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**CANADIAN FILM INSTITUTE
INSTITUT CANADIEN DU FILM**

New Light on Canadian Heritage Film

Increasing visibility, expanding dissemination



In memory of Jacques Drouin (1943–2021)
Outstanding Canadian filmmaker

This study is the result of a unique collaboration between the Cultural Service of the French Embassy in Canada and the Canadian Film Institute in Ottawa.

It grew out of a series of interviews held between December 2020 and June 2021 with around sixty film professionals across Canada and ten in France. Interviews were supplemented with email exchanges with more than 180 stakeholders who are to varying extents active in the film preservation and exhibition sector of Canada's audiovisual industry. A total of 250 professionals took part in the study.

All opinions, findings, conclusions or suggestions in this document are the author's own, and do not necessarily reflect the views of the French Embassy in Canada, the Canadian Film Institute or participating organizations.

The study discusses film production all across Canada, and covers every province and territory.

Bruno Boëz
September 2021

To Laurent Bismuth, eternal lover of cinema

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Fighting for a higher visibility for Canadian Cinema

Largely unfamiliar to most Canadians, the Canadian cinema is famously described by the late, great Canadian film scholar Peter Harcourt as “the invisible cinema. A cinema that exists but is not seen.” While this historical condition of invisibility has been and remains general, thanks to American domination of Canada’s cinema screens, it is especially pronounced when it comes to our being able to see classic Canadian films made since the silent era. These excellent films are difficult to find and are rarely screened.

Founded in 1935, the Canadian Film Institute is Canada’s oldest nonprofit, non-governmental cultural organization dedicated to cinema. In addition to its ongoing series of public screenings and film festivals, the Institute is also involved in the publication of education materials about Canada’s longstanding, impressive cinema history, including the showcasing of the “classics” of Canadian filmmaking. Since its founding, in other words, the Canadian Film Institute has been fighting for a higher visibility for Canadian cinema.

The Canadian Film Institute actively incorporates the presentation of classic Canadian films in its ongoing public programming (such as its “Canadian Masters,” “Café Ex,” and “Enlightened Screen” series) as well as in its annual festivals (the Ottawa International Animation Festival and the International Film Festival of Ottawa). It will continue to do so at its live screening events and on its online streaming platforms.

We encourage any attempt to present classic Canadian films to audiences here in Canada and abroad. As an organization that showcases Canada’s rich cinematic heritage on an ongoing basis, we are eager to work with other Canadian and international presenting partners to promote Canada’s rich cinematic heritage.

Our classic Canadian films exist. Now we need to see them.

Tom McSorley

Executive Director
Canadian Film Institute

Bringing heritage cinema into the spotlight : a common challenge and a shared objective

Canada is a vast country, a land shaped by the diversity of its people and its culture. This diversity is reflected in the country's cinematic heritage, one that abounds with treasures, enriches the country's collective memory and strengthens its cultural identity. In this age of globalization and digital screens, when everything seems ruled by the immediacy of social media, the preservation and dissemination of this cinematic heritage are important aspects of promoting cultural diversity, both in Canada and in France.

It should come as no surprise, then, that the study *Lumière sur le cinéma de patrimoine canadien* was a collaboration between the Canadian Film Institute and the Cultural Service of the Embassy of France to Canada, building on the long and rich history of cooperation between our two countries in the fields of cinema and culture.

The study, conducted by Bruno Boëz, is based on exchanges with 250 professionals and is the first of its kind to be conducted across Canada. It constitutes a review of the initiatives and institutions working to preserve and promote Canadian heritage cinema. It also makes recommendations for enhancing the visibility and reach of Canadian heritage cinema both domestically and internationally, which is in line with a series of projects led by Telefilm Canada, among others, that share these same goals.

Our goal in releasing this study is to provide a catalyst for these various initiatives and to create greater mobilization around these issues. The study's release is also a lead-in to a day of discussions to be held on March 10th, 2022, as part of the International Film Festival of Ottawa, based in Canada's capital city. Organized by Telefilm Canada, the Canadian Film Institute and the Embassy of France, this conference will bring together, on a national scale, professional and institutional contributors to the film industry.

The event will be an opportunity to hear the French perspective on the issues, which is based notably on the reach of major international heritage film festivals held in France, such as the Lumière Festival or Cannes Classics, the section of the Cannes Film Festival dedicated to the classics of world cinema.

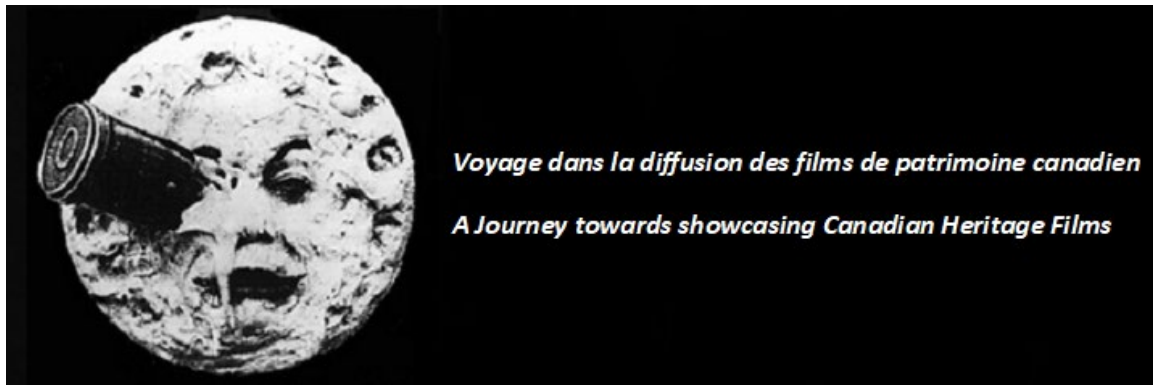
The French model is also based on a strong political will reflected in public support systems for the preservation and screening of heritage films in independent cinemas. In the last 10 years, 1,300 feature films have received support for their digitization, effectively giving them a second life and the chance to be seen not only by the French public, but, through distribution by large studios that have added them to their catalogues, also the chance to be presented to international audiences.

It is therefore possible to have both distribution channels and an audience for heritage cinema. Audiences are sustained notably by the education of young people in the visual image through cinema (related programs involve 1.5 million students per year, in France). This can perhaps serve as a source of hope and confidence for this challenge shared by both our countries.

Frédéric Chambon

Media and Creative Industries Attaché
French Embassy in Canada

Foreword



We have always compared our own film production to that of the United States. Invariably, our critics have relegated English-language Canadian cinema to the status of a “poor cousin” attempting, by any means necessary, to rise to the level of its “rich” family members. And the public, for the most part, believed them.¹

Colin Browne

Writer, documentary filmmaker and film historian

Film Institute, Ottawa

Canada boasts an exceptionally rich and diverse film heritage that, despite occasional forays onto our screens, is sometimes overlooked. And Canadian film has made a unique contribution to the culture of a young country whose lively celebrations of 150 years of nationhood included a program of 150 films handpicked for Canadian audiences.

After the invention of the Lumière brothers’ “cinématographe” (movie camera), it would take many years for a Canadian film industry to develop. The territory was vast, the state still developing its institutions. The odyssey of Canadian film coming into its own from coast to coast mirrored the story of the nation’s birth, and its 20th-century search for identity amid historical, political, linguistic and ethnic tensions has been given form on the screen in a diverse yet complementary corpus of moving images.

The history of Canadian film—or multiple histories, since the conditions of production and representation differ drastically by province and territory—is fascinating on many levels. From the beginning, the Canadian film industry has operated between a rock and a hard place. As a former colony bordering the United States, Canada’s status as a favourite location for shooting American films, or British Empire “quota films” produced in Canada by English studios, has given it a stereotyped image in global cinema, while U.S. control over the Canadian theatre infrastructure has limited the distribution and reach of Canadian films.

¹ Colin Browne, in *Les Cinémas du Canada*, eds. Sylvain Garel and André Pâquet. Paris: Editions Centre Pompidou, 1992, p. 173.

Despite these “problem elements” that undermine the identity of Canadian films and their appeal in the national and international marketplace, Canada’s diverse cinemas have resisted and emancipated themselves in heroic fashion. Proof of this vitality can be seen in the raft of international awards won by Canadian films over the years, even in a context of misunderstanding and lack of communication between Hugh MacLennan’s proverbial “two solitudes,” English Canada and Quebec.

The Canadian government showed an interest in film early on. The Canadian Film Institute was created in 1935, and the National Film Board (NFB) four years later. The NFB would prove powerful in helping Canadian creators fashion a distinct identity despite Hollywood’s dominance. By providing training and access to the resources for professional film production and distribution, the NFB also ushered in a new chapter in the history of our shared cultural heritage which includes such landmark contributions as direct cinema.

Carefully preserved by Canadian institutions with archival mandates, thousands of titles and reels have nevertheless fallen into oblivion. This phenomenon was exacerbated in the 2000s as new digital technologies became standard, depriving many films of opportunities for commercial use and screenings. On the other hand, a small number of cinematic classics, restored and digitized at the behest of Canadian and Quebec organizations, have been brought back to life for contemporary audiences.

This study comes at a propitious time. In early July 2021, Telefilm Canada announced a unique initiative for the digitization of the classics, [Canadian Cinema – Reignited](#), a partnership with the Hot Docs Festival, the Academy of Canadian Cinema & Television, the Festival du nouveau cinéma and the Toronto International Film Festival (TIFF).

This study, which examines the reality of film professionals “in the trenches,” showcases Canadian organizations that are actively preserving and exhibiting Canadian films. These range from federal government agencies to cinémathèques and archives, theatres, festivals, video-on-demand platforms, television channels, distributors, professional associations and artists’ cooperatives. The potential to restore and promote heritage film rests on a network that is dense yet dispersed all across Canada. Many of the organizations discussed here, ranging from Halifax to Whitehorse, believe in bringing to the public worthy films that, though not new releases, are rooted in local history and speak to local populations. Heritage film in Canada is a symbol of national pride worth celebrating, as in International Canadian Film Day, held annually in the second half of April.

Canadians want to see more promotion of Canadian content, according to a recent study commissioned by Telefilm Canada.² But pursuing efforts to raise the profile of Canadian film, which is often not well-known to Canadian audiences, remains challenging at a time when the disappearance of video stores, the end of the Blu-ray DVD era and the temporary closure of movie theatres due to Covid-19 have strengthened our dependence on streaming platforms, whose AI-driven recommendation algorithms sometimes have the paradoxical effect of limiting content discoverability.

One reference work was my constant companion throughout the preparation of this study. *Les Cinémas du Canada*³ is an invaluable reference enriched by contributions from leading experts such as Marcel Jean and Tom McSorley. Offering a fascinating panorama of Canadian cinema history, from its formative days to its push toward independence, the work discusses a wide range of issues, works, filmmakers and motifs. While it is inspiring to view the films it references, it also serves as a frustrating reminder to film buffs that so many of the films it discusses are not available on current platforms.

² *Study of Audiovisual Content Consumption Patterns, Expectations and Perceptions of Canadian Audiences*, Telefilm Canada, April 2021, page 16. Study available for download:

English version: <https://telefilm.ca/fr/etudes/etude-des-habitudes-de-consommation-de-contenu-audiovisuel-et-des-attentes-et-perceptions-du-public-canadien>.

French version: <https://telefilm.ca/en/studies/study-of-audiovisual-content-consumption-habits-and-the-expectations-and-perceptions-of-the-canadian-public>.

³ *Les Cinémas du Canada*, eds. Sylvain Garel and André Pâquet. Paris: Éditions Centre Pompidou, 1992.

In light of this observation, this study is intended as a coast-to-coast exploratory journey through Canada's film preservation and distribution landscape. How does it work? What initiatives are succeeding in making films accessible? What difficulties and development prospects are present? Instead of a sclerotic network, the study found a vital, growing sector built around initiatives that enhance the promotion of Canadian films, but deserve to be better promoted and known.

For this reason, it is important to forge ties within the network and create new synergies. A unique forum was created for some fifteen key film industry stakeholders, federal government institutions and film industry organizations that exhibit a deep commitment to preserving and promoting Canadian film and the work of industry artists and professionals.⁴

The study has a twofold objective: survey the dissemination of heritage film on both small and large screens, and take an inventory of initiatives promoting access to and knowledge of Canadian films, while proposing ways to expand them.

A list of ten proposals⁵ has been formulated to achieve the following goals:

- Foster audience appreciation of Canadian heritage film and increase its visibility on the small screen
- Strengthen the presence of Canadian heritage film on the big screen
- Educate young audiences on Canadian film culture
- Pursue the restoration of Canadian heritage film treasures and bolster the impact of digitization initiatives
- Enhance the international profile of Canadian heritage film

The way forward is clear: promote the circulation of films, especially those that have been invisible for many years, and celebrate the tremendous creativity of Canadian cinema. Exposing the Canadian public to the full diversity of films from the nation's past represents a serious challenge that must be taken up to build a future with a vibrant cinema culture, cultivate the pleasures of viewing and sharing, and perhaps even builds a shared knowledge base that might bridge the linguistic "two solitudes" and overcome Canadian film's traditional lack of recognition.

Such a cultural initiative to promote the circulation of digitized heritage also holds great economic potential for rights holders, artists and broadcasters, and generates profits across the film and audiovisual sector. France's digitization plan, the *Plan de numérisation du patrimoine cinématographique*, is a success story: over €68 million in public funds has been invested over nearly 10 years to restore more than 1,100 films. In 2019, this translated into 4 million cinema admissions in the heritage market segment, and more than €15 million in box office receipts for the big screen alone.

I greatly enjoyed my months of research and the opportunity to meet—at least virtually—with representatives of private and public audiovisual and institutional sector organizations of all stripes and sizes, from coast to coast. I would like to warmly thank the many professionals across Canada and in France who took part in this project, and enriched it with their experiences, viewpoints, initiatives and contagious passion for cinema.

As a cinephile, each day brought new pleasures as I discovered an unknown and wonderful film heritage, losing myself in the National Film Board's catalogue of short and feature films. So many resonated with me, that I would be remiss not to mention at least a few. Bruce McDonald's *Roadkill* (1989), Alan King's *Warrendale* (1967), Philip Ridley's *The Reflecting Skin* (1990), John Paizs' *Crime Wave* (1985), David Cronenberg's *Videodrome* (1983), Denis Villeneuve's *Polytechnique* (2009) *Mon Oncle Antoine* by Claude Jutra (1970), *Le Chat dans le sac* by Gilles Groulx (1964), *The Merry World of*

⁴ See [Part 1.Engaging Canadian stakeholders.](#)

⁵ See [Part 3.1.Proposals.](#)

Léopold Z by Gilles Carle (1965), *September Five at Saint-Henri* by Hubert Aquin (1962), *The Ballad of Crowfoot* by Willie Dunn (1968), *Black Christmas* by Bob Clark (1974), *The Sweet Hereafter* by Atom Egoyan (1997), *Jesus of Montreal* by Denys Arcand (1989), *Orders* by Michel Brault (1974), *The Apprenticeship of Duddy Kravitz* by Ted Kotcheff (1974), *Very Nice, Very Nice* by Arthur Lipsett (1961), *Neighbours* by Norman McLaren (1952), *Sports and Transportation!* by Colin Low (1952), Co Hoedeman's *The Sand Castle* (1977), Francis Mankiewicz's *Good Riddance* (1980), and so many more! Isn't that the magic of being a cinephile: you never stop watching, seeking out new titles, and sharing your passion with others.

It is my sincere hope that this study will make a modest contribution to the discovery of Canadian cinematic treasures, and be a fitting tribute to the Canadian organizations and individuals who work behind the scenes to preserve and restore heritage films for today's screens and platforms.

Bruno Boëz

Bruno Boëz, a French national living in Canada, is an expert in cultural actions to preserve and promote cinema. Trained in France, he holds a Master's degree in Film Studies, specializing in Directing and Creating. In France he has worked for the National Centre for Cinema and the Moving Image (CNC) in the fields of film education and heritage film, before joining the Cinémathèque du documentaire organization since its inception. He is now active as a consultant, film programmer, critic, and administrator with Canadian audiovisual and media arts organizations.

French to English translation: Pablo Strauss

English to French translation: Matthew Poon Young

1. Engaging Canadian stakeholders

Claude Joli-Coeur, National Film Board of Canada

Scope: National

Based in: Montreal, Quebec

AN ONGOING COMMITMENT TO KEEPING MEMORY ALIVE

As our history is a vital part of Canadian's lives, we can take heart in our nation's rich audiovisual heritage and the knowledge that much of it is now accessible. But there remains room for improvement: still today, many great works of Canadian cinema lie dormant in public and private archives across the country.

Preserving and promoting our collections has always been a key part of the mandate of the National Film Board of Canada. The critical social and cultural responsibility of safeguarding over 13,000 titles produced over 80 years, and making them accessible, is facilitated by the advent of new technologies and digital platforms. Fulfilling our mission demands financial and human investment, along with the dedication and passion shared by all of us at the NFB, an ongoing commitment that will empower us to not merely digitize content from our collections and exhibit it online, but also restore and revitalize these precious films. Our public- and private-sector partners are also instrumental in the process. Together, we are upholding the legacy that connects the NFB's past and future, and it is one we take great pride in.

A country's memory must be kept alive and accessible; it provides guidance for our actions and inspiration for our future. Because keeping our national memory alive poses significant challenges to both public and private institutions, it is up to us to pursue and expand cooperation between all stakeholders involved in preserving and promoting Canada's film heritage. The expertise acquired over the years is a solid foundation on which to build new collaborative initiatives from coast to coast to coast. And we fully intend to achieve this goal so Canadian stories and perspectives can be better passed on, through film, to the coming generations.

I would like to thank Nicolas Piccato, of the Cultural Service of the French Embassy in Canada, and the Canadian Film Institute in Ottawa for supporting this study by Bruno Boëz, which points toward the bright future made possible by the spirit of collaboration.

Claude Joli-Coeur

Government Film Commissioner and Chairperson
National Film Board of Canada

Francesca Accinelli, Telefilm Canada

Scope: National

Based in: Montreal, Quebec

MAKING CANADIAN CONTENT MORE DISCOVERABLE

The success of the Canadian film industry relies heavily on where homegrown content can be discovered and made available, both at home and abroad. With that in mind, Telefilm has partnered and launched several promotional initiatives in an effort to make Canadian content more discoverable.

Launched over a year ago, the [See It All](#) platform allows Canadian consumers to find where to watch Canadian films, both at home and at their local cinemas. Similarly, Telefilm's most recent support of the [Seek More](#) campaign with MADE|NOUS aims to inspire Canadians to search out more content from more backgrounds, cultures and communities.

In early April 2021, [CANADA NOW US](#), a searchable portal to thousands of Canadian films and series, was introduced to U.S.-based consumers. CANADA NOW makes available close to 5,000 items of Canadian content and features across over 150 VOD platforms.

Promotion of Canadian talent and their stories were also featured in a couple of recent Telefilm podcast partnerships: [Sortez le popcorn](#) boasted exclusive interviews with local creators, and the Maple Popcorn podcast, launched on June 7 2021, that has featured prominent Canadian stars.

Lastly, Telefilm is leading a digitization initiative with TIFF, Hot Docs, the Festival du Nouveau Cinema and the Academy of Canadian Cinema and Television to digitize Canadian films that were seminal in the Canadian film landscape.

Francesca Accinelli

Vice President Promotion, Communication and International Relations
Telefilm Canada

Paulina Abarca-Cantin, Canada Media Fund

Scope: National

Based in: Toronto, Ontario

CANADA MEDIA FUND'S YOUTUBE CHANNEL: NEW OPPORTUNITIES FOR CLASSIC CANADIAN FILMS

To commemorate the 150th anniversary of Confederation, in 2017 the Canada Media Fund (CMF) began an exploratory process to create a project to preserve Canada's audiovisual heritage by selecting, digitizing, restoring and globally distributing classic English-language, French-language, and Indigenous Canadian television programs and feature films.

After decades of support and investment in Canada's audiovisual sector, a critical mass of outstanding and award-winning Canadian content has been produced since the 1960s. Surprisingly, such factors as digital distribution rights, outdated formats and costly union clearances have kept most of this content unavailable to the public, except through audiovisual archives.

After a series of intensive consultations, an unprecedented number of industry partnerships were consolidated to implement a pilot project. In November 2017, the CMF's Encore+ YouTube channel launched worldwide, streaming hundreds of iconic Canadian films and television shows that had fallen out of circulation, some for over 40 years. The public response was immediate and enthusiastic. Encore+ garnered over 10,000 views and received strong press coverage and audience feedback in its first week.

As of June 2021, Encore+ has been offering audiences a rich and diverse catalogue of over 2,200 feature films, documentaries, shorts, web series and television programs by some of Canada's most prolific talent. The acquisition strategy of Encore+ strikes a balance between popular titles and more experimental works. From day one, the strategy's focus has been on diversity and excellence.

Encore+ enjoys exceptionally high viewership, especially for feature films, and has 150,000 subscribers. New content is added every week. The entire catalogue can be viewed across Canada, and much (but not all) is available worldwide; 70% of views come from outside Canada.

YouTube was initially selected because the platform makes it easy to view public content on any screen anywhere in the world. While Google Canada was a partner in the creation of Encore+, the ad-supported business model is a standard one for YouTube creators. The CMF has a marketing budget to promote the platform on the industry's behalf, and create original promotional videos.

With rapid advances in technology, content curation has become one of the project's most important facets. Through Encore+'s partners, older formats are digitized to high quality standards and a ProRes file is provided to all rights holders to ensure the longevity of their catalogues. Actual restoration work is sometimes undertaken for 16 mm and 35 mm films of exceptional quality, usually resulting in versions in Canada's two official languages. Given the cost of restoration, films for restoration are selected based on recognized excellence, as the process involves digitizing, cleaning and repairing the prints as well as optimizing the visual and sound effects. This is a valuable service today, when warehouses that store 35 mm prints are becoming scarce and 35 mm film digitizers are rare.

Encore+ has given a second life to many exceptional works, making them accessible to both audiences and the industry and, in many cases, making possible their sale to other streaming platforms. For example, the Oscar-winning short film *The Old Man and the Sea*, based on the Hemingway novel, was originally an Imax film and was taken out of circulation over 15 years ago. Today, it is widely used by teachers and artists and enjoyed by a wide audience globally on Encore+. A masterpiece created for the world's largest screen can now be viewed on all kinds of screens, including cell phones. In this way,

YouTube Canada plays an important role as an educational resource, with a wealth of films, especially documentaries, to fill that niche.

Memory and cultural identity are inseparable. As Encore+ demonstrates, the stories that marked their generations also stand the test of time. Familiar content is comforting, whether that means a beloved fictional character or the work of a real-life artist. It's no accident that great stories become classics. As an easily accessible platform, Encore+ provides a home to a precious catalogue of Canadian classics.

Paulina Abarca-Cantin

Lead, Programming & Operations

Encore+

Marina Gallet, Cinémathèque québécoise

Scope: Local

Based in: Montreal, Quebec

FROM DIGITIZING HERITAGE FILM TO MAKING IT AVAILABLE ONLINE

Founded in 1963, the Cinémathèque québécoise is a nonprofit organization whose mission is to acquire, document and preserve Quebec's film, television and audiovisual heritage and international animated films, and to collect significant works of Canadian and international cinema for promotion, cultural outreach and educational purposes.

The Cinémathèque maintains a collection of over 50,000 audiovisual works along with photographs, posters, equipment, scripts, costumes, books and magazines. When the legal deposit for Quebec films was introduced on January 31, 2006, the Québec government entrusted the Cinémathèque québécoise with the mandate of preserving productions in accordance with the *Act respecting Bibliothèque et Archives nationales du Québec (BANQ)*. This means that all film producers who receive funding from the Quebec government—through SODEC, Quebec's film and television tax credit, the Conseil des arts et des lettres du Québec (CALQ), etc.—must deposit a copy of the film within six months of the first public exhibition of the film's final version.⁶ Covered works include private and independent productions and a selection of certain multi-episode TV productions.

Digitization and digital restoration are also Cinémathèque priorities, through which we facilitate access to and dissemination of Quebec's film heritage: since 2018, as part of Measure 112 of Quebec's *Digital Cultural Plan*, the institution has restored around 30 short, medium-length and feature films, with an emphasis on independent feminist cinema, and digitized more than 1,000 works of Quebec video art from the 1960s to the 2000s. The Cinémathèque also recently received federal funding to digitize the sound recording elements of the documentary series "Le Son des Français d'Amérique" (Michel Brault and André Gladu, 1976–1980), which was added to UNESCO's Memory of the World Register in 2017.

To expand the global reach and online presence of the Quebec heritage film it preserves, the Cinémathèque has also implemented digital projects. For example, on the Cinémathèque website we have added thematic files permitting users to view works free of charge along with contextual documents by researchers and associated with archival documents.⁷ A completely original immersive online experience, "My Camera and Me,"⁸ was also put online in September 2021. Its goal is to help 12- to 17-year-olds discover, by virtually manipulating 3D cameras and viewing film excerpts, how cameras change our relationship to our bodies and condition our perception, sensitivity and vision of the world. This multimedia production, made possible by funding from Digital Museums Canada in partnership with TECHNÈS and Mediafilm, will include educational resources and podcasts.

The Cinémathèque's efforts to promote Quebec cinema online took a new turn in 2017, thanks to the Savoirs Communs du Cinéma initiative.⁹ With funding from the Canada Council for the Arts through its Digital Strategy Fund, the program is designed to encourage audiences to discover the Cinémathèque's data and collections in a new way through Wikimedia projects, the Semantic Web, hands-on activities

⁶ Additional information on the legal deposit: <https://www.cinemaquebec.ca/en/legal-deposit-of-films/>

⁷ Files on Joyce Wieland, on the film *À tout prendre*, or on the Rencontres internationales pour un nouveau cinéma (Montreal International Documentary Festival) are currently online, while files on director Sophie Bissonnette and on the emergence of video art in Quebec will be available in fall 2021.

⁸ Explore the initiative online: <https://macameraetmoi.ca/?lang=en>

⁹ Explore the SCC initiative's online "field notebook": scc.hypotheses.org and the Cinémathèque québécoise's GLAM (Galleries, Libraries, Archives, and Museums) Wikimedia page: https://fr.wikipedia.org/wiki/Wikipédia:Cinémathèque_québécoise

that have led to the creation and improvement of several hundred Wikipedia pages related to Quebec cinema. The initiative will be extended until 2024, with a particular focus on the visibility of women filmmakers and reusing archives in the digital environment.

Digital preservation is among the major challenges facing the Cinémathèque in the years ahead. The Cinémathèque plans to develop new infrastructures and build ongoing processes to migrate formats and media, while raising awareness within the film industry of best practices to secure the future of today's digital works.

Marina Gallet

Director of Conservation and Development of Collections
Cinémathèque québécoise

Jim Sinclair, The Cinematheque, Vancouver

Scope: Local

Based in: Vancouver, British Columbia

OUR COMMITMENT TO HISTORIC AND CONTEMPORARY CANADIAN CINEMA AND MEDIA ART

Founded in 1972, The Cinematheque (legal name Pacific Cinémathèque Pacifique) is a Vancouver-based film institute, film exhibitor and education centre devoted to understanding the art and history of Canadian and international cinema and the impact of moving images and screen-based media in our lives.

The Cinematheque's most visible public activity is an extensive, year-round calendar of curated film exhibitions—the largest of its kind in Western Canada—highlighting cinema's most significant achievements, historic and contemporary, and encompassing moving images in all their narrative/dramatic, documentary, animated and experimental forms. A prominent place for British Columbian and Canadian films and filmmakers within an exhibition program showcasing the world's best cinema is a priority. Our objective is to maintain a strong component of contemporary and classic Canadian work in all The Cinematheque's ongoing activities, and to provide thoughtful programs that deepen the understanding and appreciation of Canadian cinema and its history and legacy. Recent major initiatives have included "The Image Before Us: A History of Film in British Columbia," an annual series presented for five years (2015–2019) celebrating B.C.'s moving-image heritage; and the year-long "Canada on Screen" program, presented in 2017, which offered free public screenings showcasing 100 "essential" works (including features, documentaries, shorts, and animation) drawn from the history of Canadian film and television.

The Cinematheque's Learning & Outreach team, which works with youths, students and teachers locally and around the province, plays an important role in our efforts to support Canadian cinema and a vibrant Canadian film culture. Learning & Outreach offers an array of programs providing training in hands-on filmmaking, film history and appreciation, and media and digital literacy and critical thinking. It has also published a series of classroom-ready study guides exploring various topics in film history, film aesthetics, and media education, including issues devoted to women's cinema in Canada, Indigenous voices in Canadian film and television, the construction of Canadian identity in popular culture, and Phillip Borsos's made-in-B.C. classic *The Grey Fox*. We hope that our Learning & Outreach initiatives plant the seeds for a lifelong appreciation of quality cinema, including Canadian cinema, and play a role in mentoring and inspiring BC's film and media artists of tomorrow.

The Cinematheque's permanent collections include a West Coast Film Archive housing approximately two thousand primarily Canadian documentaries, shorts, animation films and features held in 16 mm and 35 mm prints. These holdings include a culturally-significant core collection of several hundred notable British Columbian works dating from 1968 to 1978, the first significant period of independent, avant-garde, and artist-driven filmmaking in Vancouver.

Jim Sinclair

Executive & Artistic Director
The Cinematheque, Vancouver

Jack Blum and Sharon Corder, REEL CANADA

Scope: National

Based in: Toronto, Ontario

INCREASING ACCESSIBILITY AND AWARENESS OF CANADIAN FILMS

For the past 16 years, REEL CANADA's mission has been to expose new audiences to the power and diversity of Canadian film and engage them in a conversation about identity, culture, and what it means to be Canadian.

Our audiences are incredibly diverse. We serve hundreds of high schools and elementary schools across Canada, in all provinces and territories. Since 2008 we've worked with Indigenous filmmakers to showcase their films to youth across the country. Feedback surveys that we have conducted since our first season consistently show that for many young people, the REEL CANADA event marks their first exposure to Canadian film. Consistently, they report an eagerness to seek out more.

Since 2010, we've also served new Canadians of all ages through their ESL/ELL classes. For these audiences, our programme provides a powerful validation of their own identity as Canadians, and a welcoming introduction to their new culture.

Through National Canadian Film Day—the world's largest film festival and Canada's largest national celebration of our culture—we reach all Canadians in hundreds of communities of every conceivable size.

We often show films in towns that have no movie theatres, where a local community centre is transformed into a screening venue for NCFD, making it a truly special day for the entire community. We also partner with every major broadcaster and streamer in the country to ensure Canadian films are accessible to anyone with cable or an internet connection (this year, in 2021, over 2.5 million Canadians watched from home). To let people know about NCFD, we create a promotional video announcing the day which is played by our broadcast partners, in Cineplex and Landmark cinemas, and online through paid advertising on YouTube, Twitter and elsewhere. To ensure accessibility to all Canadians, all our programming is completely free of charge. For northern and remote communities where broadband is an issue, we mail DVDs months in advance to ensure they are received on time.

In short, almost everything we do is intended to let as many Canadians know about the wealth of amazing films this country has to offer, and ensure they have access to those films easily and freely.

Jack Blum
Executive Director

Sharon Corder
Artistic Director

REEL CANADA

Zoé Protat, Festival du nouveau cinéma

Scope: Local

Based in: Montreal, Quebec

FACING THE FUTURE, HONOURING THE PAST

Montreal's Festival du nouveau cinéma (FNC) was founded in 1971 (as the Festival international du cinéma en 16 mm), and quickly established itself as a pioneering presenter of all currents of avant-garde film. Over the decades, as the global cinema landscape has evolved, the Montreal festival has changed with it. The FNC's mission has become at once broader and more targeted, with a focus on innovative film. Today, the "nouveau" in our name evokes three areas where we showcase the new: new talents, new approaches and new technologies and media. As we find ourselves on the cusp of the FNC's 50th anniversary, the Festival is turned resolutely toward the future.

While heritage cinema may not be the FNC's core mandate, part of our programming is regularly devoted to retrospectives or premieres of newly restored classics. Quebec and Canadian cinema hold a special place in our programming, and we work regularly with the Quebec film restoration program *Éléphant: The memory of Quebec cinema*. Below are a few recent examples.

In 2019, the festival paid tribute to André Forcier by presenting him with the "Louve d'honneur" lifetime achievement award. The occasion was marked with screenings of Forcier's most recent feature film, *Les Fleurs oubliées*, alongside two classics restored through the *Éléphant* program: *Le Vent du Wyoming (A Wind from Wyoming; 1994)* and *L'Eau chaude, l'eau frette (A Pacemaker and a Sidecar; 1976)*, shown in a newly restored print to an audience of industry luminaries. Also that year, as part of a cycle of feminist cinema and our "Tribute to pioneers" program, we screened two landmark 1979 films celebrating their 40th birthdays: *Mourir à tue-tête (A Scream for Silence)* by Anne-Claire Poirier (an NFB collaboration) and *La Cuisine rouge* by Paule Baillargeon, with the director in attendance (a collaboration with *Éléphant*).

In 2020, two screenings were co-hosted with *Éléphant* to mark the 50th anniversary of the October Crisis: Michel Brault's *Les Ordres (Orders; 1974)* and Pierre Falardeau's *Octobre (1994)*. Restrictions due to the COVID-19 pandemic forced these screenings to be moved online, where they reached hundreds of spectators throughout Quebec.

In 2021, the Festival du nouveau cinéma plans to present, again in collaboration with *Éléphant*, a restored print of Mireille Dansereau's *La Vie rêvée (Dream Life, 1972)*, the first feature-length Quebec fiction film directed by a woman in the private sector, will be presented as part of the anniversary of the ACPAV (Association Coopérative de Productions Audio-visuelles) which is celebrating its 50th anniversary alongside the festival.

As part of its own anniversary celebrations, the Festival du nouveau cinéma, in association with Telefilm Canada, is also digitizing two key titles from Quebec's cinematic heritage that shown in earlier editions of the festival: Philippe Falardeau's *La Moitié gauche du frigo (The Left-Hand Side of the Fridge; 2000)* and Myriam Verreault and Henry Bernadet's *À l'Ouest de Pluton (West of Pluto; 2008)*.

