
Lecture

"Looking at Shirley: The Ultimate Norm in the Photographic Process"

The term *colour balance* derives its origin from still photography printing where it has historically referred to a process in which a norm reference negative showing a Caucasian woman wearing a high-contrast, colourful dress is used as a basis for measuring and calibrating the skin tones on the photograph being printed. Named Shirley by industry users, this woman's skin tone has been *the recognized skin standard ideal* for most North American photo labs until only very recently. This paper will describe my search for the multiple images of Shirley in the industries of visual representation in North America and in Japan. It will trace Shirley's origins, her many historical faces and the recent recognition in photo and television industries that having a Caucasian skin tone as their only norm reference is problematic. Visual imagery will document the many shifts of Shirley and will be tied to an analysis of the critical social, cultural, and economic forces involved in the racial adaptations of Shirley.

Program information

Wednesday, 3 November 2005

14.45 - 15.00: Welcome

15.00 – 16.00: Lecture: "Looking at Shirley, the Ultimate Norm in the Photographic Process"

16.00 – 16.30: European Book Launch

16.30 – 17.30: Reception

Location

Begijnhof - huis Bethlehem
Wolfspoorditorium
Schapenstraat 34
3000 Leuven

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Catholic University Leuven

Canadian Studies Lectures



3 November 2005

*"Looking at Shirley:
The Ultimate Norm in the
Photographic Process"*

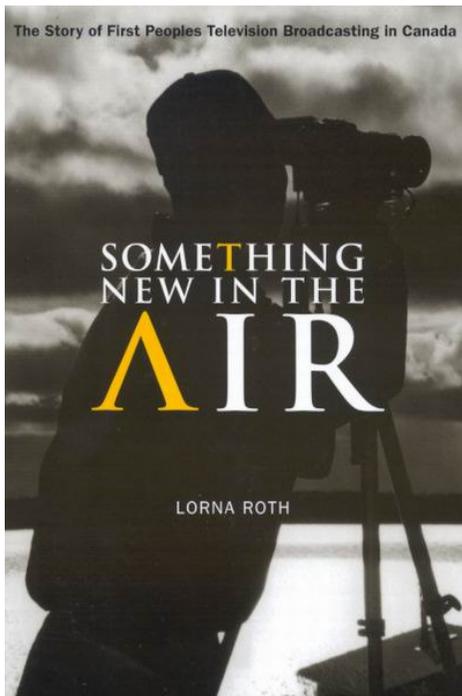
Lorna Roth
(Concordia University, Montreal)

European Book Launch

Something New in the Air

The Story of First Peoples Television Broadcasting in Canada

After decades of distorted stereotyping by the media, Canada's First Peoples began to take control of their own image by creating a broadcast industry to transmit their own representations and perspectives. *Something New in the Air* charts the development of indigenous television broadcasting within the wider context of Canadian contemporary, multicultural society from the 1960s to the present.



Lorna Roth focuses on the regional, national, and global implications of Television Northern Canada and the Aboriginal Peoples Television Network (APTN), the only dedicated aboriginal television service in the world and available to every household in Canada with cable and satellite. She shows that by making their programming an integral part of the Canadian broadcasting infrastructure, First Peoples have succeeded in mediating their own historically ruptured pasts and creating a provocative model for media resistance. Concentrating on policy development, Roth explains how First Peoples in Canada have refashioned television broadcasting, indigenizing and transforming it into a tool for inter-community and national development. *Something New in the Air* valorises the struggle of First Peoples to attain legislated recognition of their collective communications and cultural rights and shows how this struggle explains, in part, why they are now acknowledged as having the most advanced aboriginal broadcasting network in the world.

"This excellent and extremely important book links a highly documented and historically precise account to a series of policy issues regarding ethnic diversity, national integration, economic development, cultural autonomy and media uses. It will be a leading and standard reference work on Northern media development".

John D.H. Downing, director, Global Media Research Centre, Southern Illinois University

McGill-Queen's Native and Northern Series

Paper: 0773528563 CA \$29.95

Cloth: 0773528245 CA \$75.00

Lorna Roth



Lorna Roth is associate professor and former chair at the Department of Communication Studies, Concordia University (Montreal)

Teaching Interests:

- Media and Minorities
- Neo Colonial Theory and "Development"
- Race, Representation, & Technologies
- International Communication
- Indigenous Television
- Media History

Current Research and Book Project:

"Colour Balance," a book in which I am examining the ways in which skin colour has been imagined, embedded and colour-shifted over time in products and technologies (in progress).