Study of Culture and Society CRCS, Université Carleton, Ottawa (Ontario).
- (1988) "Radio in Canada: Format Regulations and Music Programming," The John Logie Baird Centre, Strathclyde University, Glasgow (Scotland).

AUTRES ACTIVITES PROFESSIONNELLES / OTHER PROFESSIONAL ACTIVITIES

Membre du comité editorial de / Member of the editorial board of

Wi. The Journal of Mobile Media, 2012-

Topia. Canadian Journal of Cultural Studies (York University), 1997-

Communication (Presses de l'Université Laval), 1993-

Canadian Journal of Popular Culture, 2011-

Member of the international advisory board of *Popular Music* (Cambridge University Press), 1993-

Responsable/Director (2005-) and co-responsable (1991-2005) of the Laboratoire de recherché Culture populaire, connaissance, critique (CPCC), Département de communication, Université de Montréal (2005

Membre du comité consultatif de la recherche/Member of the Advisory committee on research, Observatoire de la culture et des communications du Québec, Institut de la statistique du Québec, Gouvernement du Québec.

Membre du comité consultatif sur l'enregistrement sonore et les arts de la scène/Member of the Advisory committee on the Recording and the Performing Arts, Observatoire de la culture et des communications du Québec, Institut de la statistique du Québec, Gouvernement du Québec.

Member of the Publications committee (ASPP), subcommittee on Cultural studies, Federation of the humanities and social sciences of Canada (2011-2014).

Member of the Executive Committee of IASPM (International Association for the Study of Popular Music) 1985-1991 ; Founding member and member of the Executive Committee of IASPM-Canada 1983-1992.

Membre of the CRELIQ (Centre de recherche en littérature québécoise), Université Laval, 1992-2000

PRIX ET DISTINCTIONS / AWARDS AND DISTINCTIONS

(2000) Excellence in teaching award,, Université de Montréal.

(1999) Excellence in teaching award, Associate professor, Faculté des arts et des sciences,
Université de Montréal.

DOMAINES DE SPÉCIALISATION / AREAS OF SPECIALIZATION

Popular music, media and popular culture;

Social discourse, theories and methods;

Cultural studies

Music related cultural industries and communication policies

INTERETS DE RECHERCHE / RESEARCH INTERESTS

Cultures of ageing; the normativities of ageing;

“Live” music (venues, formats, economies of value);

Regimes of circulation and music industries in the digital era;

Politics and pragmatics of fame and celebrity