Zoé Protat

Programming Director

Festival du nouveau cinéma de Montréal

Wendy Huot, The Screening Room

Scope: Local

Based in: Kingston, Ontario

THE SCREENING ROOM: THOUGHTS ON PLAYING CANADIAN CLASSIC FILMS

The Screening Room is a three-screen independent cinema located in Kingston, Ontario. We're the only cinema located in our city's downtown core, and a destination within the region for seeing art house and classic film programming on the big screen. We play a mix of first-run speciality programming and second-run quality mainstream programming. We were established in the late 1990s, and I took ownership in 2011. We are incorporated as a for-profit business, and have been ineligible to apply for most arts and culture grant money, outside of Telefilm's Theatrical Exhibition Program (we just barely surpassed the \$2,000 grant minimum payout for the past four years).

We run a classic film programming stream called "Cinematica." It is a real labour of love, as our expectation with the program is to break even financially (or suffer only minor losses). We do it for the prestige and glory of doing something really meaningful and exciting for cinephiles. Our classic film programming falls roughly into three categories: international art house films (e.g. the Janus catalogue), classic Hollywood films (musicals, noir), and more recent 80s/90s fan-favourite cult movies. Before the pandemic, we'd tend to play any individual classic title for one screening only, though during the pandemic we do 3–6 screenings of an individual title (advertising it as our "Classic Movie of the Week"). We might continue with the weekly model once the pandemic is over.

We haven't played many Canadian films at all as part of our classic film program, for a few reasons:

- 1) We often can't determine who holds the rights to older Canadian films, and even if we do, there often isn't a high definition (Blu-ray or DCP) version of the film available to licence, only a DVD copy.
- 2) The industry norm is to charge a minimum booking fee of \$250, even for single screenings where the exhibitor is supplying their own copy of the film on DVD. For us, we generally consider a classic film "worth playing" if we can bring out 40 people or so for it, though often we take a chance on obscure titles that may only attract 15–20 paying customers. This means we've paid out of our pockets for the right to give screen time and promotion to a film, which is disappointing.
- 3) As other cinemas aren't playing many Canadian classic films, it is hard to know what has real audience/box office potential.

Here's what would support us in playing more classic Canadian titles at our cinema:

- A. An inventory of classic Canadian films that are available for theatrical bookings, with details about who holds the rights, formats available, and booking fees and conditions.
- B. Easy digital download delivery of the DCP (either a download link or CineSend), rather than dealing with DCP shipping or Blu-rays/DVDs.
- C. Low minimums for the screening fee. (I'd rather book a classic title on a 50/50 split with a low \$75-\$100 minimum than get a 65/35 split with a \$250 minimum).
- D. Information about which other cinemas have played classic Canadian films with some success (good attendance, interesting themes, guest speakers, etc.).

Wendy Huot

Owner

The Screening Room, Kingston, Ontario

Jacquelyn Hébert, VUCAVU platform

Scope: National

Based in: Winnipeg, Manitoba

VUCAVU.COM: ARTIST-DRIVEN. INDEPENDENT. CANADIAN FILM, VIDEO AND MEDIA ART ON DEMAND

VUCAVU is a digital streaming platform which aims to increase visibility and improve national and international access to independent Canadian film and video art and artists. We are a bilingual nonprofit arts organization that was established in 2013 by the Coalition of Canadian Independent Media Arts Distributors/Coalition canadienne des distributeurs indépendants d'arts médiatiques (CCIMAD/CCDIAM), a group formed by eight independent film and video distributors from across the country: Canadian Filmmakers Distribution Centre (CFMDC, Toronto), Video Pool Media Arts Centre and Winnipeg Film Group (Winnipeg), Groupe intervention video (GIV, Montreal,) Films du 3 Mars (F3M, Montreal), SPIRA (Quebec City), Video Out (VIVO, Vancouver) and Moving Images (Vancouver).

CCIMAD received a significant federal investment for development, and eventually launched the VUCAVU platform in March 2017. VUCAVU currently streams over 1,500 films and videos spanning 50+ years of Canadian moving image art to the public and is accessible on any internet-enabled device. For professionals from the sector, there are an additional 3,000+ titles that are available for research and curatorial purposes.

As a digital arts organization, VUCAVU is well-positioned to help artists and arts organizations present media artworks online. We have invested greatly in working with arts organizations and stakeholders of all kinds to present their programming visions and develop ways of reaching audiences virtually. This includes working with film festivals, universities, independent curators, academics, researchers, librarians, production companies and artist-run centres, to name a few.

VUCAVU is continually navigating the ever-shifting landscape that is online arts programming. For example, as part of the VUCAVU Expanded project, started in late 2019 and funded in large part with grants from the Canada Council for the Arts and the Toronto Arts Council, we have been developing new partnerships with a diverse range of arts presenters and content providers. In the last year, for example, VUCAVU's audience has grown by 100%.

While many organizations across the country have struggled to adapt and deliver their programming online, VUCAVU is able to provide an advanced digital space for a wide range of artistic and online presentation needs, including streaming, curatorial research and writing, including pre-recorded and live embedded video talks with artists, curators and academics. Throughout this process, VUCAVU has begun presenting programs that combine works from our existing content partners' catalogues, along with works from third-party rights holders that are uploaded to the platform temporarily for presentation purposes. The opportunity for creating new connections between emerging artists and media art catalogues offers so many opportunities for unique reflections about the works selected. Each collaboration has informed our future direction, and contributed to the growth of our ever-evolving platform.

VUCAVU's mandate is to strengthen and develop the arts sector and artistic practice by creating more opportunities to access, research and engage online with independent Canadian film, video and digital artwork that is both contemporary and historical. The VUCAVU platform's unique strength as an organization is its capacity to use its digital viewing platform to reach out to areas, audiences and communities that have traditionally not had the benefit of ongoing access to the type of art resources already available in large urban centers. This provides us with the ability to develop and engage new

audiences in underserved areas and provide them with continued, and often free, film video programming opportunities.

Canadian film/video typically becomes dormant after a period of 3–5 years, as the professional presentation generally focuses on presenting new works. While it is important to present new works and introduce new artists, the Canadian film sector in particular tends to use a programming approach that is consumptive in nature and does not always offer thoughtful curatorial reflection to support larger public awareness and understanding of the art form. These curatorial gaps present an opportunity for VUCAVU as an online venue for fostering the appreciation of independently made films through our curated programming that gives context to these works and the artists who made them.

All these exciting developments do not erase the fact that as a national arts organization without core funding we still struggle to find sufficient funding sources to support our development, to maintain the technology necessary for our platform to continue to exist nor to have the staff capacity to meet the increasing digital needs of the national media arts sector. While we're excited by the potential for Canadian artists to benefit even more from the global reach that our platform allows for, we hope we will find ways to continue to expand our efforts.

Jacquelyn Hébert

Managing Director
VUCAVU

Genne Speers, Canadian Filmmakers Distribution Centre

Scope: National

Based in: Toronto, Ontario

CARING FOR A LIVING ARCHIVE

Founded in 1967 and historically grounded in analogue film, the CFMDC's collection represents one of the most significant media arts collections in Canada. Like many other artist-run centres and media arts distributors in Canada, increasingly the CFMDC finds itself in the position of acting as a de facto archive for a collection that exceeds 1,200 titles and approximately 6,000 objects including 16 mm, 35 mm, s8 mm film, analogue tape formats and paper records. However, as a distributor, the CFMDC prioritizes the circulation of the collection and we approach our work as the caretaker of a living archive¹⁰. CFMDC does not formally house elements; we traditionally have only taken in distribution prints but increasingly filmmakers approach us when they can no longer store their elements, documents or other objects related to their practice. Without any formal funding or assistance to care for and properly store these culturally important objects, Canadian media art is threatened. Changes in film production, including the disappearance of labs and the obsolescence of equipment, has required that CFMDC, in order to fulfill its mandate and commitment to analogue film exhibition, collect equipment for exhibition, inspection and maintenance of various film formats. Another challenge is that there are no funds to cover the digitization for preservation or access of our analogue collections.

CFMDC has had success developing partnerships and working in collaboration with our artist-run community and academic networks to find creative ways to work with our collection for exhibition, research and digitization. CFMDC believes that the continued life and preservation of a film is part of an ecosystem that includes exhibition, critical writing and research, education and the physical preservation of the object. To this end we have developed a partnership with the Ryerson University's MA program in Film & Photography Preservation and Collections Management. Through this we welcome preservation students into our collection to inspect, repair, maintain and catalogue. During the COVID shutdown we have organized with students so that they may work with our collection remotely at Ryerson to scan and inspect. This has been invaluable in a time when if a work is not digitized it cannot be seen. We are also a community partner in the large-scale SSHRC-funded Archive/Counter-Archive Network.

"Archive/Counter-Archive is dedicated to activating and remediating audiovisual archives created by Indigenous Peoples (First Nations, Métis, Inuit), the Black community and People of Colour, women, LGBT2Q+ and immigrant communities. Political, resistant, and community-based, counter-archives disrupt conventional narratives and enrich our histories."

¹⁰ Thank you to Stefanie Schulte Strathaus and Arsenal in Berlin for this [lovely concept](#) to think through how we work.

Our participation in this network means that the titles related to our case study, *Beyond the Narrative: Preserving and Mobilizing Canadian LGBT2Q Films from 1970–2000 in the CFMDC Collection*, will be digitized for preservation, that we will have the support to develop pedagogy and curriculum related to our collection and we will work with artists and researchers to remediate the works setting them in new contexts. We continue to seek out other opportunities to address preservation, accessibility and awareness for our collection and Canadian media arts more broadly¹¹.

Genne Speers

Director

Canadian Filmmakers Distribution Centre

¹¹ Some statistics:

- 5,000–6,000 items in the collection (~2,000–3,000 film prints, <2000 tapes, plus papers, film negatives and DVDs)
- CFMDC hosts annual screenings partnered with Ryerson to animate the collection
- Archive/Counter-Archive Digitization: Through this case study, nearly 100 titles (over 30 hours) by LGBT2Q artists concentrated between 1984 and 2000 are being digitized from their original format for the first time.

Wapikoni Mobile

Scope: National

Based in: Montreal, Quebec

SUPPORTING AND PROMOTING INDIGENOUS ARTISTIC CREATION SINCE 2004

Wapikoni Mobile is an Indigenous nonprofit organization and registered charity founded in 2004. Our mission is to support and promote the expression and creative talents of Indigenous people through short films, music and extended reality (xR) creative projects by fostering their development through training, coaching and mentoring, and to distribute their work across Canada and the world. We provide our collective of artists a space for personal, artistic and professional development where they can meet, be inspired, recognize each other and fulfill their potential. We help build bridges and encounters in the service of inclusion, diversity, awareness, education, collective responsibility, tolerance and reciprocity.

Since the creation of Wapikoni Mobile, participants have made more than 1,300 short films. Most are documentaries, but the collection also includes works of fiction, music videos, experimental works and virtual/extended reality productions.

Since Wapikoni's mission is to create and promote artistic excellence in the service of **the sovereignty of Indigenous Nations over their own stories**, most of the films are available free of charge on the [Wapikoni website](#). A minority of works are copyright protected, for a limited time, to allow festival circulation, television sales, inclusion on streaming platforms, etc.

Wapikoni films have received multiple awards over the years. In 2021, Jos-Onimskiw Ottawa-Dubé and Gerry Ottawa received the Emerging Canadian Artist award at the Inside Out LGBT Film Festival. And Isabelle Kanapé brought home the Prix Art et Experimentation award at the Rendez-vous Québec Cinéma.

Conserving our one-of-a-kind collection is a priority for Wapikoni mobile. Our collection is stored on a RAID hard drive array, as are all rushes and editing projects, in regularly updated formats. All QuickTime DV films (shot in Mini-DV) between 2004 and 2010 have been converted to H264 and ProRes. Most SD films have been upscaled to HD. In addition to our primary RAID storage, films are backed up on the cloud (Dropbox) and on additional off-site hard drives.

Wapikoni-produced films circulate via traditional networks that include leading international festivals (*Katatjatuuk Kangirsumi* by Eva Kaukai and Manon Chamberland at Sundance 2019; *Odehimin* by Kijâtai-Alexandra Veillette-Cheezo at Hot Docs 2021, TIFF, and more). Our productions have been shown on television (CBC, TV5) and streaming platforms (with the help of the H264 aggregator, a bundle is available on iTunes and Apple TV), and can also be found on MUBI, Tënk and Tou.tv). Our works are also accessible at wide-ranging local, national and international events and conferences.

Ever eager to innovate and remain accessible, Wapikoni also uses its own distribution systems: Le Cinéma qui Roule, Vélo Paradiso, la Route Blanche, and, soon, our own travelling projection dome. In order to reach more remote communities, the Cinéma qui Roule—a motor home equipped for community screenings—travels Canada during the summer, while Vélo Paradiso visits parks and urban street corners to project films for passersby. In winter, a snowmobile travels the Route Blanche on Quebec’s North Shore to hold screenings for Innu communities, and soon our nomadic projection dome will be equipped to take our creations on the road in augmented reality.

The Wapikoni Mobile team

Paul Armstrong, Crazy8s

Scope: Local

Based in: Vancouver, British Columbia

A PROPOSAL TO MAKE AN ARCHIVED COLLECTION FROM THE 8-DAY FILMMAKING EVENT

Overview

Running since 1999, Crazy8s provides funding and support to emerging filmmakers to help them produce a short film. It was created to foster support for emerging filmmakers who have little or no access to funding for short films and to train crew and cast. The event culminates in a gala screening and party followed by film festivals and distribution.

Crazy8s history

Since 1999, Crazy8s has given opportunities to 127 filmmakers to produce funded, professional short films, and present them to audiences in Vancouver and around the globe. It has become the place to discover new talent, provide valuable on-set training, and give opportunities for filmmakers to create work that can be used to launch their careers in the film industry. Including crew and performers, Crazy8s has provided working opportunities for over 3,500 people in the last 22 years.

Looking at the list of Crazy8s alumni, we see many of the talented filmmakers who have since gone on to have vibrant careers in the film industry. Dylan Akio Smith's Crazy8s film "Man Feel Pain" went on to win Best Short Film at the Toronto International Film Festival. Zach Lipovsky's "Crazy Late" landed him a spot on the Steven Spielberg show "On the Lot," where he placed in the top five and led to him being the showrunner for the Disney series "Mech X-4." Shannon Kohli is now directing episodic TV based on the experience she gained from directing #Crazy8sFilms15 "A Family of Ghosts." Elan Mastai found his writer's voice writing two Crazy8s films and is now a writer on the NBC TV series "This Is Us."

Over the past 22 years, approximately 23,000 people have attended Crazy8s screenings, and the films have appeared in over 475 international film festivals, with many being broadcast on national television, including at least one Crazy8s film on CBC's *Canadian Reflections* for the past 10 years. In addition, for 5 years in a row, Telefilm selected a Crazy8s film for their special showcase of Canadian talent at the Cannes Short Film Corner.

How Crazy8s works

Aspiring filmmakers are invited to present their short film idea in a three-minute video. Every year between 150 to 200 teams apply. 40 semi-finalists are chosen to pitch in person to a jury of industry professionals. Twelve finalists workshop their script with a professional story editor. Six winners receive \$1,000 and a production package provided by sponsors in the local production community, with everything they need to make their short film in just eight days. Finished films are screened at a gala event to the who's who of the Vancouver film industry in Vancouver's most attended one-night film event of the year.

Archiving the Crazy8s Collection

The Crazy8s Film Society is interested in being an archive centre and distribution facility for emerging filmmakers and others to have access to our archived films. At Crazy8s we feel it is critical to preserve heritage and new films for a variety of reasons, including the following:

1. As works of art, they deserve to be preserved for their own sakes.

2. An archived film is useful for other filmmakers to view, both to learn from in making their own films and also to see past films so they can move beyond artistically what was done in the past; in other words, to advance the art form.

3. The films can be used to draw clips from in promoting the filmmakers and the program that made the films.

To date, 127 short films have been made through Crazy8s. Crazy8s Film Society holds the copyright to the films. Films span all genres (except documentary or animation) including: drama, comedy, sci-fi, horror and experimental.

The film masters are in various formats depending on the year they were made including: digital formats (e.g., Apple ProRes, H264), Digibeta, Beta, U-Matic, MiniDV, DVD and VHS.

Crazy8s has digitized approximately half of our films, but are held up now by the cost of the process and staff time. Many of these films are now available on our YouTube page [here](#). One of the films, “A Family of Ghosts,” has had over 578,000 views; another, “I Love You So Much It’s Killing Them,” has garnered 103,000 views; and a third, “Trying,” has reached 88,000 views. Other films can be found on our [website](#). We are also in the process of building an Apple TV Channel.¹²

Paul Armstrong

Co-Executive Director
Crazy8s Film Society

¹² Other links:

Information on our most recent films: <http://crazy8s.film/crazy8s-2021/>

Information on previous films: <http://crazy8s.film/watch/past-filmmakers/>.

Tony Merzetti and Cat LeBlanc, New Brunswick Filmmakers' Co-operative

Scope: Local

Based in: Fredricton, New Brunswick

ARCHIVING PROCESS FOR MEMBERS' FILM MATERIALS

The NB Film Co-op is a nonprofit, charitable organization involved in the production of 16 mm, celluloid and video and digital video films. It was formed in 1979. It provides broad-ranging support (workshops/training, creative support and mentoring, cash grants, grant writing assistance, equipment, human resources, socials, informal writer/director/actor labs) so that members can produce their own projects. Membership has grown over the years from a handful of filmmakers at its outset to over 200 members today. The Co-op also presents films from New Brunswick and beyond at its annual Silver Wave Film Festival.

Archival history and project

Between 1979 and 1995, the NB Film Co-op supported over 80 film projects. Members accessed 16 mm gear from us, and in many cases we assisted with the funding of films through cash grants and processing and lab services through our arrangement with the NFB.

At the time, we were the guardians of all of the film elements of members' projects. No one really considered taking their workprints, ¼-inch tapes, negative rolls, etc., home as they did not have any use for them and they did not have storage space. The Co-op was a safe, convenient place to store stuff.

In 1995, the Co-op was successful in receiving funding from the federal government through an employment program to hire three people to help organize the film elements that were at the Co-op for placement at the Provincial Archives of New Brunswick. A Finding Aid was created for the New Brunswick Film Co-op Fonds (MC2436), which is searchable within the archives. We also created a catalogue of our films as we had collected up detailed information on them in the process of doing the archive project. Since 1995, we have not deposited any more film elements.

Currently two Co-op board members work at the Provincial Archives and the Co-op board has formed an [Archival and Preservation Advisory Group](#) that has developed policies and documents to encourage members to submit materials to the archives to be added the NB Film Co-op collection.

Moving Forward

Organize elements from 1995 to today: We would like to have a funded project to organize materials from the past 16 years to ultimately be placed into the Archives. Our storage room is crowded, and we worry about the materials as they are outside a temperature and humidity-controlled environment. We would need an archival expert and one or two people familiar with film materials to do the work. Since 2001, filmmakers have used video and digital video more than celluloid, so we have fewer elements from member films at the Co-op. Members have kept their film elements themselves. There is also the issue of storage format for the deposit as we struggle with the best way to store digital assets for future-proofing data loss.

Improve Accessibility: Many of our past deposited elements cannot be viewed at the archives due to the format (celluloid negative) that they are on and also some elements are not logged so we do not know what is on the asset. As many of the films do not have a good-quality copy available for viewing, we hope to be able to transfer them to an HD-quality digital format to allow access and to produce viewable content for screening purposes. The Archives does not have equipment to produce an HD

transfer of our negative film elements, so it is a goal of ours to obtain a film transfer machine that would allow us to safely transfer film elements including original negative to make our material accessible.

Our end goal is to safely store film elements at the Provincial Archive and have the content readily accessible to the general public with a well-logged searchable database describing the contents.

Tony Merzetti
Executive Director

Cat LeBlanc
Membership Services

New Brunswick Filmmakers' Co-operative

Tory Fleming, Centre for Art Tapes

Scope: Local

Based in: Halifax, Nova Scotia

THE IMPERFECT ART OF PRESERVING MEDIA ART

Once every few months, someone will come to the Centre for Art Tapes (CFAT) holding a dusty old tape. Maybe it's their work from the late '80s, or maybe it's sitcom reruns—they can't quite remember. We bring them back to CFAT's transfer suite, a tiny room with walls lined with various formats of tape decks which always feels ten degrees hotter than the rest of the building. They hold their breath in anticipation as the clunky gear noises eat the tape. Then we deliver the bad news: This tape is rotten.

As one of the few places in Atlantic Canada where one can transfer tapes to digital, we spend our days seeing first-hand how the years move fast, but technology moves faster. Approximately one-third of the work brought to us is already too far gone to transfer, and another third is significantly damaged. With every run of our tape decks the parts get more worn out. We spend our time sourcing old decks on eBay, Frankensteining together a machine that can function for one more year. While archiving seems like a slow and steady art form, archiving tapes is a race against time and the lightning speed of technological innovation.

CFAT has been around for 43 years officially, closer to 50 unofficially. In that time, CFAT has had many iterations but has always centred around the idea of sharing resources and production space. In nearly fifty years, you can make a lot of tapes. We have been lucky enough to partner with Dalhousie University's archives who house the majority of our materials. This includes paper correspondence, posters and invites to exhibitions, catalogues and a significant collection of tapes. CFAT simply does not have the resources to have an archive without Dalhousie. They provide to us a large footprint of climate-controlled space, a fully developed catalogue system and professionally trained archivists who care for the work.

The abstract questions of what belongs in our archive, what we're missing, and if we're caring for it properly is a constant conversation. Our partnership is a collaboration with frequent consultation. In the past two years, we've put significant resources into digitizing every tape while we still have the ability to. This has mostly meant sending them to labs in Toronto better equipped than our studios to do mass digitization. The files are then accessioned digitally and housed on our servers back in Halifax, available for artists, curators and researchers.

At times, archiving technology can seem like a momentous and impossible task. It's hard to not remember the push to put all our tapes on to VHS only a few decades ago, and wonder when our servers full of files will need to be updated to whatever may come next. Every time an artist comes in with the only copy of their work on a decaying tape, we're reminded of what we've gained by prioritizing the endless work of digitization. An imperfect system is better than nothing at all.

Tori Fleming

Executive Director

Centre for Art Tapes, Halifax

2. Overview

2.1 *Industry changes favour film discoverability*

This study's purpose is to demonstrate the importance of promoting Canada's film and audiovisual heritage through initiatives to identify and curate this segment and support accessibility and dissemination.

Where can the Canadian public now view Canadian heritage film on new-generation viewing platforms?

What tools are available to guide their viewing choices?

What is the level of interest in heritage cinema on the various distribution platforms?

What Canadian stakeholders are active in presenting, promoting and digitizing heritage films?

What difficulties are present in the field, and what can be improved to enhance the discoverability of Canadian cinema?

These fundamental questions arise at the onset of a new chapter in the cultural history of Canada, beginning as major shifts are under way that will directly and indirectly impact the development of Canada's film and audiovisual heritage.

First, the fight against systemic racism has engaged a strategic repositioning of the leading arts creation and funding agencies, to better support creators and content representing underrepresented communities. Production funds for this purpose have been created by the Canada Media Fund (CMF) and Telefilm Canada, which in early 2021 also launched a broad-based consultation to identify shortcomings in education and training available in Canada in support for traditionally disadvantaged creators in the sector.

A logical second phase on the discoverability front would be to expand the promotion of older films, with a more inclusive focus. The NFB has long been active in this field¹³, and another innovative project, [Archive/Counter-Archive: Activating Canada's Moving Image Heritage](#) holds great promise with its aim to activate and remediate "archives created by Indigenous Peoples (First Nations, Métis, Inuit), the Black community and People of Colour, women, LGBT2Q+ and immigrant communities." Promoting curated work within existing collections presupposes the development of training and outreach to empower involved communities to manage, curate and exhibit their own film heritage. The telling of stories—their stories, our stories, the stories of the past—is a key societal challenge and integral part of the process of unifying a people around its diversities.

Secondly, Bill C-10, *An Act to amend the Broadcasting Act*, sparked heated discussions and months of negotiations by seeking to force web giants and streaming services such as Netflix and Amazon Prime Video to invest in the production and broadcasting of Canadian content, in the name of the cultural exception principle. Because these dominant online services were previously unregulated, and as such exempt from the requirement to reinvest in Canadian content, they drew criticism from Canadian creators, producers, licensed broadcasters and cable operators over unequal treatment and substantial revenue losses for local audiovisual production.

In terms of heritage film, regulations that bring new players into the ecosystem should be watched closely. They can deliver unexpected benefits, as in France where Netflix has collaborated with the

¹³ In 1968 the NFB created a production program called "The Indian Film Crew," which began the organization's work supporting films by Indigenous creators. Its programming activities and its viewing platform, [nfb.ca](#), also showcase the selections films by Indigenous filmmakers (e.g., the [Aabiziingwashi](#) touring project, and the [Indigenous Cinema](#) channel with 400 titles past and present), and work by the [Black Communities in Canada](#) and [LGBTQ2+](#) communities.

Cinémathèque française on the preservation of French cinema, including the project to restore Abel Gance’s iconic, seven-hour 1927 film *Napoléon*, which launched in early 2021 with significant media buzz.

While this small-scale cultural revolution in Canada seems, for now, focused on new content creation, certain moves could be made to boost the discoverability of existing Canadian content, such as cooperating with the web giants, as the Canada Media Fund has done successfully with its [Encore+](#) YouTube channel, or identifying film collections that honour Canadian cultural diversity and promoting them with select audiences, particularly younger generations.

The current context seems especially favourable for the ongoing struggle to achieve wider recognition for Canadian film. A wealth of new tools has recently been launched to encourage Canadian audiences to watch homegrown films and show them where to do so. These include [See it all | Plein la vue](#), from Telefilm Canada; [Où voir ça](#), powered by Media Film; [Aime ton cinéma](#), an initiative of the Regroupement des distributeurs indépendants de films du Québec, and the Canada Media Fund’s [Made | Nous](#) platform.

These innovative discovery services are further developments in the “stay-at-home” culture that took hold in the 1980s with the arrival of VCRs and cable TV, and grew exponentially with the rise of the internet in the 2000s. The COVID-19 pandemic forced traditional venues to develop online platforms to circumvent temporary closures of movie theatres and film festivals. The future will tell whether these virtual film exhibition methods prove long-lived, and whether venues will continue offering hybrid in-person and online programming in order to reach broader audiences.

It is true that the arts sector has traditionally managed to adopt new technologies to adapt to changing times. But there is no denying the flip side of this coin: the American web giants are gaining ground in a limited ecosystem of 38 million Canadians raised on a diet of American products, 80% of whom subscribe to at least one online platform. The editorial lines of the three leading platforms—Netflix, Prime Video and Disney+¹⁴—are identical in offering very limited Canadian content, particularly in the classic film segment. Bill C-10 will expand the presence of Canadian films on these online services, but without appropriate education and curation, cinematic treasures are likely to continue flying under the radar, obscured by the constantly renewed layers of other content; in such a scenario, the legendary invisibility of Canadian cinema within Canada will continue to plague our new platforms.

One highly encouraging sign is the warm welcome this study received from organizations dedicated to promoting and preserving Canadian film, who stressed the vitally important link between Canada’s heritage and its preservation and transmission. For many film exhibitors, their regular connection to heritage cinema is symbolized by [National Canadian Film Day](#), which REEL CANADA has held annually since 2014. Canada’s anniversary year, 2017, will be remembered for the massive commemoration project, [Canada on Screen / Canada à l’écran](#), a coproduction between TIFF, Library Archives Canada, Cinémathèque québécoise and Vancouver’s Cinematheque. In the words of TIFF’s Piers Handling, Canada on Screen represented an important first for Canada and “the most ambitious retrospective of our country’s moving-image heritage ever attempted.” If renewed and made permanent, a multi-partner event of this kind that promotes both the digitization of important titles (such as Patricia Rozema’s 1987 film *I’ve Heard the Mermaids Singing*) and the national circulation of a program of films would be an unquestionable boon for heritage film discoverability. The numbers make it clear: In 2021, 2.5 million Canadians viewed a Canadian-produced film on their viewing platform of choice on National Canadian Film Day.

The industry *is* changing dramatically. And a great many projects are under construction or already running, feeding Canadians’ dreams and inspiring them to overcome the two main weaknesses of Canadian cinema, as identified by professionals: identity and accessibility.

¹⁴ *Study of Audiovisual Content Consumption Patterns, Expectations and Perceptions of Canadian Audiences*, Telefilm Canada, April 2021.

Examples abound. In Edmonton, the Film and Video Arts Society of Alberta (FAVA) has created a management system for artist-run centres allowing creators to archive and distribute their own works, a means of offsetting the lack of preservation and distribution resources for independent cinema. In Atlantic Canada, there is a growing desire to create a film library to collect and promote the region's independent films. The Documentary Organization of Canada plans to launch "Doc from the Vault," a project that combines digitization and exhibition of its members' works, and to create a listing of films by its members all across Canada. Tënk Canada, the Montreal-based streaming platform for creative documentaries, is opening up to the rest of Canada with a bilingual site and a new focus on English-language Canadian films. The NFB plans to transform its viewing platform to improve user experience. The VUCAVU digital distribution platform for independent films and video is launching a Canada-wide project to promote previously inaccessible collections. *Éléphant*: The memory of Quebec cinema is continuing film restoration work undertaken over the past 12 years, with funding from Quebecor. Telefilm Canada is launching a film digitization initiative with prestigious partners. And the list goes on.

Yet despite these efforts, attracting Canadian audiences to explore their homegrown cinema will remain challenging so long as initiatives to promote discoverability remain unknown to the general public and Canadian films difficult to identify and access on screens big and small. The real difficulties faced by professionals in the field stand as obstacles to wider distribution of non-new-release Canadian films. Many professionals who would like to present Canadian classics refrain from doing so due to the financial risk involved. Many are unaware of all the film restorations already performed, and would appreciate having access to resources to facilitate the distribution of these films. Other professionals have pointed out that independent productions financed directly or indirectly by public funds are not systematically preserved or inventoried, and that this process is not uniform across Canada.

These are not insurmountable challenges. On the contrary, they are valuable opportunities to be seized to improve existing Canadian film preservation and dissemination initiatives, and convince a greater number of Canadians to discover the richness of their underappreciated national cinema.

2.2 Did you say “heritage film”?

The term “heritage film” does not necessarily carry the same connotation in Canada as in France, where “*film de patrimoine*” denotes any short or feature film released more than 20 years ago. Officially designated heritage films are eligible for public funding programs for digitization and distribution.

Yet even in France, no consensus has been reached, and the term remains a matter of debate. For example, Marc Moquin, editor in chief of the quarterly film journal *Revus & corrigés*, objected to the term in the publication’s issue on heritage film. “We don’t like the word ‘heritage,’” he writes. “Admittedly, it’s a strange thing to say in a journal dedicated to heritage film. But the word ‘heritage’ has a monumental connotation, which we’re not sure we like.”¹⁵ A few issues later, the magazine adopted as its motto the phrase “Classic films, modern views.”

But alternate terms such as “classic films” present similar limitations. In the popular imagination, the term evokes such categories as “old films,” “black-and-white films” and “museum films,” with a connotation of inaccessible, thus not very inclusive, cinema. Further, “classic films” excludes the work of independent or marginal filmmakers and videographers, and the production of the artist-run centres and film cooperatives that have flourished across Canada since the 1970s, an invaluable body of work that must be included in “heritage cinema.”

For the purposes of this study, “heritage film” includes the following types of work:

- Privately produced feature films, partially subsidized by public funding agencies
- Independent productions, mainly represented by short films and particularly those developed through film cooperatives and artist-run centres
- The production of the National Film Board of Canada, which for 80 years has acted as producer and public distributor of a catalogue that now includes more than 13,000 works

For this study of Canadian heritage film, we have focused on films produced over 10 years ago in all genres (fiction, documentary, animation, experimental). The “more than 10 years old” rule commonly used to define a heritage film is based on media chronology, and the fact that once contractual broadcasting windows are closed, the films in question very often fall into neglect, at the bottom of a distributor or producer’s catalogue, where they become invisible in terms of economic profitability.

The 10-year threshold serves as a yardstick, without detracting from the goal of gauging exhibitors’ interest in titles that are no longer current. It also places the work in question within a period ending in the early- and mid-2010s, when a technological shift transformed the entire chain of the international film industry, from production to screen, as the transition from film to digital demanded new standards for digital file production and the digitization of existing film stock. The disappearance of 35 mm projectors has barred non-digitized films from exhibition in cinemas, festivals, cultural centres and film clubs. At the same time, a revolution in screening technologies led to new modes of consumption, as online viewing platforms increasingly replaced DVD/Blu-ray purchases. These platforms’ ability to promote collections that predate the digital era is conditional on their availability in digital formats.

From a marketing standpoint, however, the terms “heritage” and “classic” lack commercial appeal. It is hard to imagine a cinema filling its seats by calling on the public to “enjoy a heritage film tonight!” Whereas France has a unique, and sacrosanct, cinephile culture, Canadian programmers tend to find that older films are of greatest interest to the public when they present local, geographical or

¹⁵ *Revus & corrigés* 1, (Re)voir l’invisible, Editorial, Summer 2018.

community connections, such as films shot in the community they are shown in, or filmmakers with connections to local audiences.

How, then, can we make the films of the past speak to today's generations? How can we "dust them off," so to speak? How are we to attract hard-to-reach audiences, such as young people and those who don't regularly consume "high culture"? How can we create an event with classic films, and spark public interest?

These are not mere programming issues: How we encounter heritage film raises broader questions concerning our motivations and education. It challenges the dominant shapes of prevailing culture, and the invasion of nearly all Canadian screens and platforms by American content. Canada's cinematic heritage is a rich seam of resources and treasures ready for a new life, and a trove of diverse stories for sharing—sharing our values and cultures, getting to know others and local identities, discovering languages, peoples and communities that enrich the nation as a whole. If Canada is a land of promise and challenges for millions of people from around the world who choose to call it home, Canadian cinema is an extraordinary vehicle for showcasing and promoting the country, its history, its diversity, its artists and its major works, including winners of national and international awards over the years.

Much more than new releases and blockbusters, heritage films need champions and mediators to successfully connect with audiences: artists, journalists, film and humanities specialists, community organizations, exhibitors, festivals, archives and film libraries, educational and youth channels and services, and funding agencies all have a role to play in this transmission. But we cannot lose sight of the fact that audiences are generally looking for pleasure and are consumers who exercise choices when faced with less accessible fare. Only with the right approach to promoting heritage cinema can we win over these potential audiences, and ensure Canadian professionals and audiences enjoy access to the information and resources they need.

Based on its main findings, this study makes **10 proposals** to help breathe new life into existing initiatives in order to strengthen the impact of Canadian films past and present on audiences and expand their presence on exhibition venues and platforms, including international forums.

2.3 Main findings and conclusions

Inconsistent availability on small and large screens

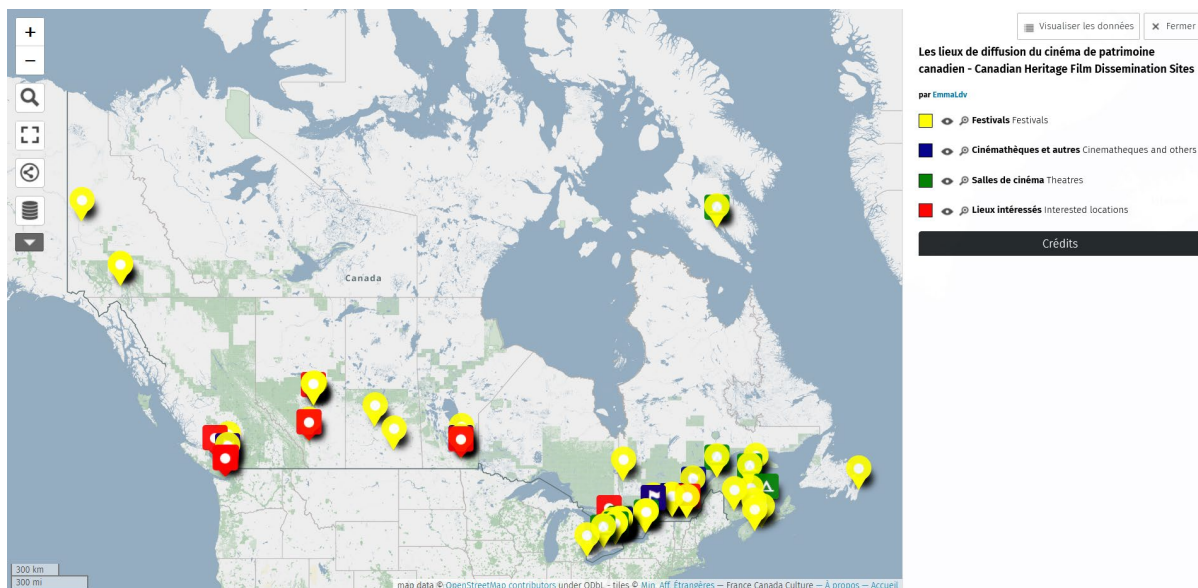
A preliminary observation is that there is a lack of Canadian data identifying exhibitors and presenters working to promote Canadian heritage cinema. We will therefore include here an inventory of current players in this field, both online and on television, in an attempt to map the current state of affairs.

Based on the results of the survey conducted for this study, we have produced and appended two lists:

- Venues that regularly or occasionally screen Canadian heritage films, or expressed interest in featuring heritage film programming (Appendix 1)
- Television broadcasters and video-on-demand platforms identified as presenting Canadian heritage films (Appendix 2)

While not exhaustive, this data provides an up-to-date snapshot of the forces at play, and highlights geographic and operational inequalities.

Based on the data collected, the Cultural Service of the French Embassy in Canada developed an [interactive map of Canada](#)¹⁶ that presents, for the first time, a list of cultural venues (theatres, festivals, cinémathèques) that screen Canadian heritage films or have expressed interest in doing so.



Professionals and institutions are invited to consult this map to discover which entities across their country, province, territory and city are already active in promoting Canadian heritage film. Organizations that are not listed but are active in the field of heritage film may contact service-culture@ambafrance-ca.org to have their location added.

Over 70 traditional screening venues have been identified as presenting Canadian heritage films on a regular or occasional basis. An additional 20 venues have expressed interest in doing so if more favourable conditions for support and resources were put in place. In total, nearly 100 organizations

¹⁶ URL: <http://u.osmfr.org/m/640056/>.

could be designated ambassadors for the transmission of Canada’s film heritage. In addition to this solid base, there are numerous distribution centres and public libraries involved in NFB programs, such as the NFB Film Club. Identifying entities interested in presenting older Canadian films is an important part of developing cultural policy to promote the dissemination of and access to heritage works.

The survey completed for this study found that cinemas and television channels expressed little interest in screening heritage films. Alternative presenters such as cinémathèques and film festivals were the ones playing this cultural role, at least in part. Online viewing platforms are also active, with the NFB and the Canada Media Fund’s Encore+ YouTube channel leading the way. Many different Canadian video-on-demand services exist, and a reference guide would be useful to help audiences become more familiar with the various offerings available from the perspective of discovering Canadian, contemporary and heritage films.

Finally, American platforms are active presenters of Canadian classic content in Canada. Multiple professionals interviewed noted that, in the absence of a Canadian equivalent to the Criterion Collection, the promotion of Canada’s film heritage could be improved. Foreign services provide non-negligible support, but do not offer a wide range of heritage film titles.

Films to discover, sites to explore

Recent Canadian public-facing online platforms such as [Aime ton cinéma, Plein la vue](#) | [See it all, Où voir ça](#) and [Made | Nous](#) have made it substantially easier to identify and locate Canadian-made films by promoting them through recommendations and giving film professionals carte blanche. These film recommendation services are valuable, useful means of making Canadian films more discoverable in a market where the multiplicity of paid and unpaid platforms can be counterproductive and require that audiences make additional effort to access Canadian cinema.

Combining all the above services in a single portal would be beneficial by expanding this dynamic of discoverability and fostering the enthusiasm for the recognition and revival of Canadian heritage cinema nationwide. A single reference site that facilitates access to a range of complementary tools, recommendations and points of access to the living memory in film collections would likely spark the interest of a broad majority of Canadians who, according to a Telefilm Canada study, would like to see better promotion for Canadian cinema.¹⁷

Such a portal could make available a catalogue of films, with an acquisition policy geared toward Canadian classics (like the French platform [La CinéTek](#) – La cinémathèque des réalisateurs). This would facilitate access and knowledge of Canadian-produced films, particularly those of interest to cinephiles, young audiences and underrepresented communities. A curatorial component would create a space for cultural guides—journalists and film critics, young talents, established professionals and representatives of communities, etc.

The catalogues of two initiatives created in honour of Canada’s 150th anniversary—the 150 films representing the history of Canadian cinema prepared by REEL CANADA and officialized by the Prime Minister and the Minister of Canadian Heritage¹⁸, and the retrospective created by TIFF and partners for Canada on Screen/Canada à l’écran¹⁹—are wonderfully instructive and suitable selections for Canadian audiences. These Canada 150 cultural partnership initiatives provide both a solid foundation for future Canadian film promotion initiatives and a compass for many Canadians who know little

¹⁷ *Study of Audiovisual Content Consumption Patterns, Expectations and Perceptions of Canadian Audiences*, Telefilm Canada, April 2021.

¹⁸ The list of 150 Canadian movies prepared by REEL CANADA is accessible here : [Appendix 3](#).

¹⁹ See Canada on Screen/Canada à l’écran: <https://www.tiff.net/canadaonscreen/?tab=works>.

about their own cinema and could benefit from ongoing guidance. An added catalogue of labelled, referenced films could be created in partnership with a legal online viewing platform to educate audiences and make content more attractive and accessible, supported by a search engine with selection filters for browsing the collections.

For movie theatres, which show regrettably little interest in screening Canadian film treasures of the past, our study identifies the main obstacles and suggests ways to forge stronger ties between Canadians and their cinema while generating revenue for the industry. The path for heritage cinema to conquer the big screen may be fraught with obstacles, but current initiatives and existing networks could serve as examples and support the circulation of a catalogue of films in a circuit of partner theatres (with special pricing conditions for their distribution) and labelling restored and digitized works with the support of media partners.

Creating a first Canadian festival fully dedicated to screening Canadian classics would crown the joint efforts of public- and private-sector stakeholders to preserve and restore Canada's film heritage. A festival held at partner venues Canada-wide would be beneficial by supporting Canadian audiences in their quest to understand the history of their cinema while promoting digitization initiatives with premieres of restored works and invitations to celebrities and audiovisual sector professionals.

Investing in young audiences

This study finds that efforts should be made to reach out to the younger generation who are the future consumers and ambassadors of Canadian culture. Many programs currently bring film into schools or extracurricular settings. And different organizations use film in different ways: most often to illustrate the course topic or spark debate, but more rarely to educate viewers and develop their awareness of the language of film itself, or discover Canadian cinema. In some cases, creative and practical film workshops have been developed.

Despite the wide range of complementary approaches to be found across Canada, there seems to be no comprehensive inventory or national impact study of programs for education in and through the moving image. Creating a list of such initiatives would be valuable to better structure and develop the network in this sector. It would help identify the needs of the organizations involved, circulate resources and develop strategies to jointly build a world where children and teenagers are more familiar with their national film culture.

The study also notes the benefit of involving television channels and their educational outreach and youth services, to strengthen the transmission of heritage film appreciation and make available an online portal referencing films for young audiences, supplemented by a compilation of existing educational resources.

Impact of digitization initiatives and preservation of independent cinema

The study outlines a wealth of official and ad hoc film restoration and digitization programs administered and funded by a variety of Canadian public and private sector organizations including federal and provincial governments, universities, artist cooperatives, cinémathèques, distributors and telecommunications companies.

With a plethora of initiatives demonstrating that Canadians are interested in making its film history accessible, we suggest that currently available digitized titles be promoted further, along with associated resources to encourage heritage film programming from exhibitors who currently find it challenging to access this kind of information. The main benefit would be enhancing the commercial

potential of works included in digitization campaigns. To this end, as heard from broadcasting professionals, promoting these films would generate strong added value in the audiovisual sector, where a single gateway could include a reference list of Canadian heritage films available for sale and broadcast along with information on rights holders and options for use.

The study proposes that digitization initiatives, especially those administered by the federal government, be combined and made permanent based on curatorial priorities and common goals. An ideal list of films available to Canadian audiences would promote access to currently inaccessible segments of Canadian cinema, particularly critically acclaimed, award-winning older works for which obstacles to circulation would be identified and solutions found. A multi-year national plan for the digitization and restitution of films in cooperation with industry professionals would help create a favourable context for promoting films in the marketplace, negotiating advantageous exhibition windows and diversifying funding sources.

Running alongside private and NFB productions is a parallel heritage of independent productions and art films, often created with assistance from film cooperatives, artist-run centres or public arts funding. This part of Canada's film heritage is unevenly preserved, in the absence of a centralized collection and preservation system like the one Library and Archives Canada operates for Telefilm Canada-funded features. This study discusses how certain nonprofit organizations have developed strategies to preserve and digitize the film work created by their members and supported artists. We propose that endangered and currently inaccessible film collections be identified, and that a best practices guide be distributed across Canada to raise awareness of digital preservation challenges in the independent audiovisual sector.

International impact of Canadian heritage film

It would be in Canada's interest to increase cooperation with the French ecosystem, which is highly active in heritage film, consolidating professional relationships around the exhibition and circulation of high-quality heritage films, perhaps recontextualized within the history of an underappreciated national cinema. Telefilm Canada's discoverability platform, Canada Now, has been successful in several countries, and the French market holds out considerable commercial potential.

In France, major cultural events, such as Lyon's Festival Lumière and Cannes Classics serve as prestigious global showcases for classics; broadcasters and platforms buy and demand foreign heritage films; heritage film distributors and exhibitors seek out unreleased, forgotten works and cinematic curiosities; certain movie theatres are be officially designated as "Heritage and Repertory" cinemas; and professionals in the field could serve as invaluable contacts. Trade in Canadian film seems to be opening up as Canadian cinema achieves greater recognition.

3. Current status, future prospects and proposals

3.1 Proposals

Foster audience appreciation of Canadian heritage film and increase its visibility on the small screen

[Proposal 1: Promote Canada’s rich film heritage by creating a national reference portal for general-audience films](#) (page 92)

[Proposal 2: Promote an online catalogue of Canadian films labelled “Canadian favourites/Films d’ici, Films d’hier,” including undiscovered gems](#) (page 100)

Strengthen the presence of Canadian heritage film on the big screen

[Proposal 3: Support the dissemination and screening of Canadian films that are not new releases](#) (page 138)

Proposal 3.1: Create incentives for public screenings of Canadian heritage films

Proposal 3.2: Assign official status to theatres dedicated to presenting Canadian films

Proposal 3.3: Circulate a catalogue of Canadian heritage films in a network of associated theatres

[Proposal 4: Create a pan-Canadian heritage film festival](#) (page 153)

Educate young audiences on Canadian film culture

[Proposal 5: Create an inventory of Canadian film education and discoverability programs for young audiences](#) (page 189)

[Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services](#) (page 191)

Pursue the restoration of Canadian heritage film treasures and bolster the impact of digitization initiatives

[Proposal 7: Strengthen preservation and promotion of independent Canadian cinema](#) (page 229)

[Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources](#) (page 232)

[Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding](#) (page 237)

Enhance the international profile of Canadian heritage film

[Proposal 10: Strengthen the international promotion and export of Canadian classic films](#) (page 245)

3.2 *On the small screen: Enhancing accessibility and visibility*

Foster audience appreciation of Canadian heritage film and increase its visibility on the small screen

“Give us access to the films!”
Founder of a Canadian film criticism website

3.2.1 Online tools to make Canadian cinema more discoverable

In an attempt to make Canadian cinema more discoverable and address its two chief weaknesses—accessibility and a low profile, according to multiple audiovisual industry professionals—several free services have appeared over recent years, led by Canadian organizations that are passionate and proud of the nation’s film heritage.

Years after the development of the NFB’s video-on-demand platform and blog, which launched in 2008, a deep dive into the living memory preserved in its collections was initiated in 2019 and 2020, with the development of several innovative digital tools.

OÙ VOIR ÇA

Sector: Private

Sponsor: Mediafilm

Based in: Montreal, Quebec

Launched: 2019

Website: <https://ouvoir.ca/>

Language: French

Content: Promote Canadian and international English- and French-language feature films

Où voir ça is a powerful search engine that lets viewers find out where a given film can be watched, including national platforms and Quebec theatres. It works with a database of films the organization has been building since it was founded in 1955, and a variety of content partners (physical venues and online viewing platforms) to help connect Canadian audiences with films.

The site recommends both popular and little-known films from Canadian and international cinema.



Vous cherchez un film? Un acteur? Une réalisatrice?

En salle, en vidéo sur demande, en streaming ou dans la grille des chaînes de télévision, **Où voir ça** vous aide à trouver. Entrez le titre du long métrage ou le nom de l'individu dans le champ de recherche et le tour est joué.

Essayez-le!

Entrez un titre de film ou un nom



au cinéma

sur mes écrans

Mon oncle Antoine

CA 1971. Drame de moeurs de Claude Jutra avec Jean Duceppe, Jacques Gagnon, Olivette Thibault. Dans un village minier, un jeune garçon donne un coup de main au magasin général de son oncle et l'accompagne aussi dans sa fonction de croque-mort.



En savoir plus >

sur mes écrans



ouvoir.ca

Les 10 films les plus recherchés

10	Ainsi soient-elles
9	Antoinette dans les Cévennes
8	Summer of Saul (...Or, When the Revolution Could Not Be Televised)

Voir la liste

Ça sent la coupe GO HABS GO!

1	Armée Rouge, L' (2014)
2	Maurice Richard (2005)
3	Goon - Dur à cuire (2011)

Voir la liste

Vive les vacances! Et le soleil!

1	Vacances de M. Hulot, Les (1953)
2	Antoinette dans les Cévennes (2020)
3	Ava (2017)

Voir la liste

Les Oscars du Meilleur film étranger du XXIe siècle

1	Tout sur ma mère (1999)
2	Tigre et dragon (2000)
3	No Man's Land (2001)

Voir la liste

Les gagnants de la 93e cérémonie des Oscars

1	Nomadland (2020)
2	Minari (2020)
3	Judas and the Black Messiah (2020)

Voir la liste

Les précédents gagnants aux Iris/Jutra

1	Violon rouge, Le (1998)
2	Post mortem (1999)
3	Québec-Montréal (2002)

Voir la liste

20 mères inoubliables au cinéma

De tout sur ICI TOUTV

1	Monsieur Lazhar (2011)
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Réalisatrices québécoises

1	Trois Temps après la mort d'Anna (2010)
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SEE IT ALL | PLEIN LA VUE | MAPLE POPCORN | SORTEZ LE POPCORN

Sector: Public

Sponsor: Telefilm Canada

Based in: Montreal, Quebec

Launched: 2020

English-language website: <https://telefilm.ca/en/SeeltAll> | <https://telefilm.ca/en/podcast>

French-language website: <https://telefilm.ca/fr/pleinlavue> | <https://telefilm.ca/fr/balado>

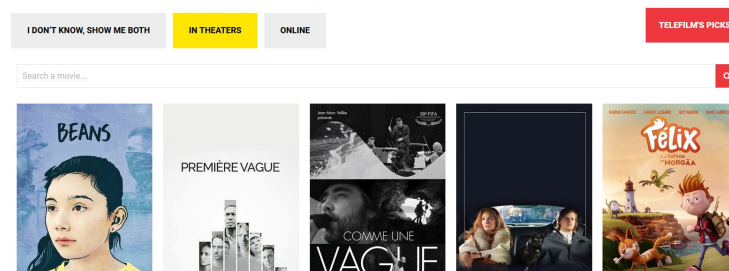
Content: Promotion and recommendation of Canadian English- and French-language feature films, podcasts

With attractive editorial content, *See It All* (English-language content) and *Plein la vue* (French-language content) are two platforms highlighting the collections of Canadian content partners, including classics as well as new releases available on viewing platforms and in theatres.



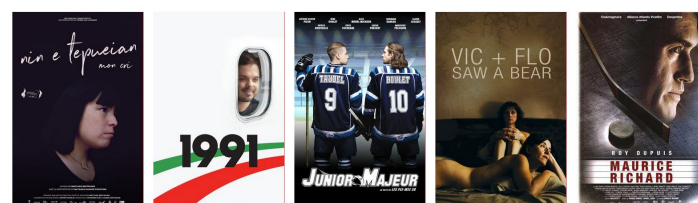
NEW CANADIAN RELEASES, UPDATED WEEKLY.

What kind of experience are you looking for?



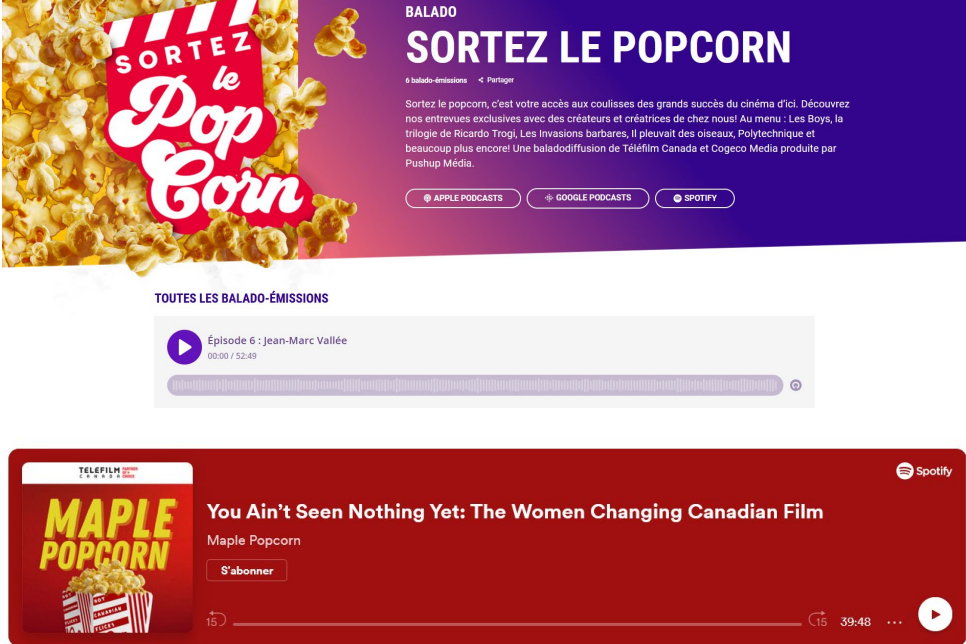
Telefilm Canada makes its own recommendations in the “Telefilm’s Picks/Choix de Téléfilm” section, which highlights recent and heritage films.

CHOIX DE TÉLÉFILM



Des nouveautés aux bons vieux classiques canadiens, découvrez les choix de la semaine de Téléfilm. Voulez-vous être mis de l'avant? [Contactez-nous!](#)

The site’s user experience has been further enriched with podcasts that introduce audiences to luminaries in the Canadian film industry, emerging filmmakers and films or events that have made Canadian film history. **Maple Popcorn** (English) and **Sortez le popcorn** (French) are twin platforms inviting viewers to explore the living memory of Canadian film, an especially welcome supplement to the inadequate media coverage of this film industry segment.



A second season of the French-language podcast **Sortez le popcorn** was launched by Telefilm Canada in August 2021. The podcast is hosted by Catherine Beauchamp and available as a podcast on C23, Spotify, Apple and Google podcasts, or as a live radio broadcast (98.5 FM).

“This podcast is a great opportunity for movie lovers to find out more about the people who make our industry tick as well as rediscovering classics we all know and love. By making the most of the surging popularity of podcasts, this initiative is perfectly in line with Telefilm’s goal of improving the discoverability of homegrown works.”²⁰

Francesca Accinelli
Vice-President, Promotion, Communications and International, Telefilm Canada

²⁰ Press release, Telefilm Canada, August 10, 2021: <https://telefilm.ca/en/news-releases/telefilm-launching-season-2-of-sortez-le-popcorn-podcast-featuring-exclusive-interviews-with-leading-francophone-players-in-cinema>

NOUS | MADE – MADE | NOUS

Sector: Public

Sponsor: Canada Media Fund

Based in: Toronto, Ontario

Launched: 2019

English-language website: <https://made-nous.ca/>

French-language website: <https://celebronsnous.ca/>

Content: Promotion and recommendation of English- and French-language Canadian feature films

Made | Nous (for English-language content) and **Nous | Made** (for French-language content) is described as “a national, consumer-focused, industry-wide movement to recognize and celebrate the creative talent Canadians bring to world audiences.”²¹

Both sites feature a weekly curated selection of Canadian film, television, video games and digital entertainment. While the focus is on contemporary films, it regularly highlights classics, particularly those posted on the Canada Media Fund’s **Encore+ YouTube channel**. The editorial team also works from time to time with artists to showcase the richness of Canadian cinema.



“We work with a variety of freelance writers from different communities and backgrounds to highlight work that falls in the NOUS | MADE definition of Canadian content, always with an eye to highlight inclusive content. There is also a lot of collaboration with our social team who helps curate content based on upcoming dates and events. For instance, in June it’s Pride month and Indigenous Peoples History Day and Month, so we’re planning on highlighting a lot of LGBTQ+ and Indigenous content. We also work with industry partners to see what’s going to be coming out from them that they think will make an impact. NOUS | MADE tends to be a bit more contemporary than Encore+, however we do highlight older content! Just today we put live a Recommends on the English site for Don McKellar’s *Last Night* (1998).”

Alexandra West
Brand Manager, MADE | NOUS
Canada Media Fund

²¹ Source: Canada Media Fund website: <https://cmf-fmc.ca/news/united-and-stronger-than-ever-made-nous-movement-celebrates-one-year-anniversary/>

AIME TON CINÉMA

Sector: Private

Sponsor: Regroupement des distributeurs indépendants de films du Québec

Based in: Montreal, Quebec

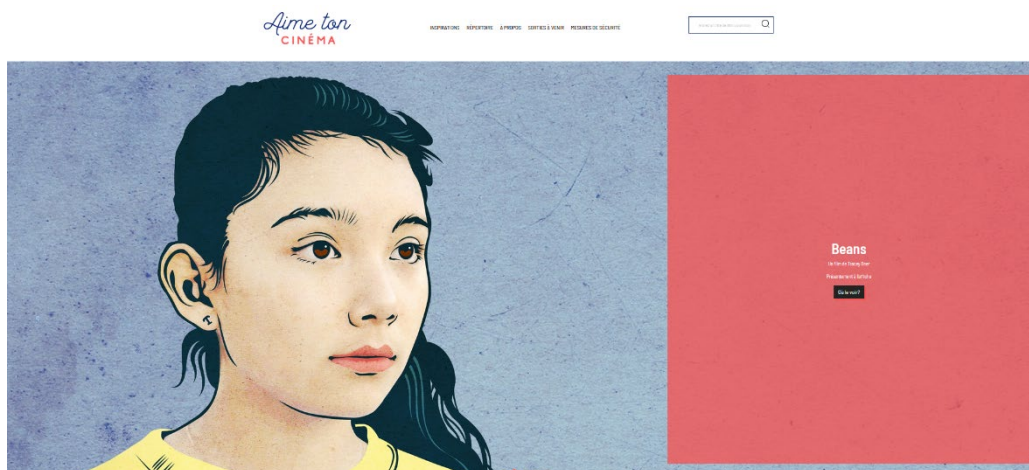
Launched: 2020

Website: <https://aimetoncinema.ca/>

Language: French

Content: Promotion and recommendation of Quebec feature films

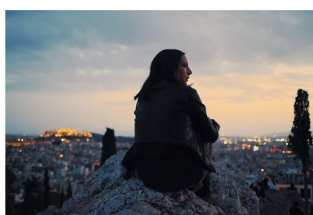
Aime ton cinéma promotes Quebec films available in theatres and on online platforms and television. To date, the site works with 24 content partners in Quebec, and includes the **Où voir ça** search engine to provide a comprehensive “cultural discovery kit” for Quebec content. Each week, the site features the Quebec film recommendations of an invited film professional, as well as multiple “current suggestions” to guide audiences toward a film in a category of their choice.



SUGGESTIONS DU MOMENT

Voici des films d'ici à découvrir

[Voir toutes les suggestions](#)



AMATEURS DE DOCUMENTAIRE

[Voir la liste](#)



FILMS D'HORREUR QUÉBÉCOIS

[Voir la liste](#)



ÇA VA ÊTRE DU SPORT

[Voir la liste](#)

NFB BLOG | BLOGUE DE L'ONF

Sector: Public

Sponsor: National Film Board of Canada

Based in: Montreal, Quebec

Launched: 2008

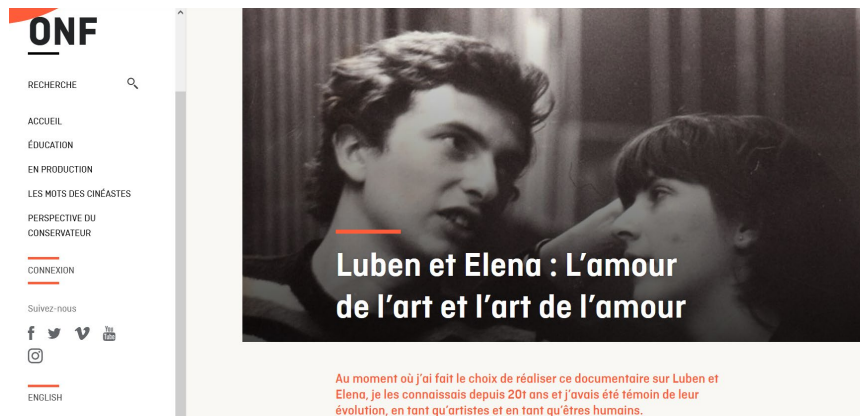
English-language website: <https://blog.nfb.ca/>

French-language website: <https://blogue.onf.ca/>

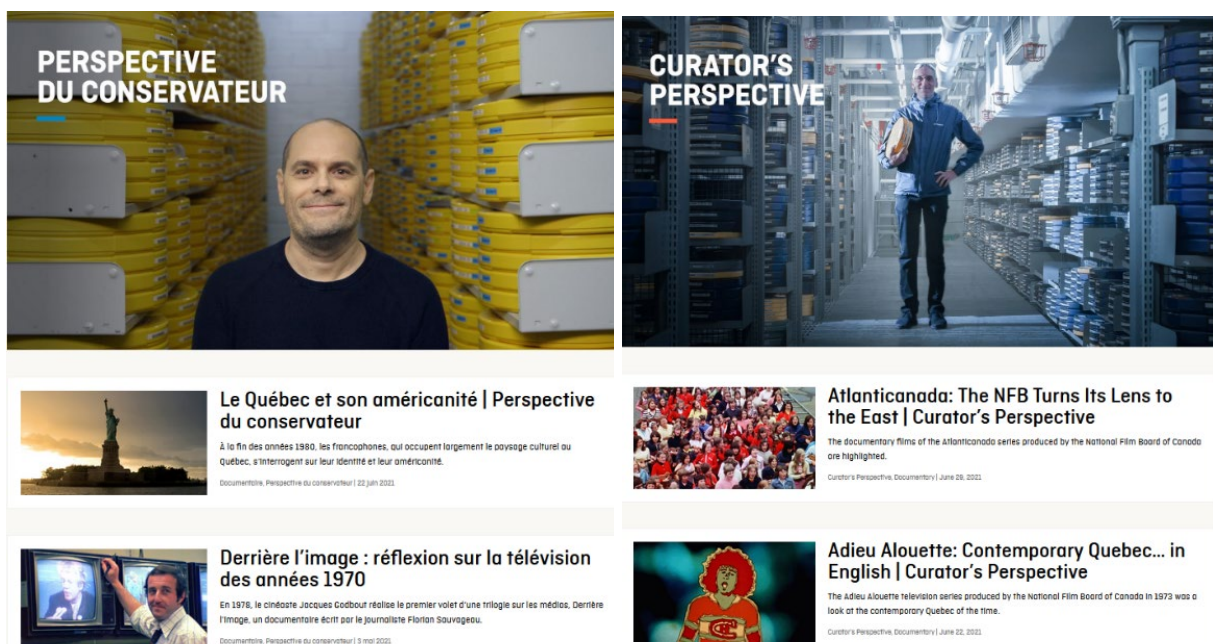
Content: Promotion of NFB catalogue

The **NFB Blog** (English) and the **Blogue de l'ONF** (French) is divided into editorial “sections” that help users find original points of entry into the NFB’s collections, with a forum for film professionals and connoisseurs.

The “Director’s Notes” section gives NFB filmmakers a place to present their films.



“Curator’s Perspective” provides historical, social, and film-studies perspectives on the NFB’s collections, under the guidance of Albert Ohayon and Marc Saint-Pierre, curators of the NFB and ONF collections.



All these constantly evolving platforms are designed to provide guidance and mediate Canadian audience's experience of homegrown cinema. For example, on *Où voir ça*, a title search leads to suggestions on where to view your selection, listing cinema screenings and online and television options. Other sites adopt a more curatorial approach for a general audience, with film recommendations and links for viewing them. In general, it takes serious effort to convince audiences to discover new Canadian films and heritage works; given the success of existing platforms designed to make Canadian film more easily discoverable, we can only encourage further national efforts in this direction. Without a doubt, the rights holders and creators of films promoted via these showcases benefit from increased visibility and the prospects of financial gains in an environment where films are valued and easily accessible.

These discoverability tools for Canadian film are particularly useful as the catalogue of Canadian film is currently dispersed over a large number of viewing services available in Canada, with varied access methods (e.g., pay-per-view, subscription, free viewing with or without advertising). The development of discoverability tools has greatly facilitated the identification of Canadian films on video-on-demand platforms, where Canadian films are often not promoted and consequently "drowned out" by American cultural products.

The Covid-19 pandemic dramatically increased the viewing share of online platforms by forcing the closure of public exhibition venues. Time will tell how the consumption habits of Canadian audiences evolve in a post-pandemic context, and whether we will witness a widespread return to theatres and film festivals. That being said, with pro-digital platforms designed to expand and democratize audiences, Canada is banking on online tools and platforms to facilitate access to culture and address factors such as challenging winter weather conditions (which can make visiting theatres difficult), and a population spread across a vast country, leaving many far from screening venues.

3.2.2 Inadequate supply, multiple platforms: Canadians want better promotion of Canadian film

To identify promising exhibition windows for Canadian heritage film, a (non-exhaustive) list of video-on-demand platforms and television channels accessible in Canada was created.²² The current situation is paradoxical: though content consumption on online viewing platforms is high (a phenomenon intensified by the COVID-19 pandemic), and Canadian cinema has won international awards and garnered wide recognition over the years, it remains difficult for Canadians to access Canadian film.

In the over-the-air television segment, few services feature Canadian heritage films, preferring instead to broadcast foreign works and especially Hollywood fare.

On online platforms, except for the NFB catalogue which has a dedicated platform, Canadian heritage film enjoys little overall visibility. It appears to be “drowned out” and scattered across the “giant” VOD services and lesser-known platforms that highlight independent production and short films. There is currently no platform for cinephiles dedicated to Canadian heritage films, which would bolster appreciation of homegrown cinema, though a number of initiatives do include somewhat cursory selections from the history of Canadian cinema, like the Youtube channel Encore+ developed by CMF.

Several recently developed Canadian online tools that promote the discoverability of film culture attempt to bridge the gap between audiences and viewing platforms and services²³. Successfully deploying tools of this kind seems particularly vital in a market where the supply of Canadian film is spread over multiple services.

Yet many of the films that marked the popular and critical imaginations remain unavailable on online platforms, a sign that much remains to be done to make heritage film accessible. A number of measures could be implemented to better promote Canadian cinema for professionals and the public: strengthening digitization initiatives around curatorial priorities that identify important, unjustly forgotten and unknown films; promoting restored works through circulation initiatives and support measures for programmers; labelling Canadian films on online services; and creating a video-on-demand platform dedicated to Canadian heritage films with editorial content adapted to all audiences.

According to the results of a recent Telefilm Canada study, Canadian audiences want to know more about their cinema:

“Three-quarters of Canadians agree that more should be done to promote Canadian/Quebec content both in Canada and outside the country.”²⁴

There are many ways to facilitate access to heritage cinema in Canada, which is all-too-often overlooked. Developing consumption statistics on the heritage film segment, with metrics on exhibition windows, viewership, sales, and theatre admissions, would be useful for assessing the impact of such measures within a larger process of bringing Canada’s film heritage to prominence.

The key to successfully promoting Canadian film, and particularly non-new-releases, is to make content readily available and easily discoverable for the general public. Available content in this segment can currently be viewed on a multitude of online platforms and on linear and non-linear television

²² These services are presented in detail in parts [3.2.3 Television channels: Poor supporters of Canadian film](#) and [3.2.4 Searching for Canadian heritage film on online platforms](#). They are also listed in [Appendix 2](#).

²³ For a list of these services, see [Part 3.2.1 Online tools to make Canadian cinema more discoverable](#)

²⁴ *Study of Audiovisual Content Consumption Patterns, Expectations and Perceptions of Canadian Audiences*, Telefilm Canada, April 2021, p. 9.

channels, making it difficult to connect with Canadians who often have discontinuous, broken, or even totally absent relationships with their own national film production.

Recently developed services that focus on discoverability, therefore, represent a solid foundation for furthering this noble cinema education mission that would involve bringing these reference tools to the largest possible audience. The door is now open to create meaningful encounters with Canada's underappreciated film culture and, in doing so, guide consumers in directions that provide stronger support for Canadian artists and film industry businesses.

3.2.3 Television channels: Poor supporters of Canadian film

There is clear consensus among audiovisual professionals: few Canadian television channels give pride of place to classic Canadian films. By refraining to engage, they increase the distance between Canadian audiences and Canadian film, despite the many national and international awards won by Canadian films over the past 80 years. While channels must meet Canadian Radio-television and Telecommunications Commission (CRTC) requirements for Canadian content, the CRTC does not currently impose a specific quota for Canadian films, and broadcasters often prefer series and entertainment or news programming.

Many professionals hope that, in the near future, public channels in particular could be mandated to participate more actively in presenting Canadian film. Such a regulation would at once support film digitization initiatives designed to make previously invisible films accessible and strengthen audience-focused initiatives to improve the discoverability and recognition of Canadian cinema. While many classics are now back on the market, through sizeable investments and efforts from the private and public sectors, the fact that over-the-air television exhibition windows may not be available deprives costly restoration projects of economic profitability, and makes their financing plans more precarious.

In contrast, the film digitization plan launched by France in 2012, with public funds from the National Centre for Cinema and the Moving Image (CNC), has over time proven its strengths and impact on audiences and the broadcasting and exhibition sector: in 2019, 93% of moviegoers watched heritage films, and more than 1,000 films were broadcast on free national TV channels, representing more than half the total films broadcast; 44% of these films were French.²⁵

Audiences in France have responded positively to the broadcasts of art house and experimental heritage films. Their CNC-funded restoration and digitization generates revenues for the broadcasting industry and rights holders while upholding the public commitment of funds to make the national cinematic heritage accessible. As shown in the film performance figures below, the French example reminds us that heritage film *can* be profitable, when its promotion is targeted, and the entire broadcasting chain is included.



²⁵ See the CNC Report: *L'économie des films de patrimoine*, Centre national du cinéma et de l'image animée, October 14, 2020. Available online: https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/leconomie-des-films-de-patrimoine_1339614.

More generally, publishing consumption statistics on the heritage film segment, with metrics on exhibition windows, viewership, sales, and theatre admissions, would be helpful to assess the impact of initiatives in a context of revitalizing the heritage film segment in Canadian audiences.

Among the many Canadian television channels, the following were identified as failing to adequately support Canadian heritage film:

- [CBC Television](#), Canada's English-language public television network
- [Documentary Channel](#), an English-language channel operated by CBC (majority) and NFB (minority), which favours documentary series and television documentary formats
- [CTV](#), an English-language channel owned by Bell Media, the largest private network in Canada, has a "Classic" section on its [CTV movies](#) platform that shows foreign classics, almost exclusively Hollywood films
- [Global](#), owned by Corus Entertainment, has the second-largest viewership of a private network in Canada

Other channels were identified as being relatively favourable to broadcasting Canadian classics. This identification could be beneficial for targeting the channels most likely to pursue their efforts and strengthen the presence of Canadian repertory films on their airwaves, particularly those that have received funding for restoration and digitization.²⁶

If Canada intends to expand its efforts to present heritage film on television, thus opening an exhibition forum to support its policy of preserving and digitizing films, a strong incentive from the Canadian Radio-television and Telecommunications Commission (CRTC) could achieve better balance of Canadian content broadcasting quotas of television services by distinguishing between films and series and other Canadian-produced content. Admittedly, this would be no small undertaking: such an adaptation of the audiovisual sector, as advocated by many professionals, appears to be easier to enforce within the mandate of public channels. In a country with a strong need to promote its cinema, the cultural benefit, especially for younger generations, would be immense.

The television broadcasting window for heritage film currently relies on a small number of mostly francophone networks that broadcast Canadian classics, without necessarily highlighting that choice.

²⁶ With the advent of digital technology, historically "linear" television channels generally offer complementary non-linear service in the form of catch-up platforms or streaming services broadcasting all or part of their active content, including films.

ICI RADIO-CANADA TÉLÉ

Sector: Public

Broadcaster: Société Radio-Canada

Based in: Montreal, Quebec

Launched: 1953

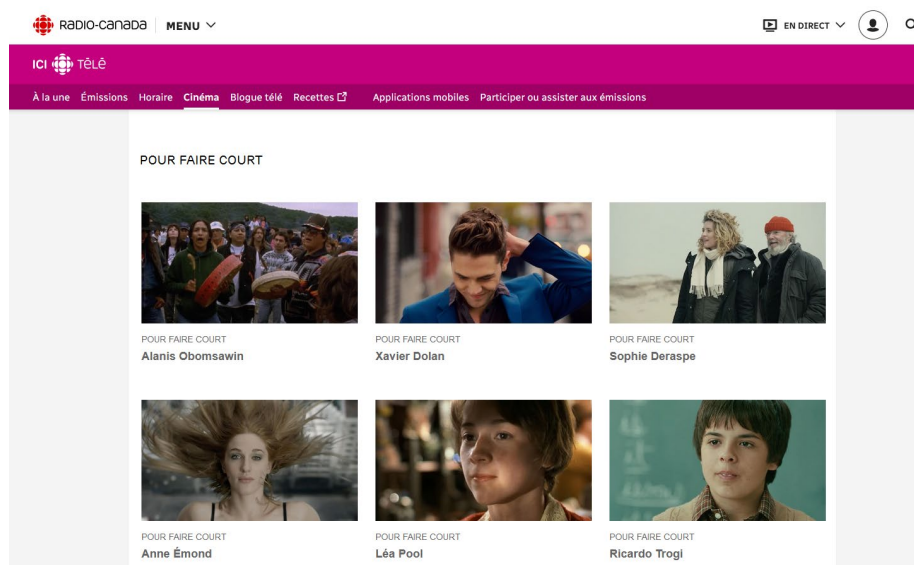
Type: Free national television channel

Website: <https://ici.radio-canada.ca/tele>

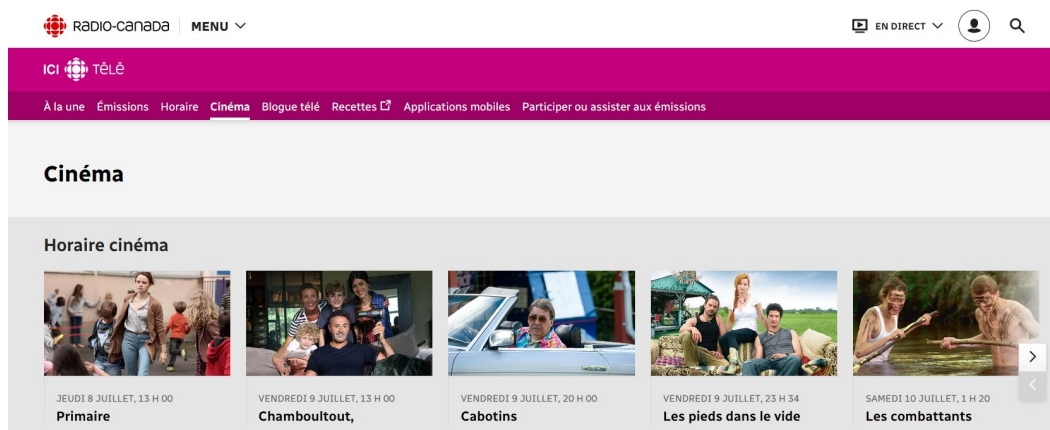
Language: French

Occasional broadcasts of Canadian heritage film

The CBC's French-language service, Radio-Canada, does an outstanding job of promoting cinema on its main channel, **ICI Radio-Canada Télé**. There is a [film blog](#) by Helen Faradji; cinephile and educational programming such as [Fous de cinéma](#), [Le grand quizz cinéma](#), [Ma première fois au cinéma](#), [Pour faire court](#) and [Notre cinéma raconté par...](#)—all are produced by the public broadcast in a relaxed, playful style that promotes Canadian French-language cinema.



In its film programming, emphasis is on mostly foreign auteur films. Canadian cinema is also well-represented, with contemporary Canadian films dominating and some heritage film content.



ICI ARTV

Sector: Public

Broadcaster: Société Radio-Canada

Based in: Montreal, Quebec

Launched: 2001

Type: National paid channel

Website: <https://ici.artv.ca/>

Language: French

Occasional broadcasts of Canadian heritage film

ICI ARTV describes itself as a cultural channel. Its programming focuses on the performing arts (concerts, dance, opera, theatre), film, and arts and culture magazine programs.

Film programming is a mix of recent and repertory auteur and popular films. The focus is more on international than on Canadian films, and consequently offers very limited Canadian heritage film content.

The screenshot displays the ICI ARTV website interface. At the top, there is a navigation bar with the ICI ARTV logo on the left and a search bar on the right. Below the logo, a menu lists various sections: Émissions, Cinéma (highlighted), Horaire, Vidéos, Blogue, ARTVMagazine, Quiz, and Abonnement. The main content area is divided into two columns. The left column features a navigation bar with letters from 0-9 to ABC, and a grid of film titles under the 'ABC' category. The right column contains a 'Publicité' section with a promotional message and a subscription form. The film titles in the grid include: 8 femmes, A United Kingdom, Amistad, Au revoir Lénine!, Barbara, C'est le coeur qui meurt en dernier, Chocolat, and Cyrano de Bergerac.

ICI ARTV

Émissions Cinéma Horaire Vidéos Blogue ARTVMagazine Quiz Abonnement

Accueil / Cinéma

0-9 ABC DEF GHI JKL MNO PQR STU VWX YZ

Guerre et paix

0-9

8 femmes

ABC

A United Kingdom Amistad Au revoir Lénine! Barbara

C'est le coeur qui meurt en dernier Chocolat Cyrano de Bergerac

Publicité

Choisissez ICI ARTV dans votre forfait télé

ICI ARTV a tout pour émerveiller, étonner et fasciner les passionnés des arts et de la culture.

S'ABONNER

Abonnez-vous à l'infolettre d'ICI ARTV

Mon courriel

CONSULTER L'INFOLETTRE DE LA SEMAINE

CINÉPOP

Sector: Private

Broadcaster: Bell Media

Based in: Montreal, Quebec

Launched: 2005

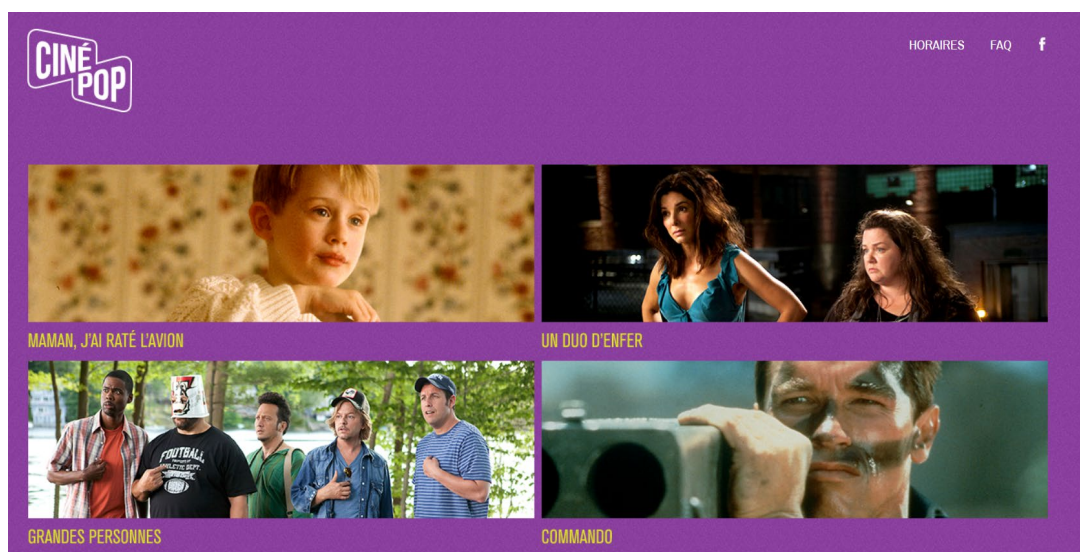
Type: National channel, paid

Website: <https://www.cinepop.ca/>

Language: French

Occasional broadcasts of Canadian heritage film

CINÉPOP bills itself as Canada's only French-language television channel dedicated to broadcasting favourite classic films, the go-to channel for viewers who like to discover or rediscover classic films, unabridged and uninterrupted by commercial breaks.



While CINÉPOP features some Canadian films (*Le Déclin de l'empire américain*, *Café de Flore*, *Elvis Gratton*, *Polytechnique*, etc.), it does not promote Canadian films, but rather foreign blockbusters and major award-winners (Oscars, Césars, etc.), as is evident in the above screen capture featuring four American films.

TVA

Sector: Private

Broadcaster: TVA Group (Quebecor Content)

Based in: Montreal, Quebec

Launched: 1963

Type: National channel, free

Website: <https://www.qub.ca/tvaplus/tva>

Language: French

Occasional broadcasts of Canadian heritage film

Quebec-based TVA Group occasionally broadcasts Quebec classics, on both its linear television channel and its non-linear television services such as its TVA+ platform.

TVA is a general-interest channel that occasionally broadcasts Quebec cult classics to coincide with topical themes or events. The films programmed are popular entertainment, such as the comedy series featuring the famous Elvis Gratton character invented by Pierre Falardeau.



PRISE 2

Sector: Private

Owner: TVA Group (Quebecor Content)

Based in: Montreal, Quebec

Launched: 2006

Type: National channel, paid

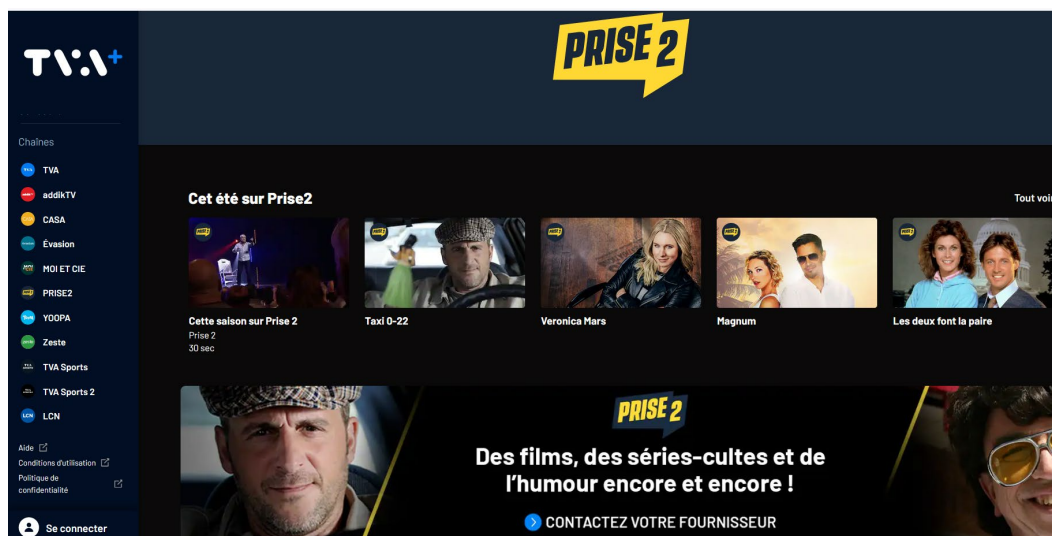
Website: <https://www.qub.ca/tvaplus/prise2>

Language: French

Occasional broadcasts of Canadian heritage film

Prise 2 is a specialized channel showing classic film and television content, with a “feel-good” ethos and a slogan that translates as “movies, classic series and humour, again and again!” The platform programs crowd-pleasing mainstream content, much of it American, with the occasional popular Canadian film such as the hockey classic *Les boys* or, more rarely, films from the repertory catalogue of *Éléphant: The Memory of Quebec cinema*.

Christine Maestracci, then Vice-President, Acquisitions and International Distribution for Quebecor Content, notes that the *Prise 2*'s editorial guidelines exclude black-and-white films.



TÉLÉ QUÉBEC

Sector: Public

Broadcaster: Government of Quebec

Based in: Montreal, Quebec

Launched: 1968

Type: Regional free channel

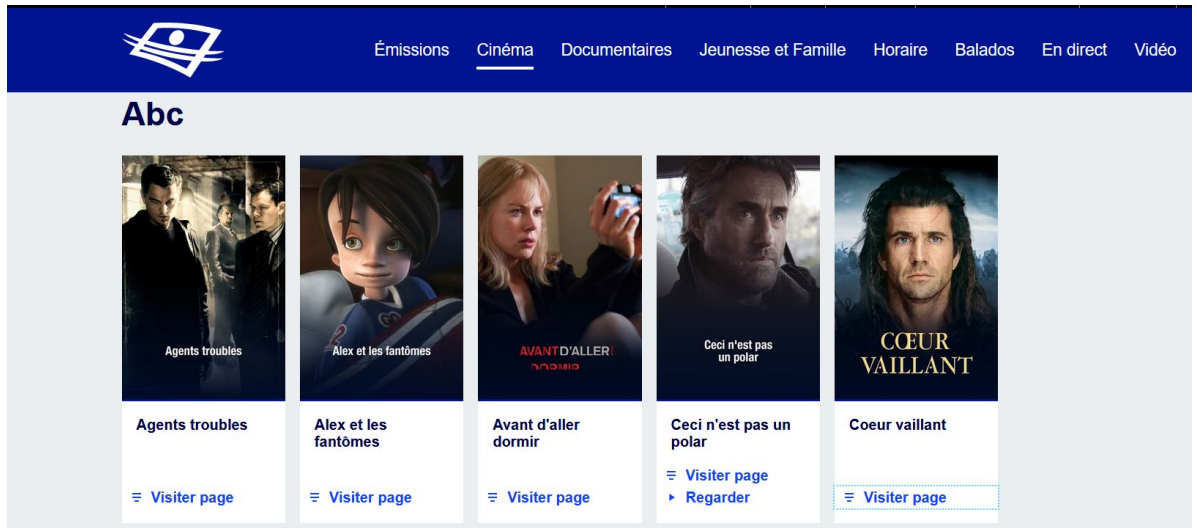
Website: <https://www.telequebec.tv/cinema>

Language: French

Regular broadcasts of Canadian heritage film

Télé Québec is a Quebec television channel with an educational and cultural focus. Its film catalogue features a slew of international films with a significant portion of recent and heritage Canadian films. The NFB and others occasionally sell broadcast rights to Télé Québec.

The channel offers a free on-demand cinema platform with a more limited catalogue and commercial breaks.



The screenshot shows the website's navigation bar with the following menu items: Émissions, Cinéma (underlined), Documentaires, Jeunesse et Famille, Horaire, Balados, En direct, and Vidéo. Below the navigation bar is the 'Abc' section, which displays five film cards:

- Agents troubles**: Includes a 'Visiter page' link.
- Alex et les fantômes**: Includes a 'Visiter page' link.
- Avant d'aller dormir**: Includes a 'Visiter page' link.
- Ceci n'est pas un polar**: Includes 'Visiter page' and 'Regarder' links.
- Coeur vaillant**: Includes a 'Visiter page' link.

UNIS TV

Sector: Public

Broadcaster: Consortium de TV5 Québec Canada

Based in: Montreal, Quebec

Launched: 2014

Type: National channel, free

Website: <https://www.tv5unis.ca/>

Language: French

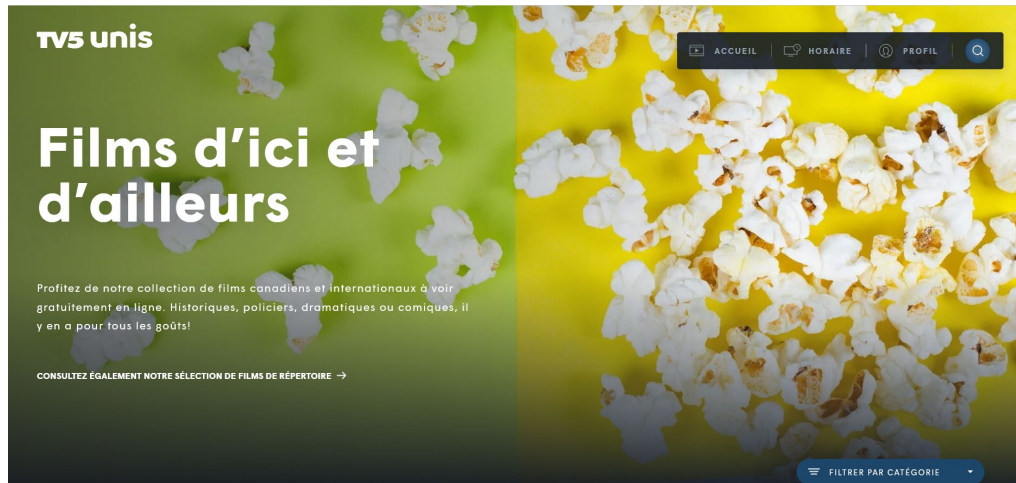
Regular broadcasts of Canadian heritage film

Unis TV focuses on French-speaking Canadian communities outside Quebec, and occasionally shows Canadian heritage films, commercial-free, alongside television programs, series and children's programming.

"We do show some classic Canadian films on Unis TV. In fact, since the channel launched on September 1, 2014, we have shown approximately 70 Canadian films produced over 10 years ago. Each film is aired in prime time, either in the 6:00 p.m. time slot (for family-oriented fare) or at 8:00 or 9:00 p.m. Each film is aired at least five times, and the average number of showings is around 13."

Jérôme Helliö

Director of Content, TV5 Québec Canada - Unis TV



APTN - ABORIGINAL PEOPLES TELEVISION NETWORK | RTPA - RÉSEAU DE TÉLÉVISION DES PEUPLES AUTOCHTONES

Sector: Private

Broadcaster: Aboriginal Peoples Television Network

Based in: Winnipeg, Manitoba

Launched: 1992

Type: Private national channel (accessible on cable, included in basic services)

Website: <https://www.aptn.ca/movies>

Languages: English, French, Indigenous languages

Regular broadcasts of Canadian heritage film

APTN – Aboriginal Peoples Television Network | RTPA - Réseau de télévision des peuples autochtones, the leading Canadian Indigenous television network, operates four channels serving different territories: HD (national), East (Ontario to Newfoundland), North (Yukon to Labrador), and West (British Columbia to Manitoba).

In addition to series and programming designed to discover the world of Canada’s Indigenous peoples, the network’s APTN Movies series features a selection of mostly Canadian and American films.

The graphic displays two movie listings on a dark blue background. The left listing is for 'A North of 60 Mystery: A Distant Drumming', showing a scene with three people in a forest. It lists air dates: July 30 at 9:00 PM, July 31 at 12:00 AM, and July 31 at 3:00 PM. The right listing is for 'Passchendaele', showing a scene with a man and a woman. It lists air dates: July 31 at 9:00 PM, August 1 at 12:00 AM, and August 1 at 3:00 PM. Both listings include a small 'e b n hd' logo. At the bottom, the 'APTN MOVIES' logo is featured with a yellow star, and the text reads: 'Every week APTN brings you a colossal lineup of star-studded movies.' A blue star is also visible on the right side of the bottom banner.

Classics are broadcast frequently: as of February 2021, nearly 40% of the active catalogue was over 10 years old. American content was predominant, but APTN also maintains an ongoing partnership with the NFB.

“For all acquisitions, APTN is generally looking for ready-made Canadian or foreign programming that has Indigenous content, addresses Indigenous issues or feature actors, directors or producers of Aboriginal ancestry.”

We program or have programmed many National Film Board of Canada titles over the years. The partnership with the NFB was particularly important in the early years of APTN, when we were not producing as many original productions ourselves. But we continue to partner with the NFB and are proud of our partnership with them.”

Mike Omelus
General Manager, Content Strategy

KNOWLEDGE NETWORK

Sector: Public

Broadcaster: Government of British Columbia

Based in: Vancouver, British Columbia

Launched: 1981

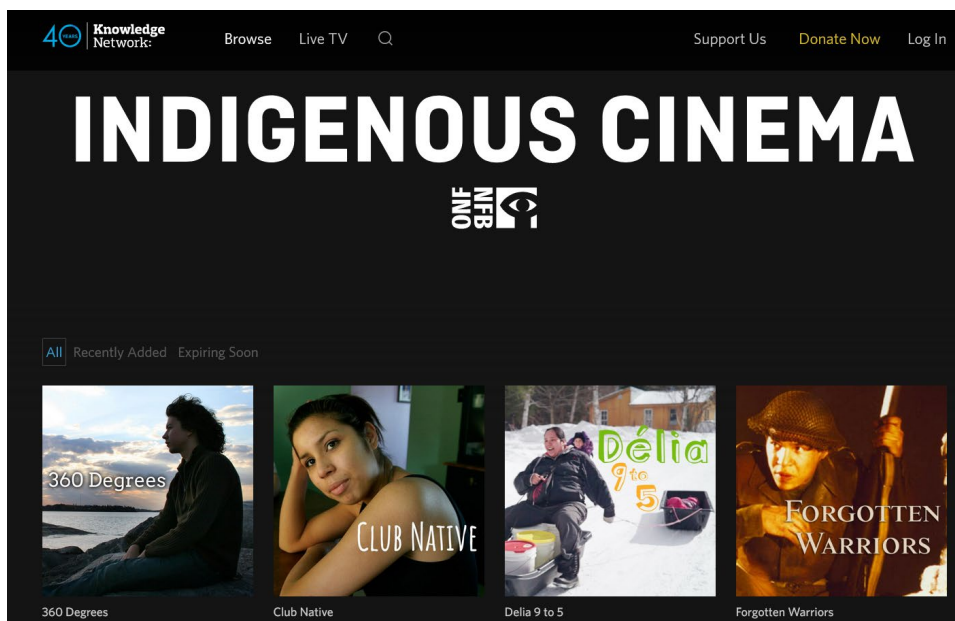
Type: Regional educational channel

Website: <https://www.knowledge.ca/>

Language: English

Regular broadcast of Canadian heritage film

Knowledge Network is a Canadian educational television network serving British Columbia. In addition to fiction, documentary, music and children's programming, the network purchases classic and contemporary films from the NFB, particularly for its "Indigenous Cinema" section.



TFO – TÉLÉVISION FRANÇAISE DE L'ONTARIO

Sector: Public

Broadcaster: Groupe Média TFO (Government of Ontario)

Based in: Toronto, Ontario

Launched: 1987

Type: Regional educational channel, free

Website: <https://www.tfo.org/en/>

Language: French

Regular broadcasts of Canadian heritage film

TFO is an educational and cultural television channel. While it mainly broadcasts children's programs and documentaries, the network also reserves a broadcast window for repertory films for adult audiences.

On its streaming platform, the "[CinéTFO](#)" section features Quebec and Franco-Ontarian short and feature films along with international francophone cinema. The channel also broadcasts an evening movie each day, featuring classics from around the world and Canadian short films.

A policy of acquiring Canadian classics to educate young audiences on the richness of Canadian cinema should be encouraged, in keeping with the public broadcaster's educational and cultural mandate.²⁷

TFO Menu Q En Se connecter

Film en français, streaming complet et gratuit

Retrouvez les meilleurs films en français. Profitez de notre sélection de films offerts gratuitement pour découvrir des classiques ou des films incontournables du cinéma d'auteur contemporain. De la grande comédie au film romantique, du film drôle au drame, du film d'action au péplum, vous trouverez le bonheur de découvrir ou de revoir un très bon film en français.

Nouveautés cinéma Plus de films >

Yolanda - vidéo
CinéTFO

Partir? - vidéo
CinéTFO

Louisiane - vidéo
CinéTFO

Papa - vidéo
CinéTFO

²⁷ See [Part 3.4.2. Overview of Canadian educational and youth television networks and public platforms](#) and [Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services.](#)

TVONTARIO

Sector: Public

Broadcaster: Government of Ontario

Based in: Toronto, Ontario

Launched: 1970

Type: Regional educational channel, free

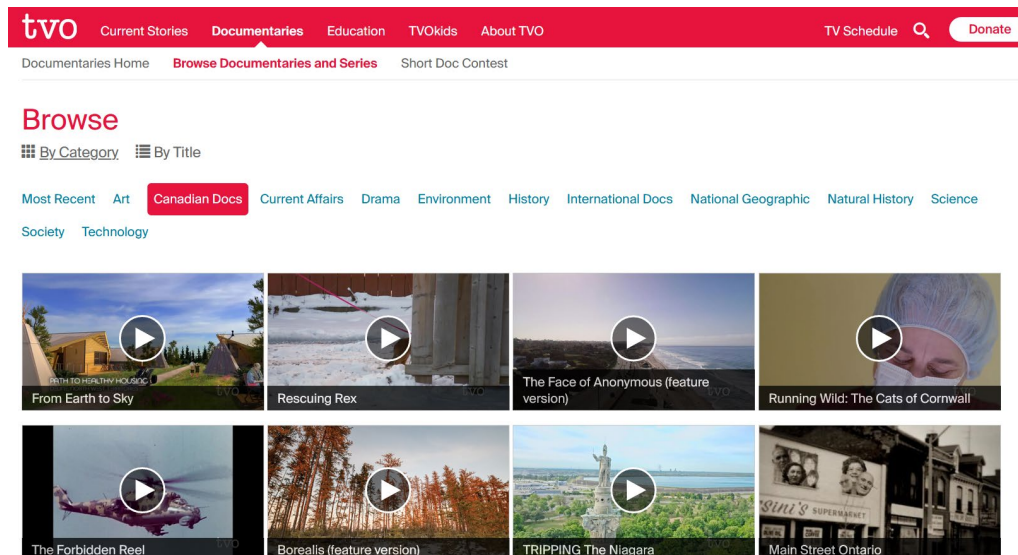
Website: <https://www.tvo.org/>

Language: English

Occasional broadcasts of Canadian heritage film

TVOntario is the province's educational public broadcaster, the English-language equivalent to **TFO**. In addition to resources for children and educators, the channel's online platform includes a "Documentaries" section with a "Canadian Docs" filter. This section primarily features television documentaries, and occasionally broadcasts NFB films.

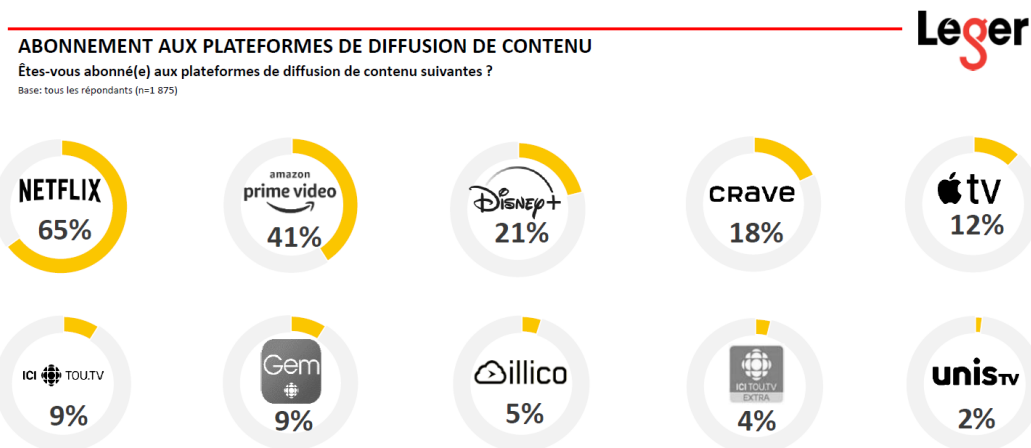
On the linear side, the programming schedule leaves little room for Canadian creative documentaries.



Like **TFO**, **TVO** would benefit from a policy of acquiring Canadian films for young audiences as a complement to **TVOntario's** educational offering to promote the cultural appreciation of film.

3.2.4 Searching for Canadian heritage film on online platforms

Before presenting the main platforms that feature varying degrees of Canadian heritage film content, we should observe the cultural context of online audiovisual content consumption by Canadian audiences, and specifically the degree to which American platforms and content dominate.



Study of Audiovisual Content Consumption Patterns, Expectations and Perceptions of Canadian Audiences, Telefilm Canada, April 2021, page 16.

To understand Canadians' cultural practices, it would be helpful to measure the impact of the NFB's video-on-demand platform and the Canada Media Fund's (CMF) YouTube Encore+ channel, both of which offer free access to important works of Canadian audiovisual heritage.

Today, Canadians are certainly more likely to access films via online platforms than on television. But Canadian heritage film is not widely represented on these platforms; viewers must use around fifteen different platforms to access even a patchy representation of older Canadian cinema. But how many Canadians subscribe to, visit, or rent or purchase films from one or more of these many services? On this subject, statistics from Telefilm Canada's 2021 *Study of Audiovisual Content Consumption Patterns and Canadian Audience Expectations and Perceptions* are enlightening:

"Content delivery platforms like Netflix and Amazon Prime are popular with Canadians. Eight out of 10 respondents (80%) subscribe to at least one of these platforms. On average, Canadians subscribe to 2.5 platforms."

However, Netflix and Amazon Prime have only superficial coverage of Canadian heritage film, making it difficult for Canadian audiences to value their own cinema. Other U.S.-based services do offer real added value to Canadian-based services by presenting Canadian heritage cinema (a strong example being the Kanopy platform for university and public library subscribers). Apple's iTunes Store is probably the most comprehensive online service available in Canada to promote contemporary and heritage Canadian film. Searching for titles on iTunes, as on YouTube Films and TV, is difficult, which makes the *Où voir ça* tool an indispensable aid in the Canadian cultural landscape to identify Canadian films in the glut of poorly curated content.

On Canadian digital broadcasting platforms, Canadians are relatively well-served for access to independent productions, some dating back more than 50 years. These include artists' films promoted by independent distributors, short films highlighted by the National Screen Institute in Winnipeg and

those available on the Wapikoni platform for emerging Indigenous filmmakers, all of which are supported through federal and provincial public funding.

The remaining areas of Canadian film production are served by federal government agencies: the NFB's platform allows users to view a large part of its collection of over 80 years of historical films (4,000+ titles), and the CMF's Encore+ YouTube channel is designed to make Canadian audiovisual heritage more readily discoverable by creating playlists to find audiences via their favoured consumption modes: English-language feature films, French-language feature films, films for International Canadian Film Day, etc.

For Quebec-produced private heritage film, Videotron's Illico |Club Illico platforms offer a wide selection of classics, including films digitized through the *Éléphant: The Memory of Quebec* cinema initiative, which provides relatively extensive coverage of this segment.

For English-language privately produced heritage films, there is room for improvement on the discoverability front. A single major player, Bell Media's Crave streaming platform, holds a rich selection of contemporary and repertory feature films within its mass-market curatorial line, but it cannot single-handedly cover the massive production in a context where CBC Gem, the public English-language platform (like its French-language counterpart *Ici Tou.tv*), has an acquisition policy focused on recent films.

Beyond each digital viewing platform's curatorial line, which shapes each platform and reflects their varying degrees of interest in presenting Canadian films in Canada, the ability to acquire films depends on the willingness of distributors to sell their catalogue to American giants, as well as on existing—and often exclusive—agreements between distributors and internet streaming services. Such is the case, for example, with the catalogue restored by *Éléphant* with the support of Quebecor: the 250 films restored so far can only be viewed on Quebecor-owned Videotron platforms and iTunes.

Generally, increasing the available supply of heritage films depends on a range of factors: the availability of titles in restored digital versions (and therefore on the progress of digitization initiatives, particularly in private production); effective promotion to programmers and acquisition managers; and the necessary means for the renewal of broadcasting rights—all obstacles mentioned by industry professionals interviewed for this study.

To identify windows of opportunity for the dissemination of Canadian heritage film, a non-exhaustive list of video-on-demand platforms available in Canada was created. The list, which is presented in detail below, includes mainstream services as well as less widely known, sometimes free providers, which together offer access to a broader spectrum of Canadian works, especially independent and short films.

Canadian services

NATIONAL FILM BOARD OF CANADA PLATFORM

Sector: Public

Sponsor: National Film Board of Canada

Based in: Montreal, Quebec

Launched: 2009

Type: Free, ad-free video-on-demand platform

English-language website: <https://www.nfb.ca/>

French-language website: <https://www.onf.ca/>

Content: Collection of over 4,000 short and feature films from the NFB catalogue since 1939 (documentary, fiction, animation, interactive works)

Since 2009, the NFB has offered a streaming platform available in English (**NFB.ca**) and French (**ONF.CA**). The platform showcases the massive NFB catalogue that has been growing since 1939 in the aim of helping the Canadian public take ownership of its heritage and discover both classics and new titles. Access is free, based on the principle that Canadian taxpayers paid for the production of these films in the past, through funds allocated by Canadian Heritage, and do not need to pay a second time to access content.

Today, the platform makes available several thousand documentary, fiction, animation and experimental films produced or co-produced by the NFB over the past 80 years. It is a unique immersion in the richness of Canadian film, a never-ending well of discovery with a wide variety of possible entries and explorations in the collection. The NFB has registered notable success on the platform with programming tailored to current events: Black History Month, National Aboriginal History Month, Spring Break, etc.

Not all NFB films are available on the viewing platform: out of a catalogue of some 13,000 titles, around 4,000 are currently available. But the collective visual memory remains in perpetual motion as new titles are added to the platform every week. These include both new releases and redigitized classics for which NFB teams have renewed the online distribution rights.

Classic content is highlighted on the platform in multiple ways:

- Channels: “Recently Added,” “Classics,” “Making Movie History,” etc.
- “Curator’s Choice of the Week”
- Themed programming each week, a mix of new and classic films
- “[Indigenous Cinema](#),” a space for the work of Indigenous filmmakers since 1968 where viewers can explore a collection of 400 titles using selection filters: language, production year, subject, director, and nation/people

CLASSIQUES



Le chat colla...

Cordell Barker
1988 | 7 min



J.A. Martin photographe

Jean Beaudin
1976 | 1 h 41 min



Les Pièges de la mer

Jacques Gagné et Jacques-Yves Couste...
1981 | 1 h 36 min



Pour la suite du monde

Pierre Perrault et Michel Brault
1962 | 1 h 45 min

NOUVELLEMENT EN LIGNE



Une journée dans les parcs nationaux

Suzanne Allard
1978 | 6 min



Une journée à Auyuittuq

1980 | 5 min



Une journée à Pacific Rim

1978 | 6 min



Une journée à la Pointe Pelée

Francis Mankiewicz
1978 | 6 min

CURATOR'S CHOICE OF THE WEEK



Fine Feathers

Evelyn Lambart
1968 | 5 min



Mr. Frog Went A-Courting

Evelyn Lambart
1974 | 4 min



The Town Mouse and the Country Mouse

Evelyn Lambart
1980 | 5 min



Eleven Moving Moments with Evelyn Lambart

Donald McWilliams
2017 | 1 h 3 min

YOUTUBE ENCORE+ CHANNEL

Sector: Public

Sponsor: Canada Media Fund

Based in: Toronto, Ontario

Launched: 2017

Type: Free and ad-free video-on-demand platform

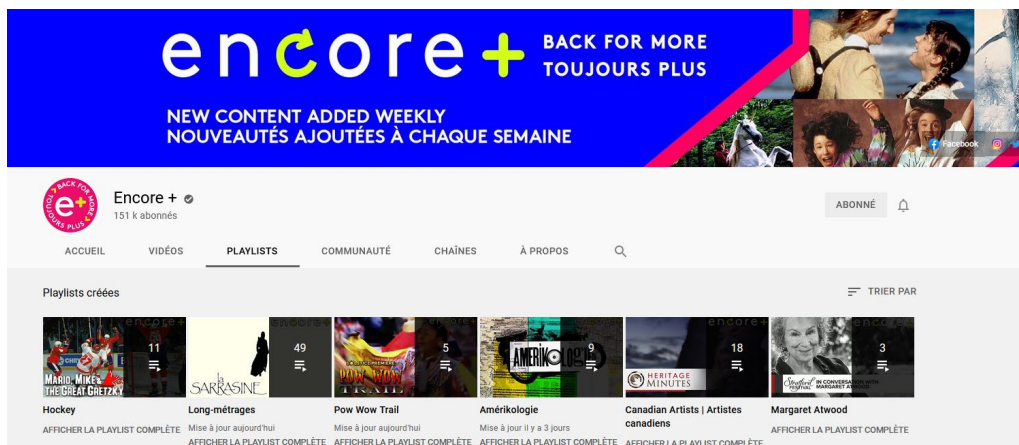
Anglophone (and native languages) website: <https://www.youtube.com/encoreplusmedia>

Exclusively francophone website: <https://www.youtube.com/c/EncorePlusMediaFR>

(launching in February 2022)

Content: 2,200 videos including series, made-for-TV films, television programs and short and feature films (fiction, documentary, animation) representing Canada's audiovisual heritage

The **Encore+ YouTube channel**²⁸ was launched in late 2017 and reached 150,000 subscribers in July 2021. With the discoverability model of a YouTube channel with playlists, thematic rankings and view counts, it provides free global access to Canada's audiovisual and film heritage with 2,200 videos including series, TV shows and movies.



To promote Canadian cinema, several playlists facilitate the discovery of both English- and French-language films from the vast Encore+ catalogue:

- [Feature Films](#) – English-language Canadian feature films (76 titles)
- [Longs métrages](#) – French-language Canadian feature films (50 titles)
- [Short Films – Courts métrages](#) – (90 titles)
- [Canadian Academy Award Winners – Titres canadiens lauréats d'un Oscar](#) – (18 titles)
- [National Canadian Film Day 2021](#) – English-language feature films and documentaries (55 titles prepared by the Encore+ team for National Canadian Film Day)
- [La Journée du cinéma canadien 2021](#) – French-language content (52 titles)²⁹

It is thanks to Encore+ that Canadian viewers enjoy access to such landmark films as the winner of 8 Canadian Film Awards, *My American Cousin* (1985), by British Columbia's best-known filmmaker of the 1970s and 1980s, Sandy Wilson, and the first feature film made in English-speaking Canada in 1970 by a woman, *Madeleine Is...* by Sylvia Spring.

²⁸ See the text on Encore+ by [Paulina Abarca-Cantin, Canada Media Fund](#) in Part I/Engaging Canadian Stakeholders

²⁹ The numbers of titles per category report totals in July 2021, and are subject to change as new titles are regularly put online thanks to the CMF's strong acquisition policy.

LIBRARY AND ARCHIVES CANADA YOUTUBE CHANNEL

Sector: Public

Sponsor: Library and Archives Canada (LAC)

Based in: Ottawa, Ontario

Launched: 2011

Type: Free ad-free video-on-demand platform (FVOD)

Website: <https://www.youtube.com/user/LibraryArchivesCanada/channels>

Language: English

“Immerse yourself in the fascinating world of Library and Archives Canada!” is the description provided by the programmer. The channel offers a survey of LAC’s collections of royalty-free moving image content, including newsreels, documentaries, home movies and some LAC-restored Canadian silent films. Among these rare Canadian silent gems are *Back to God’s Country* (by David Hartford, starring Nell Shipman, 1919), one of Canada’s oldest feature films; *Carry on, Sergeant!* (by Bruce Bairnsfather, 1928); and *The Viking* (by George Melford and Varick Frissell, 1931).

The screenshot displays the YouTube channel page for Library and Archives Canada. At the top, the channel name is followed by 11,8 k abonnés and a red 'S'ABONNER' button. The navigation menu includes ACCUEIL, VIDÉOS, PLAYLISTS (selected), COMMUNAUTÉ, CHAÎNES, and À PROPOS. Below the menu, the 'Playlists créées' section is visible, featuring a grid of playlist thumbnails with their respective video counts and titles. Each thumbnail includes a 'Play' button and a link to 'AFFICHER LA PLAYLIST COMPLÈTE'.

Playlist Title	Video Count
Twelve Days of Vintage Cooking Podcast	12
Discover	8
Events	22
Unusual Collections	1
First World War 1914-1918	18
Molly Lamb Bobak: Canada's first female Canadian War Artist	3
On the Road to 2017	11
Film and Broadcasting	75
Newsreels	142
Transportation and Travel	29

ILICO | CLUB ILICO

Sector: Private

Sponsor: Videotron (Quebecor)

Based in: Montreal, Quebec

Launched: 2013

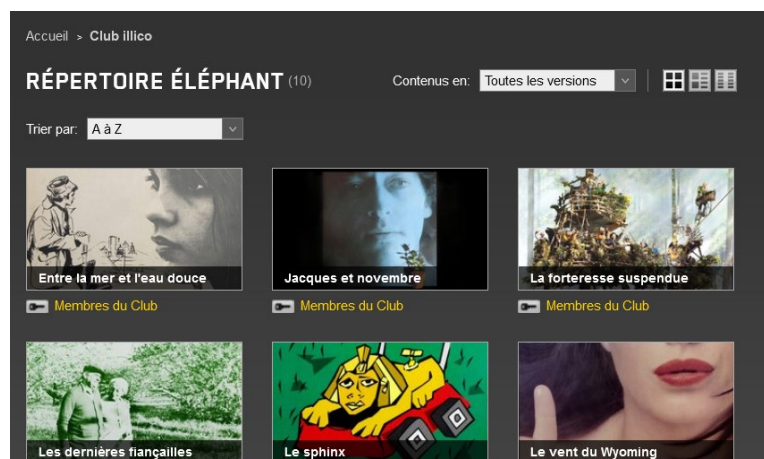
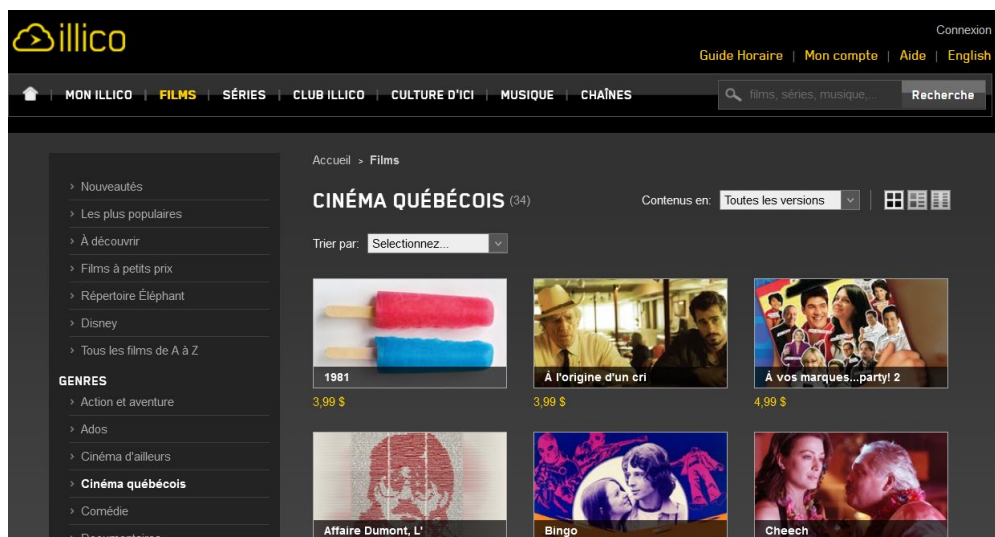
Type: Transactional video-on-demand (TVOD; Illico) and subscription video-on-demand (SVOD; Club Illico) platforms

Website: <https://illicoweb.videotron.com/movies> | <https://videotron.com/en/entertainment/club-illico>

Language: French

Content: International feature films and a wide range of Quebec films.

The Illico and Club Illico services for Videotron feature a wide selection of recent and heritage Québec films, and showcase the catalogue of classics digitized through the [Éléphant: The Memory of Quebec cinema](#) initiative with funding from their parent company, Quebecor.



CRAVE

Sector: Private

Sponsor: Bell Media

Based in: Toronto, Ontario

Launched: 2014

Type: Subscription video-on-demand (SVOD) platform

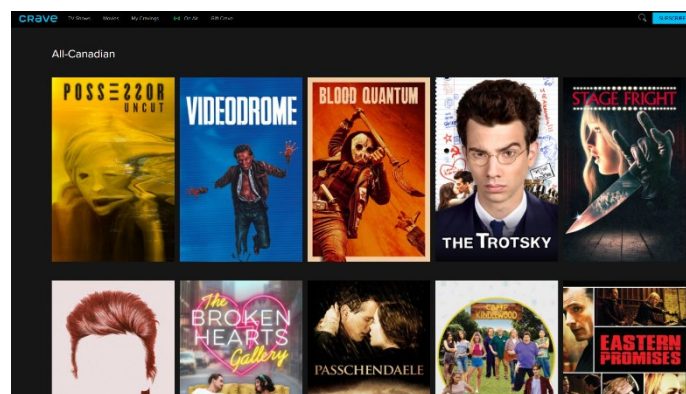
English-language website: <https://www.crave.ca/en/>

French-language website: <https://www.crave.ca/fr/>

Content: Series, international feature films, a large catalogue of English-language Canadian film including heritage film, a small catalogue of French-language Canadian films

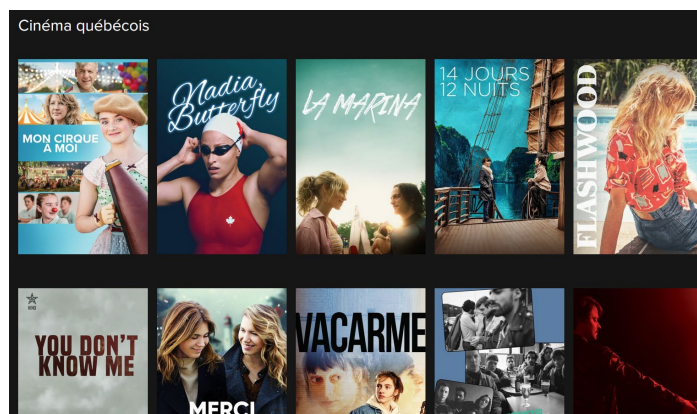
CRAVE, Bell Media's Canadian online viewing platform, was launched to compete with Netflix by featuring the American content of major U.S. networks HBO, Showtime, Starz and Hollywood films.

For Canadian content, the English-language version includes a well-appointed "[All-Canadian](#)" movie section which, as of July 2021, featured 130 recent and classic feature films.



The French-language version has two Canadian film sections, with comparatively little content (as of the same date).

- [Oh Canada](#): A small selection of (mostly English-language) recent content, including series.
- [Cinéma québécois](#): A selection of around 15 recent films.



CBC GEM

Sector: Public

Sponsor: CBC

Based in: Ottawa, Ontario

Launched: 2018

Type: Video-on-demand platform, free with advertising (AVOD) or ad-free by subscription (SVOD)

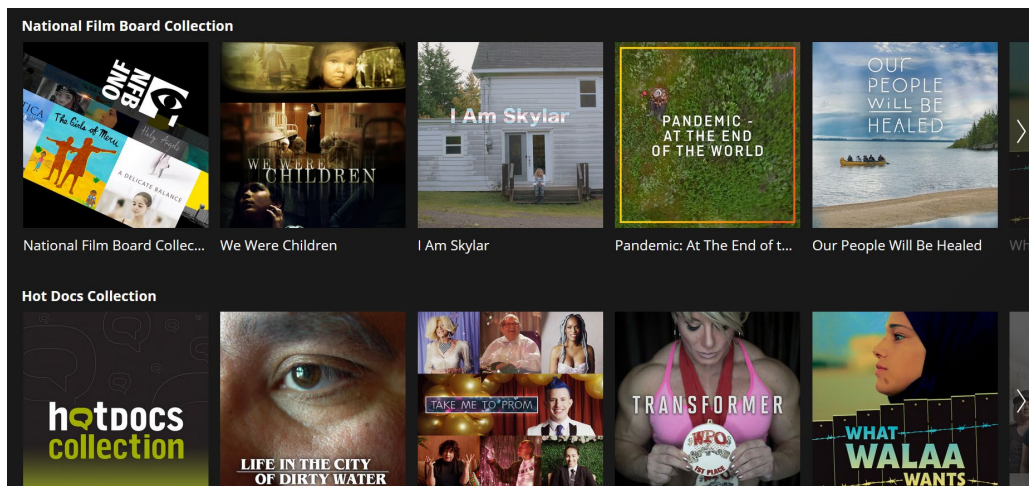
Website: <https://gem.cbc.ca/>

Language: English

Content: Series, television shows, children's programming, a wide range of (mostly contemporary) English- and French-language Canadian films

CBC Gem, the CBC's streaming platform, has several features to encourage discoverability of Canadian fiction and documentary film.

A particularly rich documentary section boasts a selection of NFB films and international fare labelled "[Hot Docs](#)" and "[Documentary Specials](#)," alongside in-house documentary productions showcasing Canadian voices in the "[Short Docs](#)" collection.



While this documentary-oriented curatorial line achieves a high level of quality, it is limited to recent films, depriving Canadian audiences of opportunities to connect with their past and explore their stories and history.

For fiction films, the CBC Gem "[Canadian Reflections](#)"³⁰ collection showcases independent short films.

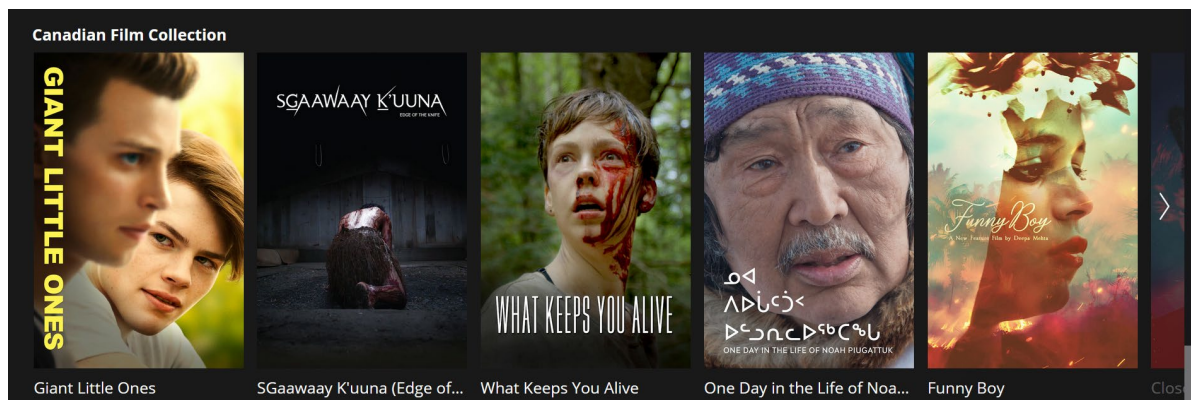
³⁰ CBC Television's over-the-air service has a small broadcast window for these titles, Thursday nights at 11:30 p.m.

Since 1978, CBC has been acquiring rights to films by Canadian talent to bring them to a national audience. These include both household names like Atom Egoyan and David Cronenberg and other national and international



award-winners. The admirable work of building this catalogue has been ongoing for over 40 years. Such a curated catalogue of short heritage films represents a wonderful way to discover successive generations of filmmakers who have emerged over the years across Canada, the evolution of forms and formats (16 mm, analogue video, digital video) and the subjects they address. Unfortunately, films are only acquired for a three-year period, so most of the catalogue is not searchable. Only recent acquisitions of recent films with available rights are visible online. The opportunity to renew the broadcast rights to these films, spanning 40 years of independent film history from coast to coast, represents an extraordinary opportunity at a time when Canadian audiences are demanding better promotion of their film.

Also on **CBC Gem**, in partnership with Telefilm Canada, the **Canadian Film Collection** features a wide selection of English-language, Quebec and Indigenous feature-length fiction films, available commercial-free. However, the collection's curatorial line focuses on recent films (less than eight years old). Thus, in the broader effort to build Canadian audiences' awareness and appreciation of Canadian cinema, discoverability could be enhanced by acquiring heritage films for this powerful public streaming service.



ICI TOU.TV

Sector: Public

Sponsor: Société Radio-Canada

Based in: Montreal, Quebec

Launched: 2010

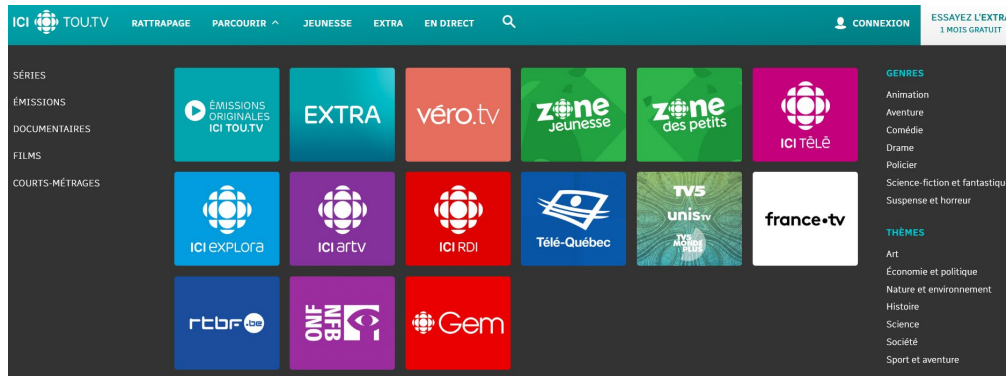
Type: Video-on-demand platform, free with advertising (AVOD) or ad-free by subscription with access to full catalogue (SVOD)

Website: <https://ici.tou.tv/>

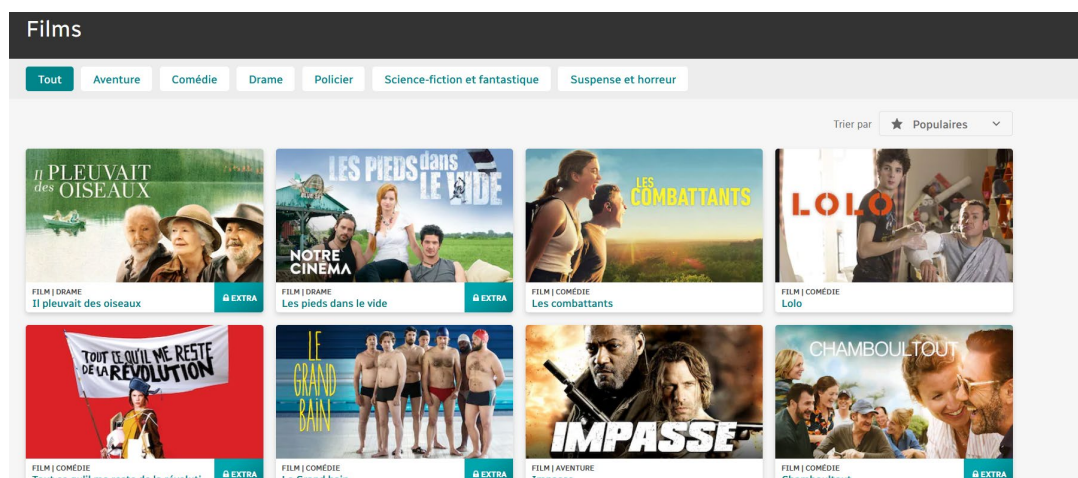
Language: French

Content: Series, television programs, international short and feature films, a limited offering of Canadian French-language films

ICI Tout.TV, the French-language equivalent of **CBC Gem**, is an online showcase for the French-speaking world in Canada and beyond. Content partners including the NFB/ONF, Télé-Québec, France TV, RTBF (Belgium) and TV5 – Unis TV provide series, television programs and documentaries. This space is enriched by original programs and content from Radio Canada's specialty channels ICI ARTV (arts and culture) and ICI EXPLORA (science, environment, nature, technology and human health).



The platform's "[Films](#)" category broadcasts mostly French-language Canadian and international films, along with American fare. A positive point in the promotion of Canadian cinema is that the service identifies Canadian films with the "**Notre cinéma**" logo, making search and navigation easier, although only a minority of content is Canadian.



While a few classic films are available, the curatorial line focuses primarily on contemporary cinema. To better promote Canada's film heritage, *Ici Tout.TV*'s catalogue could be expanded to include classic films from French-speaking Canada. Further, the catalogue of Canadian films could be offered free of charge to facilitate access for Canadian audiences. Unlike CBC Gem, the vast majority of films on the platform can only be viewed with the paid subscription option, [Ici Tout.TV extra](#). The principle of operating a paid public service to watch Canadian films that Canadians have already financed with their taxes has proven controversial in Canada.

However, the strategy of acquiring older films from French-speaking Canada might face dual challenges. First, few feature films are produced outside of Quebec. Second, in the Quebec ecosystem, a large proportion of the repertory feature films available for viewing today have been restored by *Éléphant: The Memory of Quebec cinema*, a project privately owned by Quebecor who holds exclusive rights to digital distribution windows (films are currently available only on the illico and iTunes platforms). An alternative approach would be to explore French-Canadian independent film with independent distributors and artist-run centres as a means of presenting a variety of art forms over more than 50 years and celebrating Canadian creativity.

TËNK CANADA

Sector: Private

Sponsor: Tënk Canada

Based in: Montreal, Quebec

Launched: 2020

Type: Subscription video-on-demand (SVOD) platform

Website: <https://www.tenk.ca/en>

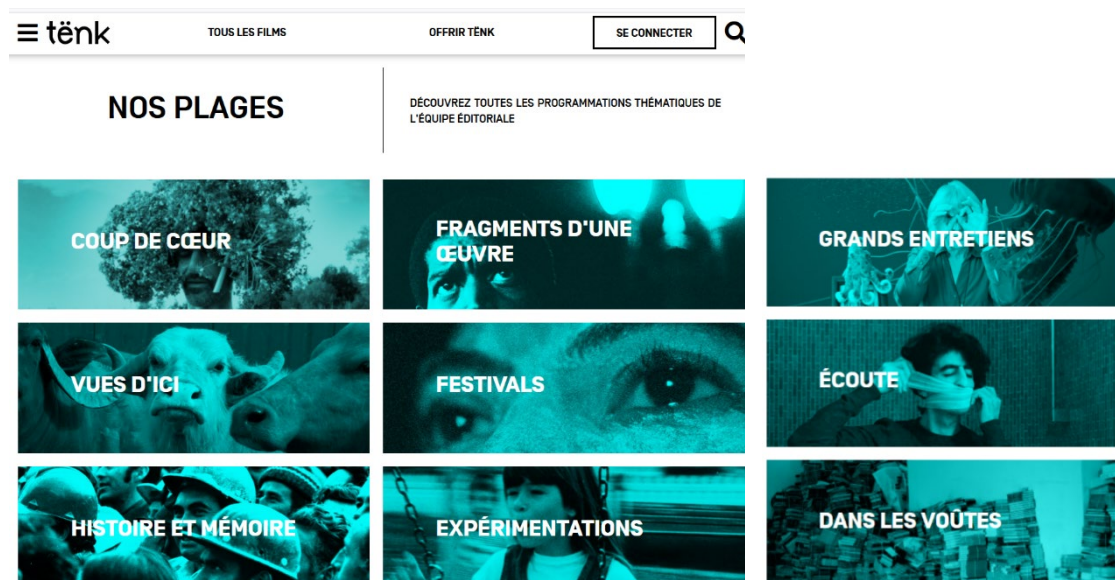
Language: English and French

Content: Canadian and international short and feature documentaries, with a “Within the Vaults” field for collections from NFB/ONF and the Cinémathèque québécoise

Based on a French model, the **Tënk Canada** platform promotes auteur documentary films from English- and French-speaking Canada and elsewhere. The platform works with a team of Canadian programmers who perform high-quality curatorial work to showcase worthy films that lose visibility after their festival run because they are not generally shown on television or in theatres. Five new titles are added weekly and remain available for two months, forming an ephemeral catalogue of some 40 titles that include well-known and, especially, underappreciated works.

Cinematographic treasures are programmed through the “Within the Vaults” field, through the cooperation of the NFB and the Cinémathèque québécoise.

The platform acquires films throughout Canada, and aims to export more widely outside Quebec. This quest to develop new audiences across Canada has begun with the creation of a bilingual platform, acquisition of documentaries from English-speaking Canada and the development of partnerships with organizations outside Quebec.



VUCAVU

Sector: Private

Sponsor: Coalition of Canadian Independent Media Art Distributors (CCIMAD)

Based in: Toronto, Ontario

Launched: 2017

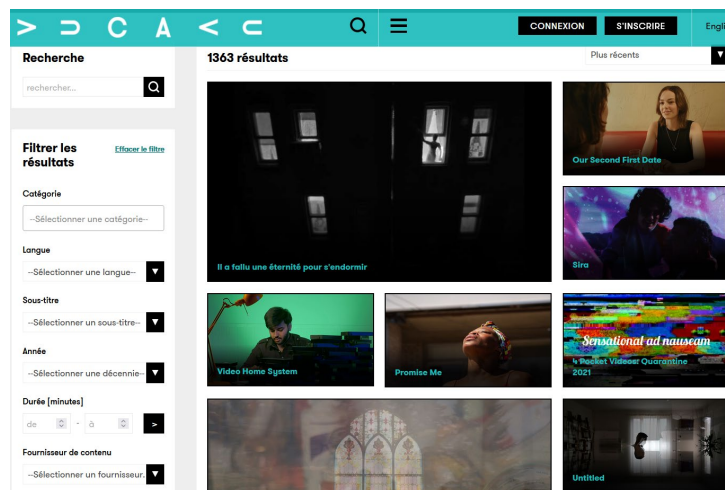
Type: Transactional video-on-demand (TVOD) platform

Website: <https://vucavu.com/en/home>

Language: English and French

Content: Collection of 1,500+ Canadian short and feature films covering fifty years of Canadian independent film.

Maintained by a collective of independent distributors, the bilingual **VUCAVU**³¹ platform houses an impressive catalogue of more than 1,500 works of independent film covering 50 years, with extensive curatorial support and a powerful search engine.



VUCAVU's content partners are mostly nonprofit organizations from many parts of Canada:

- [CineVic](#) (Victoria, British Columbia)
- [Cineworks](#) (Vancouver, British Columbia)
- [Video Out](#) (Vancouver, British Columbia)
- [Video Pool Media Arts Centre](#) (Winnipeg, Manitoba)
- [Winnipeg Film Group](#) (Winnipeg, Manitoba)
- [Canadian Filmmakers Distribution Centre](#) (Toronto, Ontario)
- [Images Festival](#) (Toronto, Ontario)
- [Liaison of Independent Filmmakers of Toronto](#) (Toronto, Ontario)
- [Oya Media Group](#) (Toronto, Ontario)
- [Reel Asian Film Festival](#) (Toronto, Ontario)
- [Spira](#) (Quebec City, Quebec)
- [Groupe Intervention Vidéo](#) (Montreal, Quebec)
- [Les Films du 3 mars](#) (Montreal, Quebec)

³¹ See the text by [Jacquelyn Hébert, VUCAVU platform](#) in *Part 1. Engaging Canadian Stakeholders*

WAPIKONI³²

Sector: Private

Sponsor: Wapikoni

Based in: Montreal, Quebec

Launched: 2005

Type: Free, ad-free video-on-demand (FVOD) platform

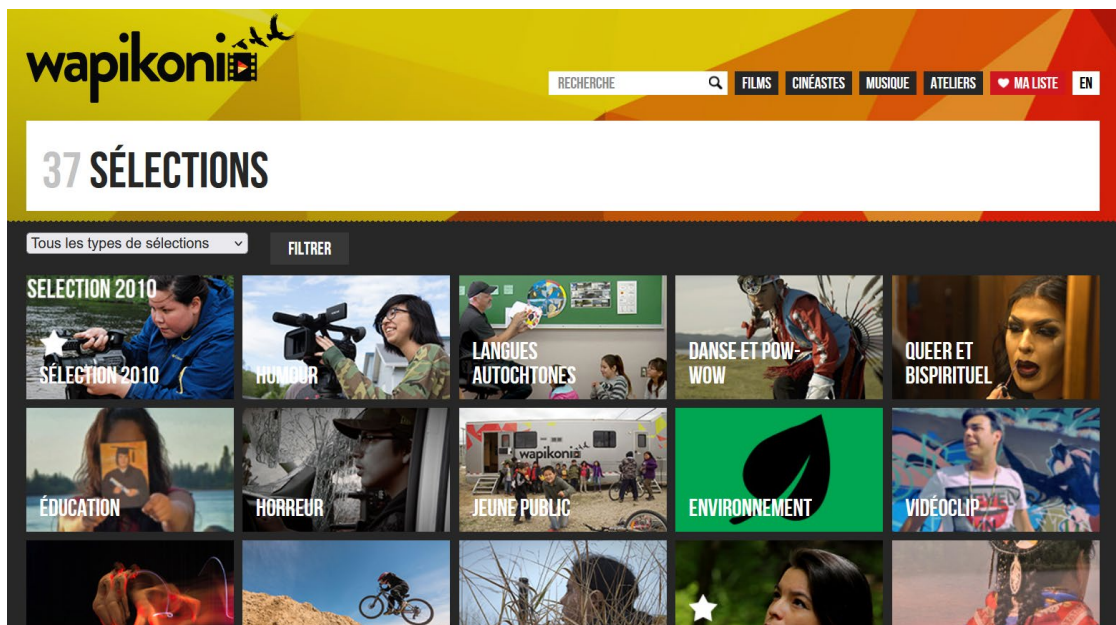
Website: <https://evenementswapikoni.ca/collection-duvres>

Language: English and French

Content: Collection of 1,300 short films made by Indigenous filmmakers since 2004

The **Wapikoni**³³ streaming platform of Indigenous films provides free access to a catalogue of 1,300 short films made since 2004 by Indigenous youth in their communities during artistic workshops designed to train them to explore, express and preserve their cultural heritage. At the end of the month-long workshops, participants produce films and musical creations. Wapikoni-produced works have received nearly 200 awards and distinctions at prestigious national and international festivals.

To facilitate a catalogue search, the platform offers selection filters (by year, community, language and genre), and thematic selections. There is a dedicated section for “Award Winning Films” from the organization’s history, with 60 titles.



³² See text by the [Wapikoni Mobile](#) team in Part I. Engaging Canadian Stakeholders.

³³ A first version of the platform was put online on March 31, 2005, with 20 films. The site was then revamped in 2008, to make it possible to include all Wapikoni films produced since the organization’s inception.

NSI ONLINE SHORT FILM FESTIVAL ARCHIVE

Sector: Private

Sponsor: National Screen Institute

Based in: Winnipeg, Manitoba

Launched: 2008

Type: Free, ad-free video-on-demand (FVOD) platform

Website: <https://nsi-canada.ca/film-festival/>

Language: English

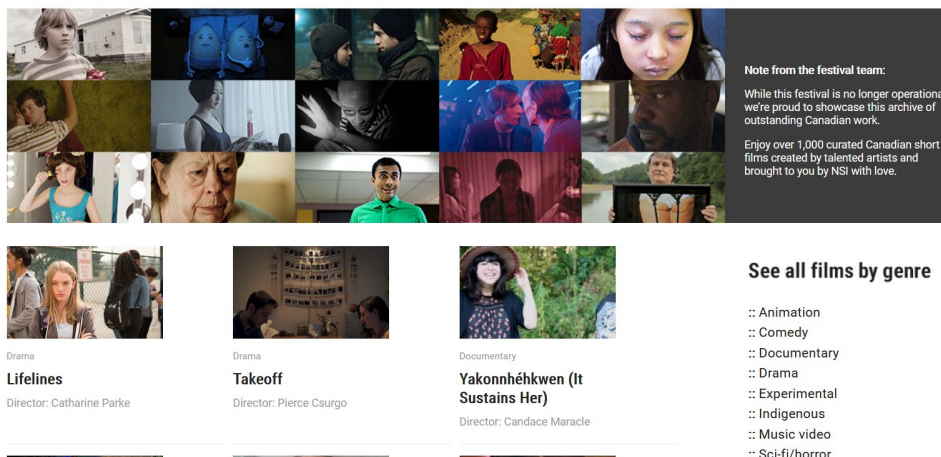
Content: Collection of 1,000+ Canadian independent short films (2008 to 2019)

Despite the demise of the NSI Online Short Film Festival, a celebration of emerging new Canadian film talent, its sponsoring organization, the National Screen Institute, has preserved its online platform, the **NSI Online Short Film Festival Archive**, which provides free access to more than 1,000 of the short films produced between 2008 and 2019 that took part in the Festival.

The collection includes multiple award winners. Films are grouped by genre, with a curatorial system to promote young talents and their vision of their work.

This platform is a living memory of a vital cross-section of Canada's independent short film production, and an invaluable archive in the absence of a centralized preservation system for independent film.

NSI Online Short Film Festival archive



Note from the festival team:

While this festival is no longer operational, we're proud to showcase this archive of outstanding Canadian work.

Enjoy over 1,000 curated Canadian short films created by talented artists and brought to you by NSI with love.

See all films by genre

- :: Animation
- :: Comedy
- :: Documentary
- :: Drama
- :: Experimental
- :: Indigenous
- :: Music video
- :: Sci-fi/horror

Lifelines
Drama
Director: Catharine Parke

Takeoff
Drama
Director: Pierce Csurgo

Yakonnhékwen (It Sustains Her)
Documentary
Director: Candace Maraacle

VITHÈQUE

Sector: Private

Sponsor: Vidéographe

Based in: Montreal, Quebec

Launched: 2010

Type: Subscription video-on-demand (SVOD) platform

Website: <https://vitheque.com/en>

Language: English and French

Content: Collection of 2,300 mostly Canadian short and feature films, dedicated to experimental forms, spanning 50+ years of independent film heritage

The **Vithèque** platform showcases one of Canada's largest collections of independent video, which goes back to the 1971 foundation of the Vidéographe artist-run-centre. The platform currently offers close to 2,300 titles by more than 800 Vidéographe-distributed artists, available to the general public and to institutions such as libraries and schools.

The screenshot shows the Vithèque website interface. At the top left is the logo 'Vithèque La collection de Vidéographe'. On the right, there are navigation links: 'Don', 'Abonnement', 'Se connecter', 'S'inscrire', and 'EN'. A large teal banner reads 'NOUVELLEMENT EN LIGNE'. Below this, a 'Catalogue' sidebar on the left includes 'Recherche', 'Nouvellement en ligne', 'Index des titres', 'Index des artistes', and 'Titres gratuits'. The main content area displays a grid of video art titles with their respective thumbnails and metadata:

Title	Artist(s)	Year	Country	Duration
Untitled Part 1: Everything and Nothing / Tout et rien	Jayce Salloum	2002	Canada	40:57
Parking Lot Attendant	Charlotte Clermont / Alain Lefebvre	2016	Canada	3:57
Kinski wanted Herzog to direct but he turned it down	Guillaume Vallée	2017	Canada	6:15
Still Pina	Claudie Lévesque	2018	Canada	5:00
Km.0	Nayla Dabaji / Ziad Bitar	2019	Canada	6:11
BOUCHE(S)	Mathieu Girard	2019	Canada	3:56
Belief Disbelief	Helgi Piccinin	2017	Canada	14:30
Keno City of Silver	Jessica Auer	2017	Canada	17:45

Video art, documentary, animation, fiction, dance video, essay, video installation, experimental film— **Vithèque** presents the full spectrum of independent video, with a mostly Canadian collection that also includes international contributions. With 1,500 titles spanning 1970 to 2010, the platform is a valuable resource that traces the evolution of visual and media arts through the dissemination of heritage works over the past fifty years.

The site includes critical and historical [texts](#) on the media arts and educational materials by the Vidéographe team, researchers, artists and curators.

U.S.-based services

KANOPY

Sector: Private

Sponsor: Kanopy, Inc.

Launched: 2008

Type: Video-on-demand platform, free for public library users and students of participating Canadian universities

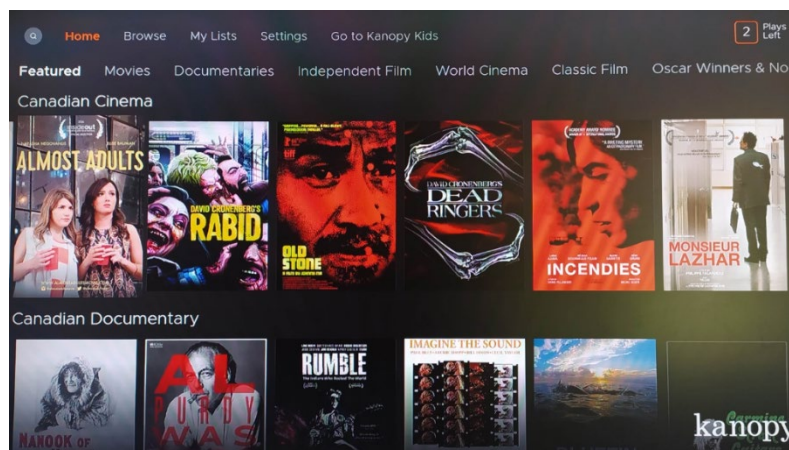
Website: <https://www.kanopy.com/>

Language: English

Content: International short and feature films, with a wide range of English- and French-language Canadian film, including heritage film

Kanopy is an American platform that offers public library members and Canadian college and university students³⁴ free access to an extensive catalogue of educational films, children’s content (Kanopy Kids), series, and popular, independent and international films.

The platform highlights English- and French-language Canadian cinema in its “**Canadian Cinema | Canadian Documentary**” section, featuring recent films and more than 50 classics, making it a valuable service for discovering Canadian cinema.



“Our film catalogue that is available to Canadian institutions includes over 23,000 titles. This includes a broad range of content, from more academic/instructional video to classic cinema/film studies, art house/world to new release blockbusters. Our Classics collection is about 700 titles, and we have strong output deals with most of the top classics distributors (Criterion Collection, Kino Lorber, eOne, and Major Studios). The key challenge has been balancing American films (blockbusters, Oscar winners, new releases) and Canadian classics, while also having a limited output capacity.

As we’re growing our footprint in Canada, our priority will be to grow our Canadian cinema collection, in particular around French Canadian cinema and films by Indigenous filmmakers.”

Zoë Toupin
Director, Content Acquisitions

³⁴ As of June 2021, 250 participating institutions in Canada offer their subscribers and students free, ad-free access to the Kanopy catalogue, including 135 universities/colleges/CEGEPS, 115 public library systems covering most major cities and many regional libraries.

THE CRITERION CHANNEL

Sector: Private

Sponsor: The Criterion Collection, Inc.

Launched: 2019

Type: Subscription video-on-demand (SVOD) platform

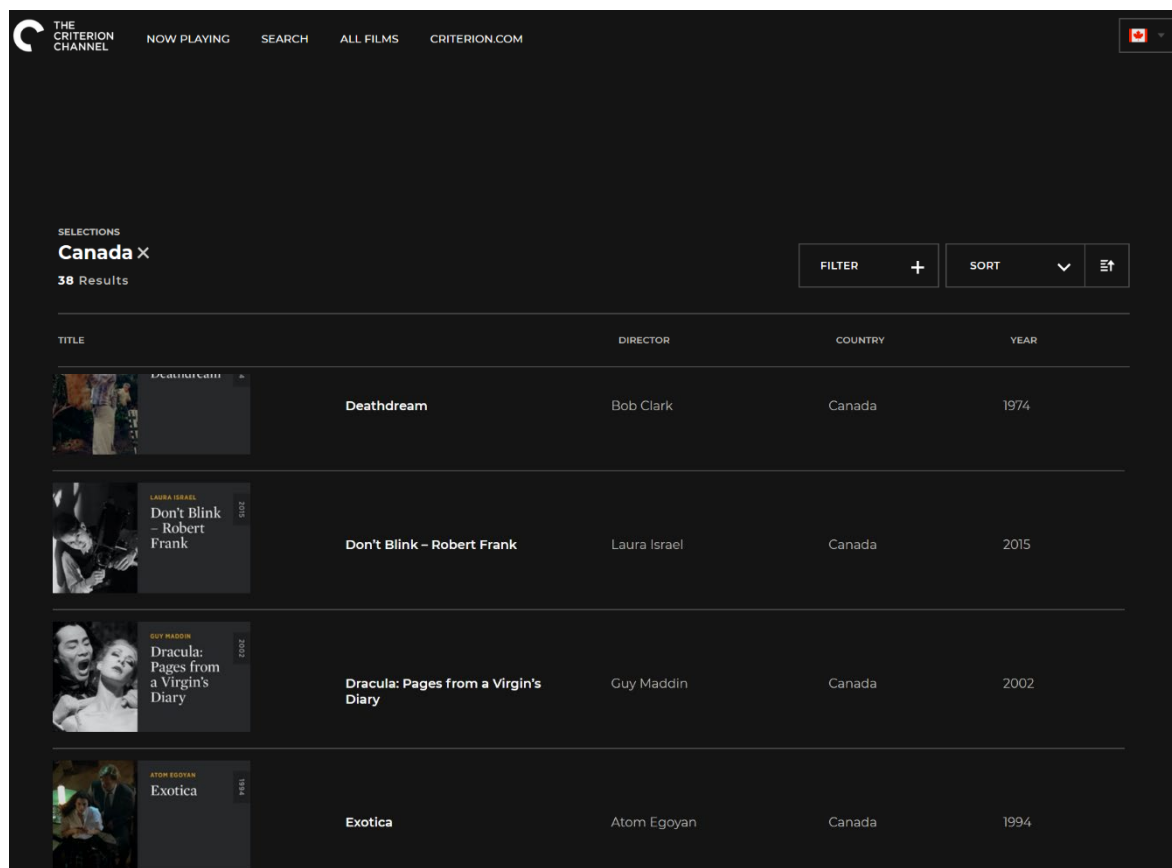
Website: <https://www.criterionchannel.com/>

Language: English

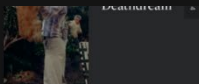



Content: International feature films, a limited selection of Canadian English- and French-language feature films

The Criterion Collection, an American film distribution company in the video media market since 1984, launched its streaming service in the U.S. and Canada in 2019.

The Criterion Channel caters to cinephiles with a catalogue of over 2,500 mostly classic films. Programming focuses on international cinema, independent film and rediscovered cinematic treasures and curiosities. With 40 films as of July 2021, Canadian representation trails far behind the United States (800 titles) and France (400). Though the Canadian selection, which skews toward English-language titles, is not extensive, it includes gems often not available elsewhere such as David Cronenberg's first feature, *Stereo* (1969) and Denis Villeneuve's short film *Next Floor* (2008), which won the 2009 Jutra award for best short/medium-length film and the Grand Prix Canal+ for best short film when it was screened at the Cannes Film Festival's Semaine de la Critique.



The screenshot shows the Criterion Channel interface with a search filter for 'Canada'. The results list four Canadian films:

TITLE	DIRECTOR	COUNTRY	YEAR
 Deathdream	Bob Clark	Canada	1974
 Don't Blink - Robert Frank	Laura Israel	Canada	2015
 Dracula: Pages from a Virgin's Diary	Guy Maddin	Canada	2002
 Exotica	Atom Egoyan	Canada	1994

ITUNES STORE

Sector: Private

Sponsor: Apple

Launched: 2004

Type: Transactional video-on-demand (TVOD) platform

Website: <https://www.apple.com/itunes/>

Languages: English and French

Content: International short and feature films, a wide selection of English- and French-language Canadian films


Surprisingly, Apple's **iTunes Store** catalogue is probably the most comprehensive online service promoting contemporary and heritage Canadian cinema that is accessible in Canada. A large selection of quality classic films are available individually for purchase or rental, making it an essential platform in the quest for Canadian cinematic heritage, although a lack of curation means that such content can be drowned out in the massive catalogue, and searching by country of origin is challenging. Fortunately, third-party discoverability tools like **Où voir ça**³⁵ can bridge this gap and help connect Canadian audiences with the works and services available.

The screenshot displays two film listings on the OÙ VOIR ÇA website. The first listing is for the film "Ordres, Les" (1974), a social drama by Michel Brault. The second listing is for "Crime Wave" (1985), a satirical comedy by John Paizs. Both listings include a poster, a synopsis, and a "sur mes écrans" button. The "Crime Wave" listing also features a large "OÙ" logo. Below the listings are logos for illico and iTunes Store, and the OÙ VOIR ÇA logo with copyright information.

For Canadian distributors, transferring Canadian films to the iTunes Store appears to be one of very few options for online sales, in the absence of a Canada-wide streaming platform for Canadian films (apart from the NFB's platform, dedicated to its own catalogue).

³⁵ Tool presented in part [3.2.1 Online tools to make Canadian cinema more discoverable](#).













Éléphant: *The Memory of Quebec cinema*, supported by its parent company Quebecor, has successfully negotiated its own page on the iTunes Store for its catalogue of films covered by international distribution rights.

éléphant 

Éléphant, *mémoire du cinéma québécois* est un projet indispensable à la culture cinématographique du Québec, permettant la préservation des films québécois en assurant leur numérisation. Depuis son lancement en novembre 2008, près de 150 films, dont plusieurs se trouvaient dans un état de conservation précaire, ont été restaurés et numérisés afin qu'ils puissent être visionnés par les générations futures. Tous les films sont disponibles en français et en anglais (sous-titrés ou doublés).

Éléphant, *mémoire du cinéma québécois* is a culturally vital project in which Quebec's feature films are preserved by being transferred to digital media. Since Éléphant's launch in November 2008, nearly 150 films—many of which were in precarious states of conservation—have been restored and digitized so they can be viewed by future generations. All movies are offered in French and English (subtitled or dubbed).

En vedette Meilleures ventes ▼ Tout afficher ▶

											
Les tisserands du pouvoir I Grands classiques	Les tisserands du pouvoir II : La... Grands classiques	La conquête Grands classiques	Je suis loin de toi mignonne Grands classiques	La guerre des tuques Enfants et famille	Pas de répit pour Mélanie Enfants et famille	Tiens-toi bien après les oreilles ... Comédie	La neuvaine Drame	Le triomphe du cœur Drame	Délirez-vous du mal Drame	Pour l'amour de Thomas Drame	Rafales Action et aventure

Les années 90 Meilleures ventes ▼ Tout afficher ▶

NETFLIX CANADA

Sector: Private

Sponsor: Netflix

Based in: Toronto, Ontario

Launched: 2010

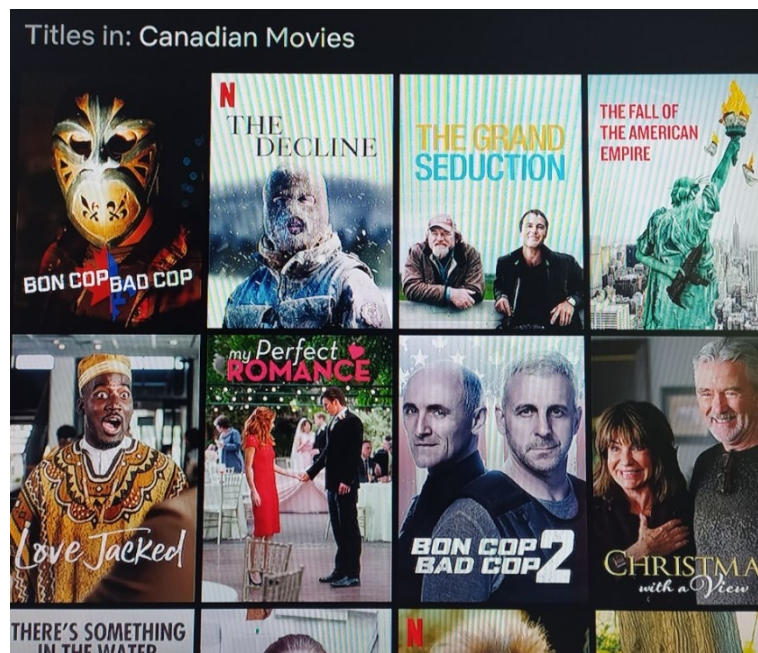
Type: Subscription video-on-demand (SVOD) platform

Website: <https://www.netflix.com/ca>

Language: French and English

Content: International series and feature films with a limited offer of English- and French-language Canadian heritage films

Netflix Canada, which is celebrating its tenth anniversary, is continuing its Canadian expansion by opening a Toronto office in 2021 and recruiting a local team to be as close as possible to Canadian creators in the content production phases. The rationale behind this move may well be Bill C-10 which, if enacted in its original form, would require online services of American giants to invest in the production of Canadian content. Bill C-10 could also result in a larger Canadian content presence on the major American streaming services, to meet CRTC quotas. At the time of writing this study, Netflix does not offer a specific “Canadian Movies” section; users must instead use keywords in the search engine.



Netflix Canada's curatorial line is set in Los Angeles. As yet, there is little Canadian heritage content on the service. According to Stéphane Cardin, Director, Public Policy at Netflix Canada, the platform has limited interest in this segment. Its key concern is purchasing high-potential content such as award-winning recent films.

As for other platforms, the ability to acquire films depends on media chronology and existing, often exclusive, agreements with streaming services in Canada. When an exhibition window opens, it begins a phase of negotiation and competition to buy titles as rights become available. Netflix's acquisitions are also dependent on certain distributors' reservations to sell their catalogue to them. The acquisition policy of platforms like Netflix is determined by the interplay between their curatorial line, the

availability of titles in a given territory, and the reality of a volatile market. To get around rights issues and set itself apart from the competition, Netflix has relied on in-house productions from day one.

In the context of this study, it would be useful to clarify **Netflix Canada's** position: If a unified offering of heritage Canadian content were created, would the platform be interested in considering it?

Very recently, **Netflix Canada** acquired rights to 25 Quebec feature films produced between 2009 and 2019 from the Films Séville catalogue. A few high-quality classics have been or will be added to the catalogue: Jean-Marc Vallée's *Café de Flore* (2011), Sophie Lorain's *Heat Wave (Les Grandes Chaleurs)* (2009), Ricardo Trogi's *1981* (2009), Denis Villeneuve's *Incendies* (2010) and Philippe Falardeau's *Monsieur Lazhar* (2011).

PRIME VIDEO

Sector: Private

Sponsor: Amazon

Launched: 2016

Type: Subscription video-on-demand (SVOD) platform

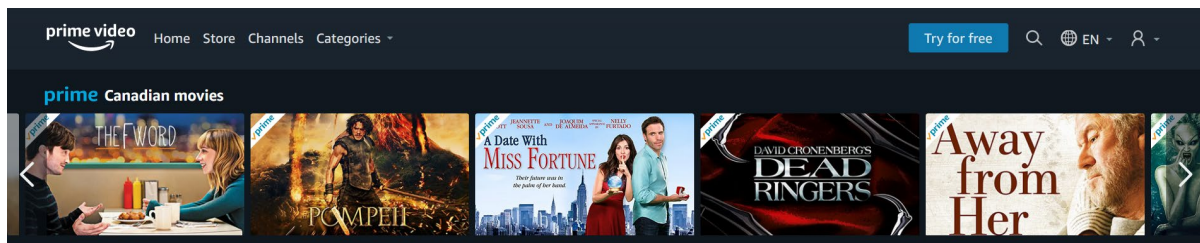
Website: <https://www.primevideo.com/storefront/movie/>

Language: English and French

Content: International series and feature films, a limited selection of English- and French-language heritage films.

Prime Video, Amazon's answer to Netflix, operates on a similar model: production of in-house content alongside a very strong acquisition policy. In May 2021, Amazon paid \$8 billion for MGM's impressive back catalogue of more than 4,000 films, including 180 Oscar winners, going back to the studio's creation in 1924.

For the distribution of Canadian films, the platform's interface offers a "**Canadian Movies**" section, but it is quite sparse, with only a few classics.



YOUTUBE MOVIES & SHOWS

Sector: Private

Sponsor: Google

Launched: 2011

Type: Transactional video-on-demand (TVOD) platform

Website: <https://www.YouTube.com/movies>

Languages: English and French

Content: Series, international short and feature films, a wide range of English- and French-language Canadian films

YouTube Movies & Shows is a video purchase and rental service with a large catalogue of thousands of award-winning films, classics and new releases. Navigating the interface is challenging, however: its design does not encourage user exploration, such as searching for Canadian titles, and the search tool explores all YouTube content rather than Movies & Shows exclusively, rendering it inefficient. Yet many Canadian heritage film titles can be found there, albeit with difficulty, and the *Où voir ça* platform improves their visibility.

The screenshot displays the YouTube Movies & Shows interface. On the left is a navigation menu with options like 'Accueil', 'Explorer', 'Abonnements', 'Bibliothèque', 'Historique', 'Vos vidéos', 'À regarder plus tard', 'Vidéos "J'aime"', and 'Plus'. The main content area is titled 'Films et TV' and includes a search bar and tabs for 'PARCOURIR' and 'ACHATS'. Below the tabs, a section 'Films recommandés pour vous' features five movie cards: 'Bao' (7:43), 'A Bag of Marbles' (1:53:02), 'Tyler Perry's Boo! A Madعا Halloween' (1:43:35), 'The Art of Racing in the Rain' (1:48:49), and 'I AM' (1:17:46). Each card has a 'Acheter' or 'Acheter ou louer' button.

GOOGLE PLAY FILMS AND TV

Sector: Private

Sponsor: Google

Launched: 2011

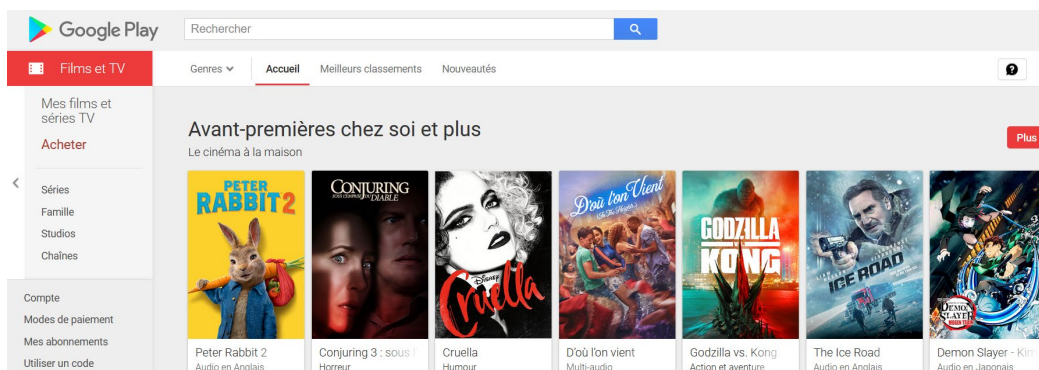
Type: Transactional video-on-demand (TVOD) platform

Website: <https://play.google.com/store/movies>

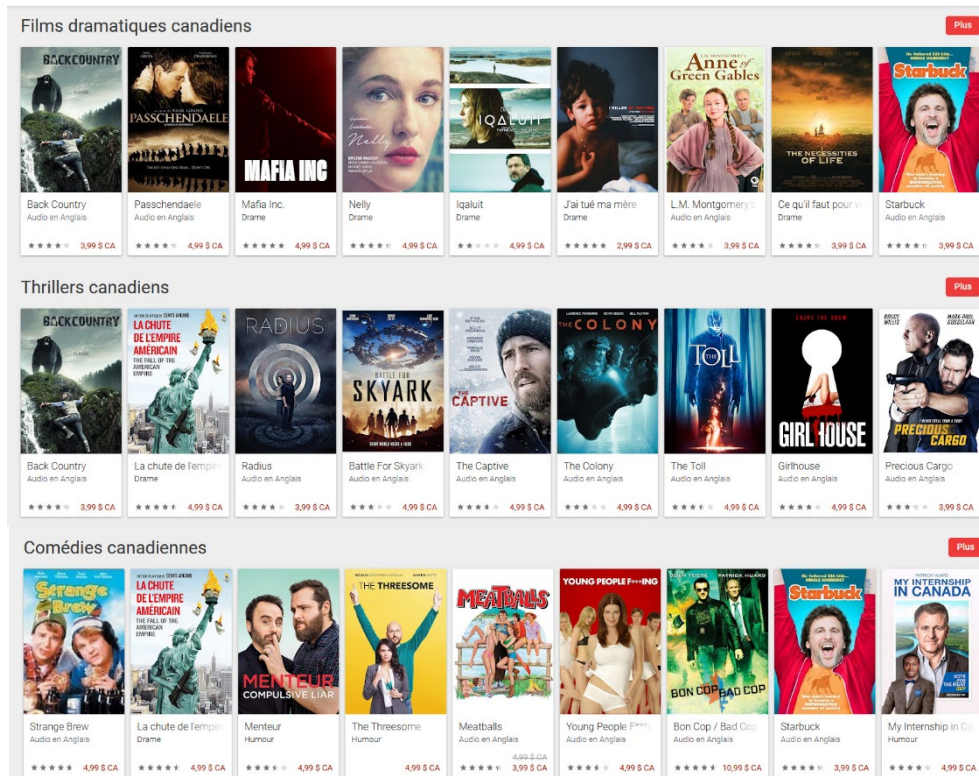
Language: English and French

Content: Series, international short and feature films, a wide range of English- and French-language Canadian films

Google Play Films and TV is a film purchase and rental service. Unlike **YouTube Movies & Shows**, it has a user-friendly, effective catalogue search interface.



For example, the simple keyword “Canada” enables viewers to peruse Canadian films by genre, including classic selections.



3.2.5 Proposals 1 and 2

Proposal 1: Promote Canada’s rich film heritage by creating a national reference portal for general-audience films

The boom in small-screen viewing platforms has resulted in a diversified but thinly distributed supply of high-quality Canadian content. The NFB is leading the way with its twin platforms, [NFB.ca](https://www.nfb.ca) (English) and [ONF.ca](https://www.onf.ca) (French), but their model is not always easily accessible or comprehensible by the entire Canadian audience.

Recent federal initiatives from Telefilm Canada (*See It All/Plein la vue* and *Maple Popcorn/Sortez le popcorn*), and from Canada Media Fund (*Made | Nous/Nous | Made*) harbour immense potential to improve the discoverability of Canadian cinema, particularly with curatorial presentations in both languages to promote the English- and French-language collections. These initiatives, complemented by *Aime ton cinéma* and *Où voir ça*, are especially welcome in a Canadian media landscape where films that are not new releases receive almost no media coverage.

Combining the abovementioned tools into a single, bilingual, national reference portal would amplify their impact and improve accessibility of new services, which are not widely known to the general public, particularly non-cinephiles. On such a portal, a range of editors could perform curation duties and make recommendations, creating a “one-stop shop” with a choice of complementary offerings from multiple voices, bridging the “two solitudes” of Canada’s linguistic divide, and fostering social and cultural inclusion. It could also become the leading Canadian content referencing platform.

The situation today: Structured offering in Quebec; service gaps for English-language cinema

Audiences in French-speaking Canada enjoy an abundance of informational sites designed to promote Quebec and international cinemas. *Aime ton cinéma*, [Films du Québec](#), [Éléphant: The Memory of Quebec cinema](#), and Media Film’s creations³⁶ such as *Où voir ça*, to name but a few, are complemented by federal initiatives including *See It All*, *Maple Popcorn* and *Made | Nous*, as well as the Cinémathèque québécoise. Generally operating in isolation from the rest of Canada, Quebec’s film ecosystem has managed to make a large part of its film heritage accessible through the Quebecor-funded *Éléphant* initiative, which has restored more than 250 Quebec feature films. The French-language segment has also successfully exported its productions thanks to the community of French-speaking nations (la Francophonie) and the special relationship Quebec enjoys with France. The platform recently created specifically to promote Quebec film in France, [Mon cinéma québécois en France](#), is a perfect example.

Meanwhile, in English-speaking Canada two principal gaps can be identified.

The first is the absence of a general-audience English-language reference site that lists English-language Canadian films and where to view them. Recent federal initiatives have sought to fill this gap, with *See it all*, *Maple Popcorn* and *Made | Nous*. These platforms’ primary competitor is the American site [IMDb](#), a longstanding fixture in Canadians’ lives that boasts an extremely comprehensive international database with ratings to guide users’ choices. In terms of viewing platforms, however, the site, which is now owned by Amazon, seems to refer viewers only to services owned by its parent

³⁶ Since it was created in 1955, Media Film, a media agency, has collated synopses, reviews, ratings, and genre data on close to 70,000 films, covering a century of Canadian and foreign feature films.

company, compromising Canadian audiences' ability to access their own cinema. A partnership with IMDb to add links to pages for Canadian films, links that would send viewers to sites competing with Amazon, is not realistic within its entirely profit-driven business model.

The second gap is the difficulty locating the full range of English-language Canadian cinema. This lacuna becomes all the more apparent upon reading the 1992 reference work *Cinemas du Canada* thirty years later. The late 1960s and 1970s saw a paradigm shift from the Canadian government, with campaigns to support regional expression by making films rooted in Canada's regions: the NFB opened production offices Canada-wide, and the Canada Council for the Arts began to fund film cooperatives, indirectly helping local artists train in film techniques and develop the means to produce their works.

Decentralizing the loci of power and creation shaped the incredible richness and unique expressions of Canada's multiple cinemas. Whereas Quebec cinema is frequently contrasted with that of the rest-of-Canada, specialists have explored the various identities expressed through regional cinema—themes addressed, representative filmmakers, flagship films—and have shown that the cinema of the Atlantic provinces differs from that of British Columbia, and even more so from that of the Prairies and Ontario. It seems surprising, then, that these regional artistic expressions represented by collections of films that constitute the DNA of Canadian cinema are not visible and presented in this way on today's screens (outside the NFB's national and regional catalogues). Yet these works, many of which are acclaimed by specialists and crowned by awards, often survive forgotten on some shelf somewhere or lost in the back catalogues of Canadian producers and distributors, some no longer active.

A reference portal for Canadian film

Creating a user-friendly dedicated portal to promote Canadian film and the history of Canadian cinema, including regionally focused and curated collections, would fill the gaps described above while meeting need to better promote Canadian cinema identified by Canadians.

Taking inspiration from the Canadian site [Cinema Clock](#),³⁷ reviews and ratings could be added to each film's page, along with a powerful database to suggest where to view them.

³⁷ CinemaClock.com is a bilingual site using geolocation technology to locate nearby theatrical screenings, in Canada or the United States, that also links to legal online viewing options.

Screenshot of the page for *Léolo* on the Cinema Clock portal:

Léolo

HORAIRES INFO CRITIQUES BANDE-ANN.

LÉOLO
parce que moi je rêve...

Léolo
1h 47min
1992 Comédie dramatique France/Canada
Langue d'orig: français
9.2★ (9 critiques)
iTunes

Le jeune Léolo vit entassé avec les siens dans un taudis de Montréal. D'une étonnante lucidité, il note sur un papier les réflexions que lui inspire cet univers...

Réalisé par Jean-Claude Lauzon
Compagnie Alliance

To enhance user experience and anticipate Canadian audiences' need to discover little-known cinema, the search engine could be enriched with a selection of stand-outs: a must-see list of Canadian films. The database could also host a selection of digitized shorts from film cooperatives, artist-run centres, distributors and independent production companies. This would recognize the importance of independent film, the medium par excellence that young artists since the 1960s have used to challenge the artistic order established by consumerism and bureaucratic control of production, and preserve a formal freedom of thought anchored in a local ecosystem.

Filters could be added to this search engine by year/decade, genre, people involved, filming or production locations or audience target age. On this final point, a strong curatorial focus on educating youth and inculcating an appreciation of Canadian film culture would be a valuable way to raise the profile of Canadian cinema in the years to come. Canadian youth are, after all, tomorrow's ambassadors of Canadian cinema.³⁸

Curatorial content on existing tools used to promote Canadian cinema, which are excellent, could be supplemented with video vignettes (like current Telefilm Canada podcasts) exploring the fascinating history of Canadian cinema, memorable works, well-known and little-known filmmakers, artistic movements, influential organizations, and more. This promotional aspect could build on the work done by the film department of ICI Radio-Canada Télé, such as the "[Pour faire court](#)" capsules, which overview the oeuvre of a given filmmaker in under three minutes. Critics, industry professionals and celebrities representing the full diversity of the Canadian public could be part of this cultural transmission with short videos encouraging people to discover their favourite films.

³⁸ See Part [3.4 Reaching younger audiences: Educating the cinephiles \(and consumers\) of tomorrow](#) and [Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema education on public television and associated youth services](#).

This proposed national portal could also give Canada’s leading cinémathèques and archives a forum to highlight their own film and non-film collections. One inspiration could be the French project to create an online portal for the general public that references and promotes heritage film, bringing together the collections of the CNC, the Cinémathèque française and, eventually, the Cinémathèque de Toulouse.

Finally, adding a calendar with a geolocation function that lists events across Canada exploring the nation’s film heritage would be beneficial in renewing in-person social ties at a time when stay-at-home culture is gaining ground, amplified by the COVID-19 pandemic. Such a calendar might be based on the tool developed by the NFB for its own catalogue,³⁹ and provide complementary avenues for discovery: screenings in theatres, festivals and cultural organizations, exhibitions, film clubs, master classes, etc.

Expanding our content partnerships

The strength (or weakness) of recent tools for promoting Canadian film lies in the paucity of partner presenters available to guide audiences to legal viewing platforms or other viewing options. A strategy of broadening content partnerships could prove worthwhile: discoverability would be enhanced by bringing on board the largest possible collection of theatres, digital platforms and television channels to give Canadian audiences the largest number of exhibition windows for their films.

Quebec film platform *Aime ton cinéma* reports 24 content partners, while Telefilm Canada initiatives seem to have fewer. While Telefilm is ostensibly powered by [JustWatch.com](https://www.justwatch.com), a powerful video-on-demand search engine with more than 20 online content providers in Canada—Netflix, Disney+, Prime Video, YouTube, Google Play, Apple iTunes, Crave, digital TIFF Bell Lightbox, Cineplex, CBC Gem, Ici Tou.tv, Criterion Channel, NFB, Illico, and others—searching with *See It All* currently retrieves fewer results than searching directly on *JustWatch.com*. This suggests searches may fail to turn up results even if films are available on Canadian platforms, indicating an opportunity to improve Telefilm Canada’s innovative platforms.

³⁹ “Whether you enjoy NFB documentaries, animation or interactive projects, our events page has a little something for everyone. Find free screenings and films playing at festivals and theatres across Canada.” The page is available in English at <https://events.nfb.ca/> and in French at <https://evenements.onf.ca/https://events.nfb.ca/>.

List of partners, *See it all*:

CANADIAN FILMS RIGHT AT YOUR FINGERTIPS.

BROWSE CANADIAN FILM COLLECTIONS ON YOUR FAVOURITE STREAMING PLATFORMS.



List of partners, *Plein la vue*:

SUR L'ÉCRAN DE TON CHOIX.

TROUVE LES COLLECTIONS DE FILMS CANADIENS SUR LA PLATEFORME DE TON CHOIX.

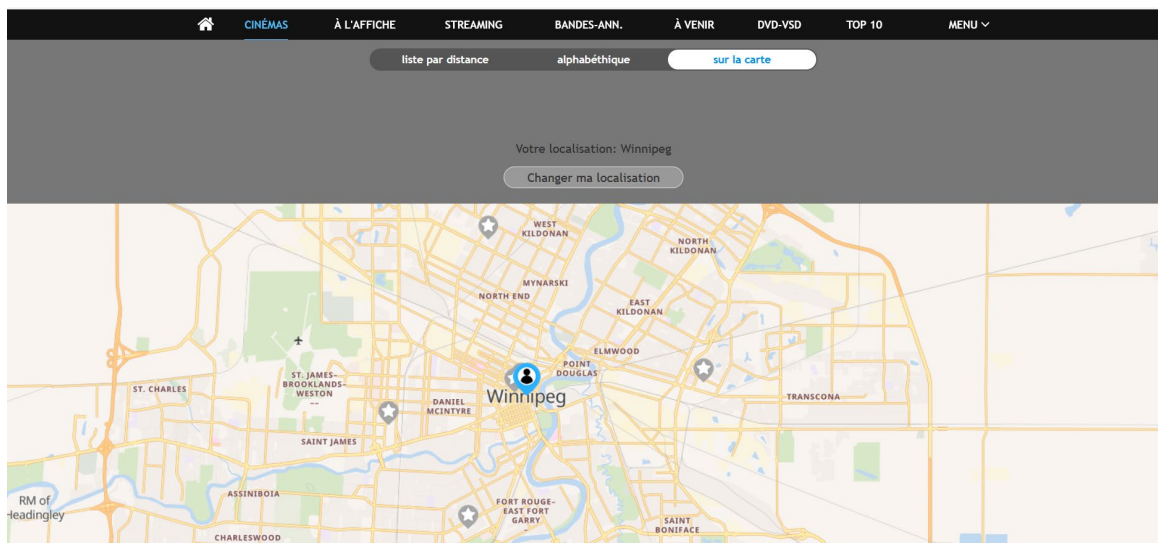
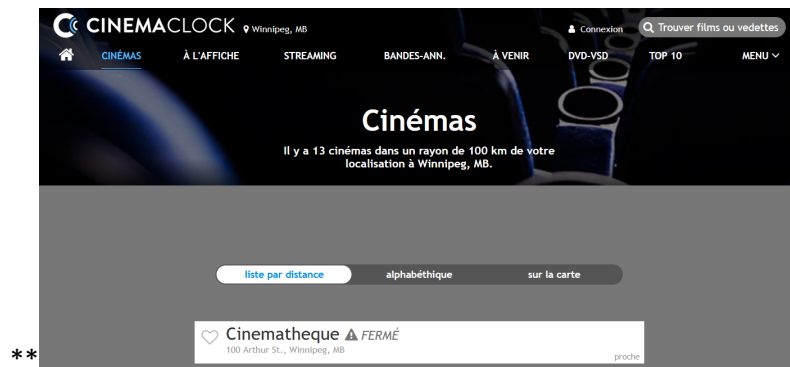


Expanding content partnerships would make these tools more appealing to users, as would grouping them together on a single portal. Such actions would enhance the Canadian public's recognition of these sites as valuable references, and enhance the work of the curatorial teams, who are already doing a remarkable job of encouraging audiences to “buy local” and delve into occasionally hard-to-find Canadian cinema.

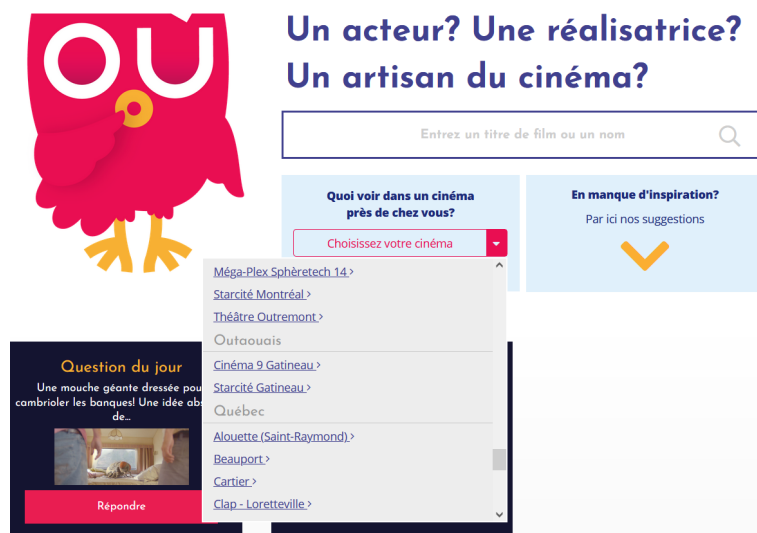
The most valuable services to add as partners, as they are already active in presenting Canadian cinema and heritage films in particular, are Kanopy, Tënk Canada, VUCAVU (independent film), The Criterion Channel, the Encore+ YouTube channel and the influential cultural organizations and cinemathèques/film libraries.

Adding content partners such as independent distributors, film cooperatives and original Canadian initiatives supporting the production and exhibition of films by young Canadian talent would be an opportunity to invite these partners to create programming windows and celebrate creativity across Canada with a focus on (re)discovering images from the recent and distant past. Targeted organizations could include [Canadian Reflections](#), a collection of independent shorts created by the CBC since 1978; [Wapikoni](#), the Indigenous filmmaking initiative created in 2004; [Crazy8s](#), a springboard for filmmaking in British Columbia active since 1999; [Storyhive](#), a program that has, since 2013, propelled hundreds of creators in British Columbia and Alberta to finance and disseminate their films, with support from the National Screen Institute and Telus. Inspired by *Où voir ça*, which recently developed a tool to reference theatres in Quebec and find films to see nearby, a national portal would make it possible to offer this extremely useful service to the rest of Canada. A potential partnership with the Canadian site [Cinema Clock](#) could pay dividends for the sector, since the site has a built-in system for geolocating theatres throughout North America.

Screen capture, [Cinema Clock](#):



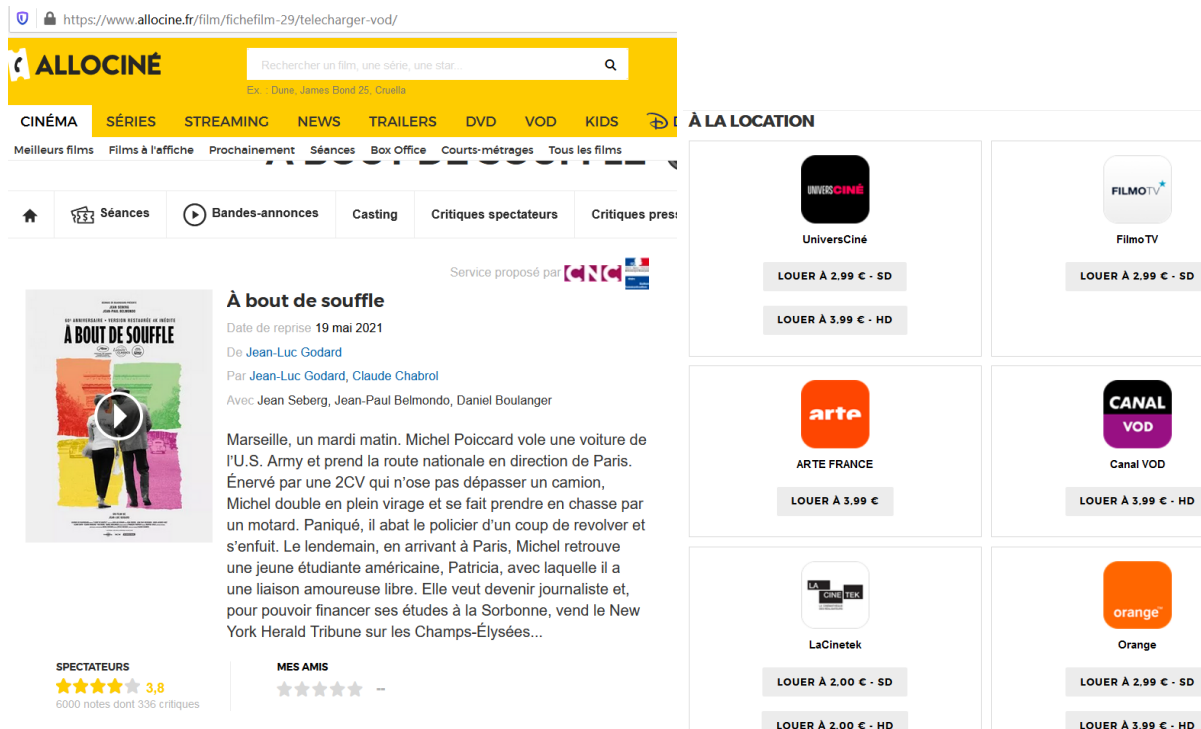
Screen capture, [Où voir ça](#):



Expanding partnerships with cultural media outlets

Since 2016, the French government has maintained a [catalogue of video-on-demand titles](#), created by the CNC, which can be integrated into film and information websites, giving users a tool that lists all options for viewing the selected film on legal online platforms. Directly adding the widget to film pages enables viewers to locate and compare all available offers at a single click, and promoting this innovative tool has proven a highly effective way to support the audiovisual industry in terms of sales.

An example of the CNC's VOD referencing widget integrated on AlloCiné, France's most widely used cinema information website in France:



The screenshot displays the AlloCiné website interface. At the top, there is a search bar and navigation tabs for CINÉMA, SÉRIES, STREAMING, NEWS, TRAILERS, DVD, VOD, and KIDS. Below the navigation, there are links for 'Meilleurs films', 'Films à l'affiche', 'Prochainement', 'Séances', 'Box Office', 'Courts-métrages', and 'Tous les films'. The main content area features a movie poster for 'À bout de souffle' (Breathless) with a play button icon. To the right of the poster, the title 'À bout de souffle' is displayed, along with the date of release (19 mai 2021), the director (Jean-Luc Godard), and the screenwriter (Jean-Luc Godard, Claude Chabrol). A synopsis follows: 'Marseille, un mardi matin. Michel Poiccard vole une voiture de l'U.S. Army et prend la route nationale en direction de Paris. Énérvé par une 2CV qui n'ose pas dépasser un camion, Michel double en plein virage et se fait prendre en chasse par un motard. Paniqué, il abat le policier d'un coup de revolver et s'enfuit. Le lendemain, en arrivant à Paris, Michel retrouve une jeune étudiante américaine, Patricia, avec laquelle il a une liaison amoureuse libre. Elle veut devenir journaliste et, pour pouvoir financer ses études à la Sorbonne, vend le New York Herald Tribune sur les Champs-Élysées...'. Below the synopsis, there are two star rating sections: 'SPECTATEURS' with a 3.8 rating and 'MES AMIS' with a 5-star rating. On the right side of the page, a 'À LA LOCATION' section displays a grid of VOD offers from various providers: UniversCiné (2.99 € SD, 3.99 € HD), Filmotv (2.99 € SD), ARTE FRANCE (3.99 €), Canal VOD (3.99 € HD), LaCinetek (2.00 € SD, 2.00 € HD), and Orange (2.99 € SD, 3.99 € HD).

Strengthening partnerships between online discoverability tools in Canada and online cultural media outlets, especially those most used by film lovers (e.g., [Cinoche](#) in Québec; Library and Archives Canada's [Canadian Feature Film Database](#)), would provide more exposure to the online offering of films and increase transactions.

In a similar vein, *Où voir ça* also offers a free [plug-in](#) enabling third-party film websites and blogs to use its database of English- and French-language Canadian feature films. Promoting this service Canada-wide would raise its visibility in the specialized press and on news and film review sites, increasing audience interest in Canadian film on viewing platforms.

Reference list of digital distribution platforms favourable to showing Canadian cinema

Developing a national portal to raise awareness of Canadian cinema would benefit audiences by listing platforms that showcase Canadian-produced films, including heritage films. The poor visibility of certain Canadian services can limit discoverability in a market dominated by American culture and widespread subscriptions to platforms like Netflix, Prime Video and Disney+.

The French model of the CNC's listings of [French and foreign streaming platforms](#) and [streaming services promoting heritage film](#) could inspire a similar guide to Canadian cinema, which would serve an audience that has expressed the wish to see its cinema better promoted. Such a guide would present the various digital broadcasting services available in Canada from the perspective of discoverability of Canadian film collections, with instructions on how to access and subscribe. It would thus buttress existing initiatives to promote national production, and help audiences, including the large population of newcomers to Canada, identify alternatives to the dominant streaming players.⁴⁰

⁴⁰ In 2019, 340,000 permanent residents were admitted to Canada. Permanent and temporary immigration represented 80% of demographic growth in that same year. Source: <https://www.canada.ca/en/immigration-refugees-citizenship/corporate/publications-manuals/annual-report-parliament-immigration-2020.html>.

If a package introducing cultural services available in Canada—including streaming platforms featuring Canadian heritage (like the free services of FNB or Encore+), film, cinémathèques, major festivals, events such as International Canadian Film Day and the NFB Film Club, etc.—were made available to newcomers to Canada by intercultural service organizations, it would represent an effective long-term investment that would lay the groundwork for an appreciation of Canadian culture.

Proposal 2: Promote an online catalogue of Canadian films labelled “Canadian favourites/Films d’ici, Films d’hier,” including undiscovered gems

“What we’re missing in Canada is a platform that brings together Canadian and Quebec film.”

A Quebec film distributor

The year 2017 was a memorable one for Canadian film, as Canada 150 celebrations cast an unparalleled spotlight on major works of the nation’s cinematic heritage. A list of 150 feature films was compiled by REEL CANADA, organizer of National Canadian Film Day. TIFF and its partners created another list, for Canada on Screen, featuring 150 media clips representing the most significant works in the history of film, television, music videos and advertising.⁴¹ Though these films were heavily promoted and widely available on viewing platforms in 2017, some titles are no longer accessible today, and most have fallen from prominence or into oblivion.

While discoverability tools like *Où voir ça*, *See It All/Plein la vue*, *Aime ton cinéma* and *Made | Nous* are highly useful in the Canadian cultural landscape, they also have limitations such as ephemeral curation or requiring that users already possess sufficient knowledge to search by film title. In a context where audiences know little about their national cinema, and even less about heritage film, this paradigm curbs discoverability, and leaves unanswered the question of which Canadian films and filmmakers make the best starting point for a viewer unfamiliar with Canadian cinema culture?

To help guide audiences toward the great works of Canadian auteur and popular film, a catalogue of reference films representative of Canada’s diverse cinematic culture could be made available permanently. To build on the enthusiasm Canada 150 generated by giving renewed attention to remarkable works, a similar groundswell of interest could be fostered over time by creating an online film guide that aggregates legal online viewing options and theatrical screenings nationwide. Such a platform would clarify and simplify ways to access major works of Canadian cinema as part of a larger education and awareness campaign to promote Canadian film creativity.

A reference catalogue with a label for films such as “Canadian Favourites/Films d’ici, Films d’hier,” compiled by recognized organizations in the Canadian film community, could be built on the solid foundation of previous efforts:

- REEL CANADA’s list of 150 films, supplemented by titles from TIFF’s “Canada on Screen/Canada à l’écran” catalogues, which are already available in digital formats
- The substantial work undertaken by the above organizations to obtain film rights
- Recent restorations of high-quality films funded by the private and public sectors
- Promotional tools for Canadian film that facilitate the process of finding films and making them available on viewing platforms
- The Library and Archives Canada [Canadian Feature Film Database](#), which holds over 4,300 titles from 1913 to 2006; the Mediafilm database, which lists close to 70,000 films covering a century of Canadian and international feature films; the [Québec Cinéma](#) database, which contains short and feature films produced in Quebec, and [Éléphant: The Memory of Quebec cinema](#).

⁴¹ The REEL CANADA list of 150 films is appended to this document, and available at the links below:

English: <https://canadianfilmday.thedev.ca/films/>.

French: <https://canadianfilmday.thedev.ca/fr/150-films-canadiens/>.

The TIFF list can be viewed at the link here: <https://www.tiff.net/canadaonscreen/>.

The work done and data gathered to develop this reference catalogue could also serve in the creation of a resource gateway, as requested by professionals, to support access to and distribution of heritage films.⁴²

The catalogue would be greatly beneficial by helping to identify major films and filmmakers who are not sufficiently well-known to audiences or available on Canadian viewing platforms. Taking this step to identify the problems at stake—lack of availability in digital formats, forgotten content, lapsed rights, deceased or unidentified rights holders, etc.—could be followed with a list of actions to be taken to make works and artists visible again. Ideally, the multiple organizations involved in film digitization would work together to define shared curatorial priorities.⁴³

It is astonishing that the science fiction film *Cube* (Vincenzo Natali, 1997), which won multiple Canadian and international awards (Best Canadian First Feature Film, TIFF; Grand Prix, Festival du film fantastique, Gérardmer, France), is currently inaccessible in Canada. The same holds for most of the oeuvre of Clement Virgo, whose first feature, *Rude*, was a 1995 selection for the prestigious Un Certain Regard section at the Cannes Film Festival.

Similarly off the radar is director William D. MacGillivray's *Stations* (1981), hailed as a masterpiece by Tom McSorley. In fact, MacGillivray's films, like those of Ken Pittman and John Pedersen, three mainstays of independent film in Atlantic Canada in the 1980s, are nowhere to be found on Canadian viewing platforms.

The situation in British Columbia seems no better. Many iconic films and critically acclaimed filmmakers are nowhere to be found on current platforms. One such lost treasure is Ron Kelly's 1968 drama *Waiting for Caroline*—winner of a Canadian Film Award—which was an ode to the French New Wave and nod to François Truffaut's *Jules et Jim*. Similarly, only one of Larry Kent's ten films is available (on the iTunes Store). Missing in action are Zale Dalen's *Skip Tracer* (1976), considered one of the best feature films ever made on the West Coast; Bruno Lazaro Pacheco's *The Traveller* (1989) and Patricia Gruben's *Deep Sleep* (1990).

In Quebec, while the initiative of *Éléphant: The Memory of Quebec cinema* has made much of the province's film production newly available, it is surprising that the first film directed by a woman, Mireille Dansereau's 1972 work *La Vie rêvée*, is not currently viewable, despite receiving multiple Canadian Film Awards.

With a non-exhaustive list of omissions such as these, a reference catalogue would clearly be of use in identifying unavailable, under-the-radar films that represent the richness and quality of Canadian cinema. Because what hope is there for promoting Canadian cinema and restoring it for today's audiences when large parts of the corpus are missing?

Once developed, the catalogue of reference films would serve as a guide to audiences in remote areas with fewer cultural opportunities, younger generations and curious neophytes interested in learning more about the scope and diversity of Canadian cinema. As a quality reference guide encompassing all Canadian production, it could include entries designed for specific groups—very young audiences, young audiences, general audiences, cinephiles, and underrepresented communities, etc.—and incorporate features such as a search engine with selection filters for user experience and ratings for each film.

⁴² See [Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources](#).

⁴³ See [Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding](#).

Such a broad-based tool would improve Canadian audiences' access to a shared body of stories, values and repertory works, a point of stability in today's digital world where the content we consume is constantly scrolling by, overlapping, getting lost and fading, making it more difficult to identify and showcase our country's cinema. The catalogue would be permanent, but constantly updated under the oversight of a qualified curatorial committee; it would also be a powerful, engaging tool for exporting Canadian films around the globe, recontextualized within film history, and ready to conquer the hearts of cinephiles and the world.

3.3 Theatrical release: Few exhibition opportunities for Canadian classics

Strengthen the presence of Canadian heritage film on the big screen

“Since the 1920s, the political and economic recognition of Hollywood as the ‘centre’ of power in the movie world has made it difficult to produce feature films in Canada. Even in the most densely populated parts of the country, our silver screens have been dominated by American film interests, and unable to reach Canadian audiences.”

Tom McSorley⁴⁴

Where can viewers enjoy classic Canadian films on the big screen?

In response to this question, our thoughts turn first to cinémathèques, the most popular of which are the Cinémathèque québécoise in Montreal, the TIFF Cinémathèque in Toronto, The Cinémathèque in Vancouver, and the Winnipeg Film Group in Winnipeg. These four venues regularly screen Canadian heritage films alongside programming promoting the discovery of international, contemporary and repertory cinema.

But in a country as large as Canada, the ability of these four venues to reach the entire population is severely limited. Fortunately, there are other important organizations, movie theatres (sadly few in number) and festivals that occasionally or frequently create an exhibition window for Canadian classics, along with REEL CANADA’s National Canadian Film Day and the NFB’s community screenings.

3.3.1 Cinémathèques

The number of cinémathèques in Canada—hallowed halls for cinephiles, and go-to spaces for enjoying cinematic treasures past and present—can be counted on one hand.

There is no organized association of Canadian cinémathèques, as there are no shared tools for indexing, editing and promoting their collections. The highly diverse nature and funding structures of Canada’s cinémathèques, along with their very different locations and curatorial priorities, at least partly explain this situation. But magic can happen when cinémathèques join forces, as they did in 2017 for the Canada on Screen retrospective, a hugely successful venture to promote Canadian cinema to the public.

⁴⁴ Tom McSorley, *Les Cinémas du Canada*, eds. Sylvain Garel and André Pâquet. Paris: Editions Centre Pompidou, 1992, p. 201.

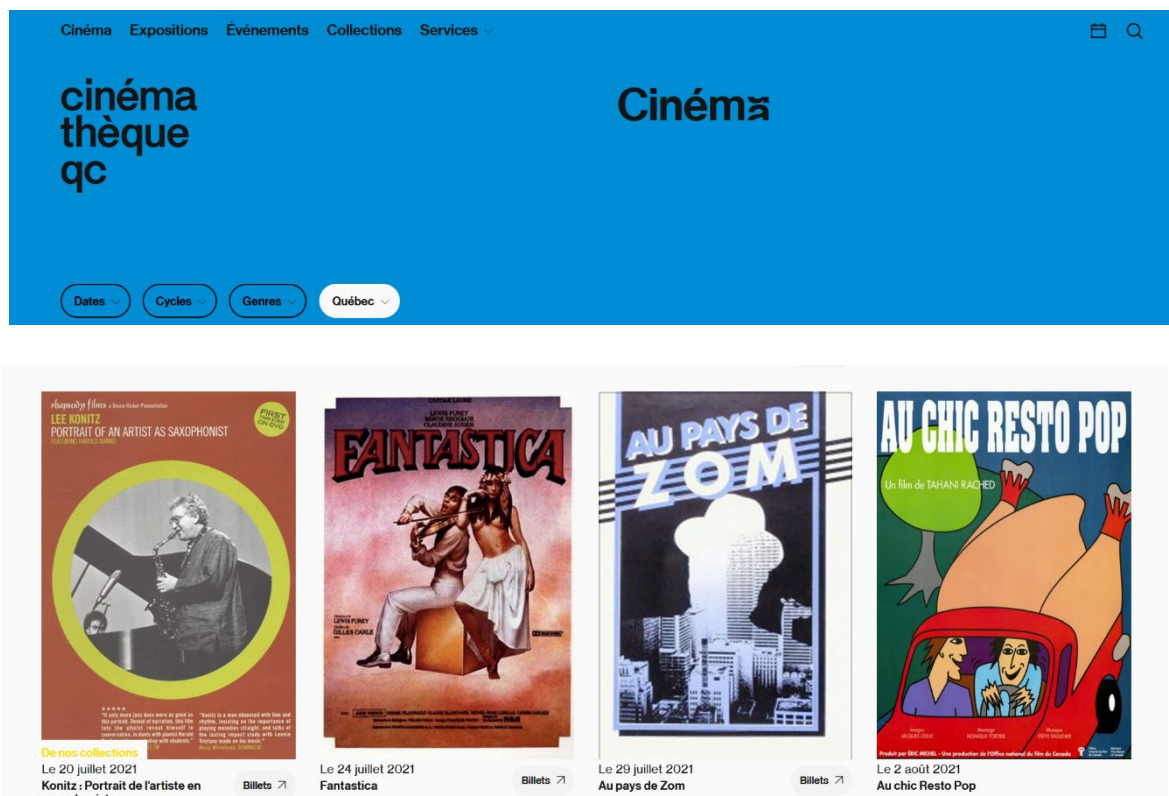
CINÉMATÈQUE QUÉBÉCOISE

Based in: Montreal, Quebec

Created: 1963

Website: <https://www.cinematheque.qc.ca/en/>

The *Cinéma thèque québécoise*,⁴⁵ a member of FIAF (International Federation of Film Archives) since 1966, is a mainstay of Quebec and international film culture in Montreal. Similar in spirit to the Cinéma thèque française, the Cinéma thèque québécoise is a screening and exhibition venue that houses an impressive archive of films and non-film collections,⁴⁶ showcased through its programming and its database.



⁴⁵ See the text by [Marina Gallet, Cinéma thèque Québécoise](#) in Part 1. *Engaging Canadian Stakeholders*.

⁴⁶ The Cinéma thèque québécoise collection comprises nearly 480,000 works including documents, periodicals, equipment, photographs, posters and, of course, films: 40,000 films and videos, 30,000 television programs, 28,000 posters, 800,000 photos, 2,300 pieces of vintage equipment, 23,000 scripts and production documents, 45,000 books, 6,000 periodicals, 8,000 reference videos and 2,000 costumes, props and miscellaneous artifacts.

The full catalogue can be consulted through the online [database](#), and an online collection, updated in 2021, is available for viewing. <https://www.cinematheque.qc.ca/en/collections/>.

“The mission of the Cinémathèque québécoise is closely tied to the preservation and dissemination of local film heritage, so our programming includes retrospectives of Quebec filmmakers. On average, we devote a dozen cycles to Quebec and Canadian cinema each year. Around half are heritage films: key works in the history of cinema, retrospectives of eminent older or deceased filmmakers, restored works, etc. Certain other titles are screened as part of theme-based cycles.”

Marcel Jean, Executive Director

Several times a year, the Cinémathèque hosts *Éléphant: The Memory of Quebec cinema*, for theatrical premieres of newly restored films before their release on digital platforms.

Though it is an internationally renowned organization, the ***Cinémathèque québécoise*** has so far only offered in-person film screenings and exhibitions. The possibility of developing online screenings and a viewing platform for films, particularly films restored and digitized by the Cinémathèque, is under exploration. By way of comparison, the Cinémathèque française responded to the closure of its cinemas due to the Covid-19 pandemic with the April 2020 launch of a new platform, [Henri](#), showcasing rare films from its collections. (Henri is available in Canada.)

While movie theatres remain the most satisfying way to enjoy films under ideal screening conditions, an online offering of Quebec cinema curated by the Cinémathèque québécoise would expand the impact of this exceptional organization throughout Quebec, Canada and the world (with film rights secured).

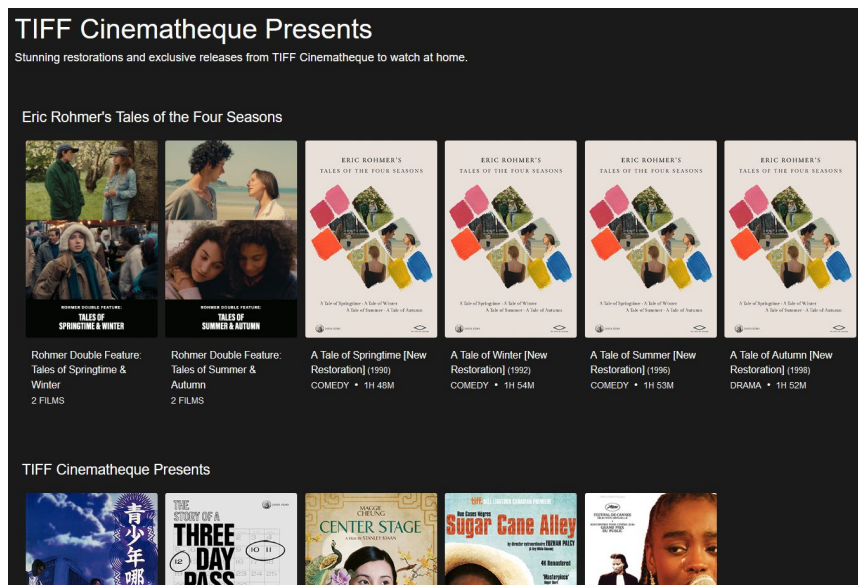
TIFF CINEMATHEQUE

Based in: Toronto, Ontario

Created: 1990

Website: <https://www.tiff.net/>

TIFF Cinematheque is a division of the Toronto International Film Festival (TIFF), established in 1990 along with a [Film Reference Library](#) (a FIAF member). “TIFF Cinematheque Presents” is the TIFF’s year-round series of Canadian and international cinema, featuring acclaimed directors and spotlighting national and regional cinema.



“We screen Canadian films from the past in our TIFF Cinematheque programming (specifically a series called “See the North,” but also as part of retrospectives and other programmes) and during our annual film festival as part of special events.

In 2019, before our programs shifted to digital, we programmed “1999: Movies at the Millennium,” which screened a number of Canadian films from our collection including eXistenZ, by David Cronenberg. We are currently exploring the potential for digital screenings of Canadian DCP’s from our collection on Digital TIFF Bell Lightbox, and we are planning to celebrate Canadian films from our collection in cinemas when TIFF Bell Lightbox reopens post-film festival.

We have some of these films in our own archives and collections, which makes it easier to integrate them in our programming. We are also a member of various archival film associations, such as FIAF (International Federation of Film) which allows us to connect with other film archives and cinematheques who may wish to program Canadian cinema internationally.”

TIFF Film Reference Library

Collections housed in the **Film Reference Library** (3,800 film prints almost exclusively on 35 mm and 16 mm film, and some 30 DCP prints, including 500 Canadian films) constitute a valuable resource for the **TIFF Cinematheque** programming team and other cultural venues across the country that can

borrow films⁴⁷ with a view to expanding their knowledge of Canadian cinema and discovering forgotten treasures. While most films holdings are film, TIFF also has projection equipment.

The ***TIFF Cinematheque*** online viewing offering is a powerful means of educating large audiences Canada-wide on their national cinema, although presenting the major works and great “masters” of international cinema—an essential part of any cinematheque—seems to be a curatorial priority in TIFF’s annual programming.

TIFF has also developed the [Film Circuit](#) program, which grew out of the circulation of Canadian and international films through a network of partner theatres and organizations. This kind of network is an asset for Canada to reach audiences across the country, and promote a program of Canadian heritage films.⁴⁸

⁴⁷ See the terms and conditions for film loans here: <https://tiff.net/film-loans>.

⁴⁸ See [Proposal 3.3: Circulate a catalogue of Canadian heritage films in a network of associated theatres](#)

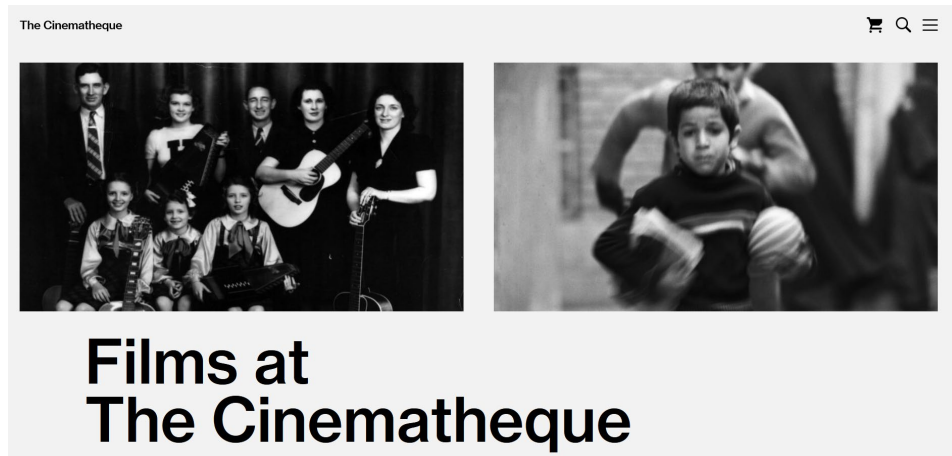
THE CINEMATHEQUE

Based in: Vancouver, British Columbia

Created: 1972

Website: <https://thecinematheque.ca/>

The Cinematheque⁴⁹ is Western Canada's leading venue for film education: classic and contemporary Canadian and international films are presented at over 500 screenings per year, reflecting eclectic programming designed to educate viewers and promote film culture.⁵⁰



“We regularly screen, and have regularly screened throughout our history, Canadian heritage films. An important part of our organization’s mission is to advance the understanding and appreciation of Canadian cinema, contemporary and historic.

Two major programs we’ve offered in recent years can serve as examples:

For five years, 2015 to 2019, we presented an annual series entitled “The Image Before Us: A History of Film in British Columbia.” It was presented weekly during the first four months of each year, and included a wide range of features, shorts, documentaries, animation, experimental work, TV work, and other moving-image art. Not all of the works shown were more than 10 years old, but much or most were. We plan on reviving the series, probably in 2022.

In 2017, as part of Canada’s sesquicentennial, we were one of four national partners in Canada on Screen, a year-long program devoted to the history of Canadian film and moving images. During the year, we presented screenings of approximately 100 notable Canadian films (all of which had been selected by critics and experts as among the 150 essential works of Canadian moving image heritage). Features, shorts, documentary, animation, experimental film and video, TV, and other moving-image works were included.”

Jim Sinclair

Executive & Artistic Director, The Cinematheque

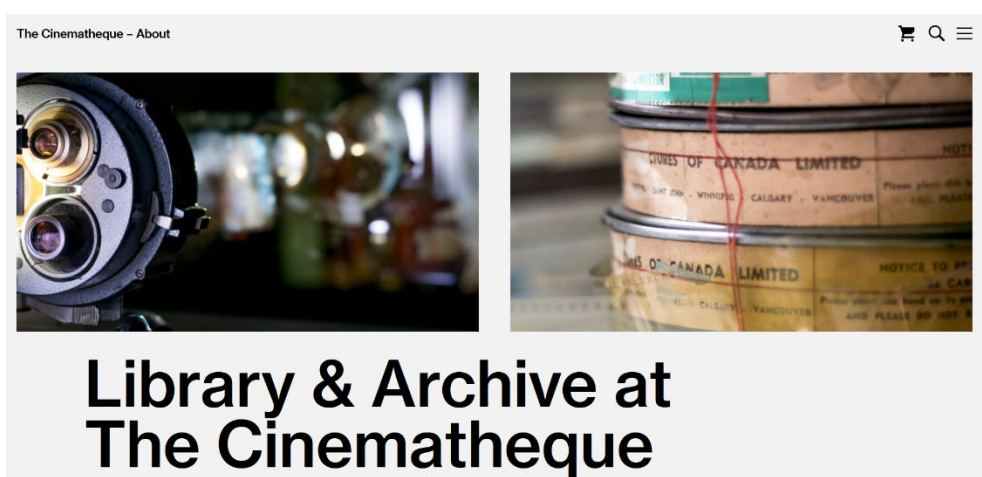
⁴⁹ See text by [Jim Sinclair, The Cinematheque, Vancouver](#) in Part 1. *Engaging Canadian Stakeholders*.

⁵⁰ In 2019, 376 films were presented, including 70 Canadian films and 42 British Columbian films. Source: [Annual Report 2019](#).

A free bimonthly magazine, also called [The Cinematheque](#), promotes The Cinematheque's programming with a quality description of each film presented. The magazine's print circulation is 9,000 to 11,000 copies in Greater Vancouver.⁵¹



The Cinematheque also oversees the [West Coast Film Archive](#), a collection of non-digitized 16 mm and 35 mm films. The Archive is a valuable holding of independent film in British Columbia, with over 200 important films from the province's first major wave of independent and avant-garde cinema from 1968 to 1978. Occasional screenings of these films are held, but the organization does not hold exhibition rights, so programming is subject to prior approval by artists and rights holders.



⁵¹ The magazine is accessible online: <https://issuu.com/thecinematheque>.

WINNIPEG FILM GROUP

Based in: Winnipeg, Manitoba

Created: 1974

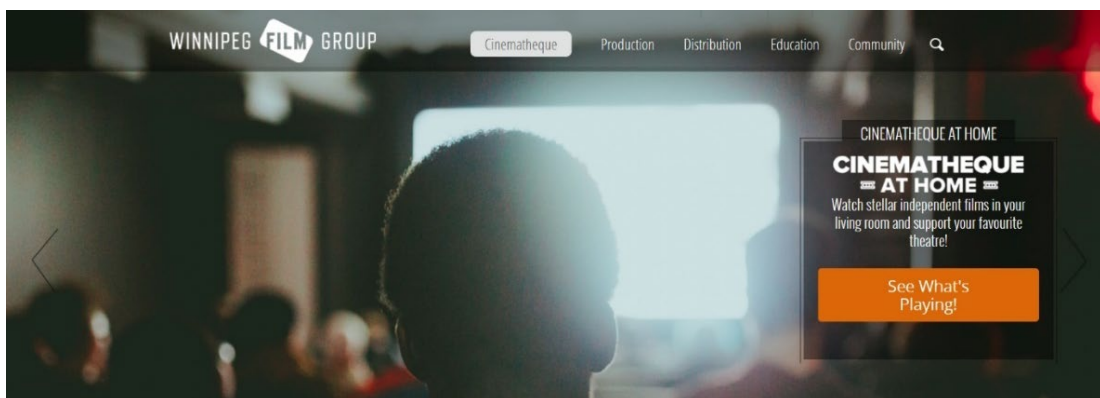
Website: <https://www.winnipegfilmgroup.com/>

A cinematheque attached to a film cooperative and artist-run centre, this nationally recognized hybrid organization has a production, exhibition, education and distribution arms.

The Winnipeg Film Group develops programming dedicated to bringing Canadian and international independent, contemporary and repertory films to the big screen.


“We show retrospective Canadian films throughout the year, not just during any one of our numerous festivals. They are a regular part of our Cinematheque programming. We have recently featured the 1999 film Heater, shot in Winnipeg. Additionally, we take part in National Canadian Film Day every year, showing a classic Canadian film then. We also started a Canadian horror film festival in 2019, showing several classic Canadian horror films.”

David Knipe
Manager of Operations & Special Programming,
Winnipeg Film Group’s Cinematheque



COME AS YOU ARE

● Canadian & International Features

	<p>A travelling nurse takes three disabled men on a road trip to Montreal so they can lose their virginity at a brothel.</p>	<p>Available to rent for \$7.99 Held over until July 9!</p>
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The Winnipeg Film Group publishes a [Program Guide](#) six times per year, to promote its programming through the Cinematheque as well as publications that build the knowledge of collections, artists and cooperatives.

3.3.2 National Canadian film day and NFB screenings

National Canadian Film Day and **NFB screenings** are complementary initiatives to bring Canada's film heritage, rarely seen on the big screen, to today's audiences. As part of a cultural policy to support arts and culture productions, these initiatives complement the work of cinematheques and film festivals, which dedicate portions of their programming to Canadian classics, and in this way endeavour to help fill a deep lack of promotion for past cinematic treasures.

From the big screen to online viewing platforms, achieving the ultimate goals always depends on audiences, whose education and life experiences determine whether they consume cultural offerings and identify with or see themselves reflected in programming. In this context, the curatorial component and support for heritage works are of strategic importance to build audience awareness, kindle their desire to view Canadian film and, ideally, help shape a film culture. For Canadian cinephiles, the opportunity to turn public attention toward a Canadian cinematic masterpiece, even just once per year, would be a dream come true.

NATIONAL CANADIAN FILM DAY

Sponsor: REEL CANADA

Based in: Toronto, Ontario

Created: 2014

Website: <https://canadianfilmday.ca/>

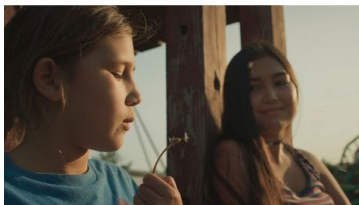
REEL CANADA,⁵² with its team of Canadian film lovers, celebrates Canadian films across the country every April. Broadcast on the small and large screens, National Canadian Film Day (NCFD) has forged solid ties with sponsors, distributors and exhibitors—theatres and festivals, schools, museums, public libraries, retirement homes, television stations, platforms, etc.—as well as an internet-focused media campaign.

NCFD is becoming more popular by the year, and increasingly entrenched in the viewing habits of Canadian audiences. In 2019, for example, nearly 70,000 people attended NCFD screenings held across the country with some 700 participating organizations, and a million Canadians watched selected films on television or video-on-demand platforms. During the pandemic, audience numbers soared to 2 million (2020) and 2.5 million (2021), using viewing platforms, proof that Canadian audiences do want to watch homegrown films provided access is simple, guided, clearly labelled and attractive, and events are free of charge.



La Journée du cinéma canadien • 21 avril 2021

La JCC encourage tous les Canadiens à célébrer l'immense talent des cinéastes de notre pays.



Événements en ligne

Joignez-vous à l'un de nos événements en ligne ou une projections par des festivals de films - avec des invités spéciaux et des cinéastes!



Lumière(s) au bout du tunnel

Une série de onze courts métrages, réalisés par 15 cinéastes émergents de partout au pays, avec le soutien de REEL CANADA et Netflix.

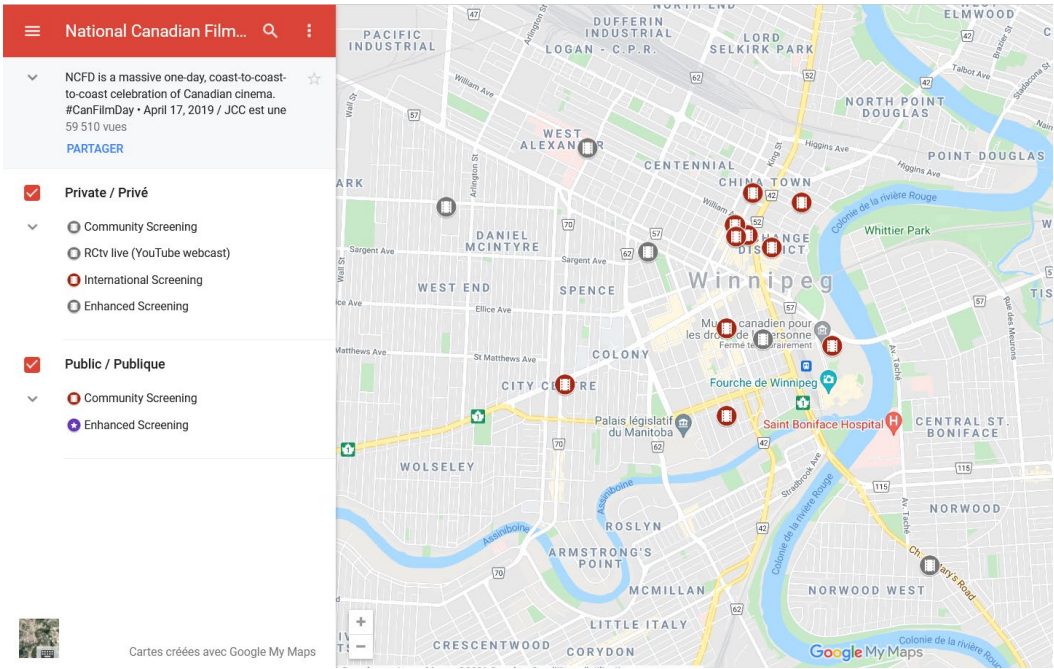


Films à diffuser en ligne

Notre liste de films recommandés à diffuser sur CBC Gem, Crave, Encore+ (YouTube), Hollywood Suite, Netflix et l'ONF.

⁵² See text by Jack Blum and Sharon Corder, REEL CANADA in Part 1. *Engaging Canadian Stakeholders*.

One especially valuable resource is an interactive map developed to list all events and screenings organized in the country in 2019 (canadianfilmday.ca/map). Participating, committed organizations represent promising allies for outreach initiatives with alternate options for presenting Canadian cinema, in the manner of the TIFF’s “[Film Circuit](#)” program.



Many of the cultural organizations contacted for this study cited **National Canadian Film Day** as a structurally important link between their audiences and the exhibition of classic films. And the proposed model does indeed provide a strong incentive. REEL CANADA pays distributors in full for broadcast rights, and exhibiting venues select films for their program and agree that screenings be free for the public. Exhibitors can also use the booking system set up by REEL CANADA to facilitate the organization of screenings.

NCFD is an essential fixture in Canada’s cultural landscape, where audiences often lack incentives to discover the richness of Canadian cinema. The event attempts to bridge the gap in cinema access between different regions by using a variety of distribution channels and operating in places far from major cities.

NFB SCREENINGS

Co-Organizer: NFB

Based in: Montreal, Quebec

Created: 1939

Website: <https://events.nfb.ca/>

The NFB has always taken its films on the road to exhibit around Canada: NFB founder John Grierson and his teams held travelling screenings, generally in schools during daytime and in churches or community centres at night. Projectionists were dispatched to the far reaches of Canada.

Today, the NFB is pursuing efforts to reach audiences outside traditional movie theatres, which show primarily American films. An NFB team is responsible for outreach with cultural and community organizations Canada-wide, to hold screenings of films from its catalogue. As part of its mandate as a public exhibitor and distributor, the NFB makes its massive catalogue available to the network. Films screened are based on the interest of local community stakeholders, who are familiar with audiences' tastes and expectations. In addition to the local promotion provided by the organizing structures, the NFB promotes screenings on its "[Events](#)" page, and provides screening and promotional materials.

Documentaires, films d'animation, œuvres interactives... Retrouvez tous les événements gratuits de l'ONF, ainsi que les projections dans les festivals et au cinéma à travers le pays.

Pour les événements en anglais, cliquez ici.

ⓘ IMPORTANT : En raison des mesures extraordinaires prises par les autorités à travers le Canada pour contenir la propagation de la COVID-19, plusieurs événements seront annulés ou reportés. Jusqu'à nouvel ordre, nous vous suggérons de contacter les organisateurs de l'événement qui vous intéresse pour confirmer qu'il a bien lieu.

RECHERCHE

PRÈS DE...

Entrez un lieu, une ville ou un code postal

Catégorie Toutes les catégories

Province / Territoire Toutes

Cacher la recherche avancée

RECHERCHE

Through free screenings in public libraries and community and cultural centres, the films are circulated by requests from programmers and librarians, strengthened by in-house programs such as [NFB Film Club](#)⁵³ and [Aabiziingwashi \(Wide Awake\)](#), and also through participation at the [Rendez-vous de la francophonie](#), [National Canadian Film Day](#) and [CCUNESCO - Let's Talk About Reconciliation](#), an event to promote reconciliation between Indigenous and non-Indigenous Canadians.

⁵³ The NFB Film Club/Cinéclub ONF program, with 1,500 annual projections and 600 participating public libraries, celebrated its 10th birthday in 2021.

In 2019, NFB/ONF community screenings in both English and French, with NFB Film Club/Cinéclub ONF, TD Summer Reading Club and Les Rendez-vous de la francophonie reached a combined audience of over 120,000 people across Canada. In addition, there are regular cooperations with film festivals in demand for new and old films.

One challenge facing the NFB is to keep its heritage catalogue alive, and organizing screenings and debates in the spirit of film clubs is a valuable means of recontextualizing films that depict other eras, fuel discussions and sometimes require a certain amount of distance in light of societal transformations and current events. NFB curators or the filmmakers whose work is programmed often participate to varying degrees in these programs.

In 2020 NFB headquarters moved to Montreal's Quartier des spectacles, creating an excellent opportunity to present films from its catalogue. The building features a 150/200-seat movie theatre in the heart of the city, which could reserve part of its programming for the screening of NFB classics.

3.3.3 Movie theatres

The idea of screening classic Canadian films in theatres might seem to hark back to a bygone golden age, a lost cause or pipe dream for cinephiles convinced against all odds of the central role played by movie theatres, theatres, concert halls, museums and art galleries in building a vibrant cultural life. There is no question that geography and climate don't make matters easier: long distances and harsh winters complicate access to movie theatres.

Fortunately, a few movie theatres have survived in a hostile environment where it sometimes seems only American films can be relied on to generate box office sales. For decades, the American film production and distribution industry has largely dominated the Canadian exhibition market. For Canadian films, access to Canadian distribution and exhibition remain a concern, despite their economic and cultural appeal. In 2017, Canadian films had a 3.2% share of the Canadian box office, versus 89.7% for U.S. films. Broken down by language, the English-language market fared worse, with Canadian films accounting for barely 1% of box office sales while in the French-language market they fared much better with an 18.5% share.⁵⁴

These figures speak for themselves, and paint a clear picture of Canadian movie theatres colonized by U.S. films. Yet, again in 2017, 124 new Canadian feature films were screened in theatres, versus 246 American films and 343 from other countries. Canadian films may be far from absent, but it is clear from revenues that Canadian films are not widely shown or highly popular.

This phenomenon has multiple explanations in a country that has, paradoxically, demonstrated a strong commitment to supporting the creation of cinematographic and audiovisual works.

Since the 1930s, a high proportion of Canadian movie theatres have been controlled by American companies who flooded Canadian culture with Hollywood productions. One sign of the degree to which U.S. companies maintain a stranglehold on Canadian cultural territory is the fact that box office sales of American films in English-language Canadian theatres are tabulated as part of the U.S. "domestic" market. Entire generations of Canadians have lived with this invasive culture, and over the years a limited and "constrained" diversity in Canadian movie theatres has been normalized, reinforcing Canadians' lack of awareness of their national cinema.

This situation is exacerbated further by the linguistic divide: Canada's "two solitudes" do not favour the circulation of Quebec films in English-speaking Canada, or of English Canadian films in Quebec. The reasons put forward may be historical, linguistic and economic, but at a time when Canadian audiences are demanding better promotion of their cinema, there is certainly an opportunity to support the distribution of Canadian cinema segments not widely distributed in French- and English-speaking Canada, with a view to discovering important works in the history of Canadian cinema, its artists, and the richness of the cultural diversities that make up the country.

The pages below contain suggestions in this vein, including circulating a catalogue of representative Canadian heritage films nationwide through a network of partner theatres.⁵⁵ The "two solitudes" have engendered a system that gives pride of place to the dominant American work at the expense of local culture. Specialists suggest that a stereotypical image of Canadian cinema that holds little appeal to Canadian audiences has taken hold in the popular imagination: films featuring anti-heroes and exploring themes of uncertainty, introspection and a fragile and porous cultural identity; films that are not exotic and leave little room for proud and charismatic heroes... Ambivalence of this kind ultimately

⁵⁴ *Profile 2018 – Economic Report on the Screen-based Media Production Industry in Canada*, Canadian Media Producers Association (CMPA) in collaboration with the Department of Canadian Heritage and Telefilm Canada.

⁵⁵ See [Proposal 3.3: Circulate a catalogue of Canadian heritage films in a network of associated theatres](#).

questions our relationship to the Hollywood dream factory that is so difficult to escape because it is part and parcel of our education, our memory, our very DNA.

Yet the wonderful thing about Canadian cinema is that it encompasses the cultural, social, political and identity representations of an entire nation. Canadian films reflect the emotions of artists who grew up in a nation under construction and in turmoil, in the shadow of the United States, reigning technological, military, diplomatic, cultural and economic superpower. This context of free trade in cultural goods along with geographic proximity to the United States, where the cultural industry operates on a highly capitalist economic model, have unquestionably shaped Canadian cinema to a great extent, while depriving it of a strong identity and appeal to the local population.

Yet Canada has always protected its cinema, and its culture more broadly. Filmmakers' guilds have fought to protect the national film industry; public organizations such as the NFB⁵⁶ and later Telefilm Canada and SODEC were created to support the production of local works, which over time have become indispensable collections of visual memory; and attempts to regulate distribution have been made over the decades, such as the aborted project to establish a quota system in cinemas (the 1973 Bassett Report).

This study can only support and encourage the efforts and struggles of Canadian governments, organizations and professionals to promote Canadian cinema and safeguard the principle of “cultural exception” that would exempt cultural productions from trade agreements. Around the world, France’s use of the cultural exception has been held up as a model for protecting national culture, ensuring artists have the means to express themselves, and affording exhibition and broadcasting venues the possibility of circulating non-stereotypical works in a context of globalization and Hollywood hegemony. A special additional tax (equivalent to 10.72%) on the price of French cinema tickets for films of all national origins, with funds levied used to support the creation of new films, stands as a symbol of this victory of the cultural exception. The underlying principle—that the success of American cinema in French cinemas can be made to contribute to French film production—seems analogous to what Canada is proposing in Bill C-10, with the desire to force the web giants to reinvest in local production.

⁵⁶ From the outset, the NFB developed its own “non-theatre” distribution network to solve the problem of movie theatres controlled by foreign capital: travelling projections in communities and schools and circulation of films in public libraries to reach Canadian audiences in different regions, including remote ones.

Movie theatres resisting the trends

In an environment that provides little incentive for Canadian cinema, a handful of theatres⁵⁷ have remained committed to regularly screening heritage films, beyond National Canadian Film Day. In Ontario, there is Hot Docs Cinema in Toronto, Playhouse Cinema in Hamilton and Hyland Cinema in London; Quebec has Cinéma Moderne in Montreal. These venues, and a few others that occasionally screen classics, are exemplary because there are so few across the country, and because existing programs to support theatrical release and promotion of Canadian films do not currently target this heritage film, but focus instead on new releases.

Of particular note is the plan to create a movie theatre in Quebec City to be dedicated in part to the screening of Canadian classics. [Circuit Beaumont](#) is expected to open in the fall of 2021 and will be run by [Antitube](#), a cultural organization regularly involved in exhibiting Canadian heritage film.

Other theatres have been noted for their interest in programming Canadian classics in a more incentive-based environment: subsidized screenings, programming facilitation, access to resources and to restored DCPs of films. As heard from programmers and exhibitors, suggestions for moving in this direction are provided below in [Proposal 3: Support the dissemination and screening of Canadian films that are not new releases](#).

The manager of the Screening Room in Kingston, Ontario, discusses the issue in this report, and explains the concrete difficulties in the field and what is needed in terms of support measures to bring restored Canadian classics to the public.⁵⁸

⁵⁷ A listing of these theatres is available in Appendix 1, along with an interactive map created for the study by the Cultural Service of the French Embassy in Canada: <http://u.osmfr.org/m/640056/>.

⁵⁸ See text by [Wendy Huot](#) in Part 1 / *Engaging Canadian Stakeholders*.

PLAYHOUSE CINEMA

Hamilton, Ontario

Website: <https://playhousecinema.ca/>

"We screen heritage Canadian films at the Playhouse. Frequency depends on many different things, but I would estimate we play host to up to 10 Canadian heritage films every year. Some are simple screenings, some are co-hosted with local partners, others are paired with post-screening Q&A's with principal members of the film's cast & crew.

The Grey Fox and Crash were both re-released with brand new 4K restorations, and were supported by a good amount of promotion from their Canadian distributors. Otherwise, promotion of a classic Canadian title falls solely in our lap, which can be difficult. Finding partners, or 'eventizing' the screenings helps with numbers. Galleries and cultural groups have been useful partners."

Jacob Tutt, General Manager



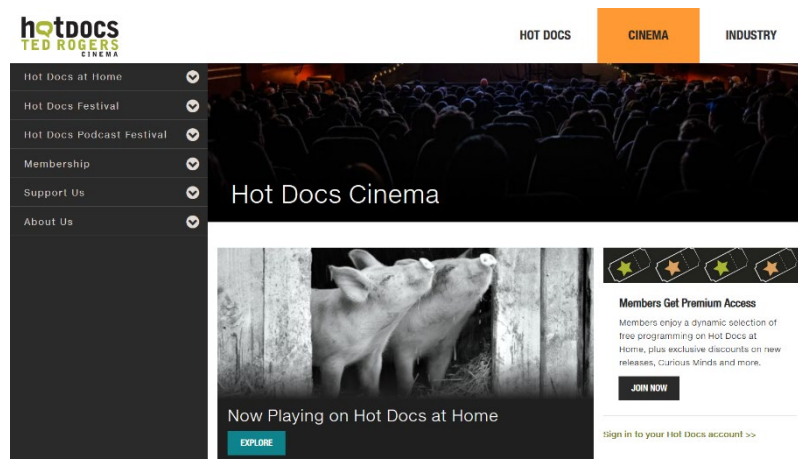
HOT DOCS CINEMA

Toronto, Ontario

Website: <https://hotdocscinema.ca/>

"We don't have any specific umbrella program, but rather always try to find room for classic Canadian films in our various strands and programs. We try to celebrate great Canadian filmmaking wherever and whenever we are able. I would estimate that we show one or two films per month. Sometimes far more.

We haven't had too much trouble booking these films, but it does take some effort to get audiences into the cinema. They take careful contextualization and a fresh marketing approach."



Alan Black, Managing Director

FOX THEATRE

Toronto, Ontario

Website: <https://foxtheatre.ca/>

APOLLO CINEMA

Kitchener, Ontario

Website: <https://apollocinema.ca/>

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[Venue Bookings](#) [Information](#) ▾ [Newsletter](#)



[Buy Tickets](#) ▾ [Membership](#) [Merchandise](#) ▾



[Venue Bookings](#) [Information](#) ▾ [Newsletter](#)



“We screen occasionally classic Canadian films. I recall playing Dead Ringers in my first month of owning the Fox Theatre in Toronto and we had six people attend. Most screenings are centred around Canada Film Day or re-releases such as the MK2 release of Crash last year. For the most part our Canada Film Day Screenings have not been particularly successful.

English language Canadian classic films still have the same problem as first run releases—overall Canadian films aren’t viewed as appealing by many filmgoers and they lack marketing support and thus recognition in English Canada. Most retrospectives of classic art films are relegated to cinematheques.

There aren’t a lot of Canadian films deemed “cult” or worthy a repeat viewing by most audiences. I suspect with the continuing growth in Canadian genre cinema, we might see a greater number repeat screenings of those films in the coming years (Turbo Kid, The Void, Mandy).”

Andy Willick, Owner and Programmer

CITY CINEMA

Charlottetown, Prince Edward Island

Website: <https://citycinema.ca/>

“Canadian Heritage Films are rarely part of our regular schedule unless there is a special occasion like a re-release or anniversary or if a filmmaker was coming in person. We and the previous owner have been a part of National Canadian Film Day since it started, screening two to six or so films each year. Audiences are generally small and would not support unsubsidized screenings.



To get audiences is hard (maybe less so in bigger centres than ours). So, special events like restored films, filmmaker visits, book tie-ins, local interest, things like that could help. For us, with 70 seats, minimum guarantees (up to \$250, or even more for certain specialty titles) can make it costly to have a failure, so help with that can make a difference.

But of course, we'd rather have a crowd than a subsidy, so increasing the audience is the goal.

Bottom line is, Canadian classic films are well within our mandate and we love to show them, but it is challenging and unpredictable finding audiences. We will continue to book them as circumstances permit, and would welcome partnerships and support.”

Marshall Harrington, Manager

CINEMA PARALOEIL

Rimouski, Québec

Website: <http://www.paraloeil.com/>



“We show 60 films per year, focusing on recent titles. Over the past 20 years, we have not missed many Canadian auteur films. Screenings of Canadian classics are less common, but we do it. We presented André Forcier’s L’Eau chaude, l’eau frette in fall 2020, with the

director in attendance. Let’s just say that when the opportunity arises, we are very happy to do it!

Sébastien Raboin, Programming Manager,

CINEMA MODERNE

Montreal, Quebec

Website: <https://www.cinemamoderne.com/en/>

“We show Canadian and Quebec classics. They are not on our online platforms right now, except for one we showed a few months ago (Ivory Tower), but we have shown several recently in our theatre:



▪ **Françoise Durocher, Waitress** by André Brassard (Québec, 1972)
A double-bill with *Notre été avec André*, with filmmaker Claude Fournier and producer Marie-Josée Raymond in attendance.

▪ **Ivory Tower** by Adam Traynor (Canada, 2010)
To celebrate the film's 10th anniversary, in the presence of director Adam Traynor, distributor Mustafa

Uzuner (Acéphale Films) and the film's two main actors, Tiga and Chilly Gonzales.

▪ **L'eau chaude, l'eau frette** by André Forcier (Quebec, 1975)

2K print, restored by *Éléphant*. With director André Forcier, Ralph Elawani and Marc Daigle in attendance.

▪ **The Cat in the Bag** by Gilles Groulx (Quebec, 1964)

In collaboration with the NFB, to celebrate the release of John Coltrane's album *Blue World*. With the main actors Barbara Ulrich and Claude Godbout in attendance.

▪ **The Apprenticeship of Duddy Kravitz** by Ted Kotcheff (Canada, 1974)

In collaboration with *Mile End Memories*, film screenings accompanied with walking tours of Mile End. The first screening was attended by Micheline Lanctôt and Sharon Willensky.”

Anne-Julie Lalande, Communications | Manager

3.3.4 Film festivals

While movie theatres struggle to exhibit Canadian heritage films, many film festivals in Canada have successfully picked up the slack, with dedicated programming and management teams that promote the exhibition of heritage film alongside contemporary fare.

Festivals' year-round satellite activities also provide opportunities to develop programming focused on older films and established artists, and participate in National Canadian Film Day.

This study's survey of Canadian festivals found that no fewer than 50⁵⁹ events regularly or occasionally showcase Canadian classics, most often on the occasion of anniversaries and retrospectives. Nine provinces and two territories are represented, creating a network covering much of the country.

At least 20 festivals screen one or more Canadian classic at each edition, including:

- Alberta: Calgary Underground Film Festival
- Manitoba: Gimme Some Truth Documentary Festival (Winnipeg)
- Nova Scotia: Animation Festival of Halifax
- Nunavut: Nunavut International Film Festival (Iqaluit)
- Ontario: Hot Docs Festival, Images Festival, Toronto International Film Festival (TIFF), Windsor International Film Festival, Kingston Canadian Film Festival, Art Gallery of Hamilton Film Festival, Oakville Festivals of Film and Art, Ottawa International Animation Festival and International Film Festival of Ottawa (both organized by the Canadian Film Institute)
- Quebec: Festival du Nouveau Cinéma, CINEMANIA Film Festival, Les Rendez-vous Québec Cinéma, Festival Plein(s) Ecran(s) and Prends ça court! (Montreal), Carrousel international du film de Rimouski
- Yukon: Available Light Film Festival (Whitehorse)

⁵⁹ This number does not include some 15 other initiatives that expressed interest in presenting classics as a sideline to their main curatorial priority. The list of these organizations (both already active and interested) is in Appendix 1, along with the interactive map provided by the Cultural Services of the French Embassy in Canada: <http://u.osmfr.org/m/640056/>.

FESTIVAL PLEIN(S) ECRAN(S)

Montreal, Québec

Created: 2016

Website: <https://www.pleinsecrans.com/>

“Our mission is to promote Quebec short films, at home and internationally. While we don’t have a specific mandate to promote heritage film, the retrospective section of our festival does. Each year, the festival invites a



program from an organization or festival. This year we were interested in Quebec and Canadian short film heritage for two reasons. Our festival hosted a Master Class by Jean-Marc Vallée, Canadian film industry luminary. For our fifth anniversary, we wanted to celebrate cinema more broadly.

As part of our programming, we also present short films prior to features. These presentations are more retrospective than our festival as a whole, and allow us to program works from all eras. We believe it is important to promote heritage works that have none or few distribution windows, to bring them to a new generation of audiences and film lovers.”

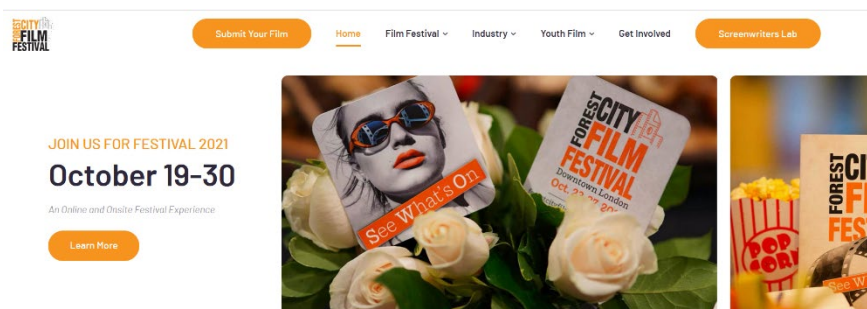
Catherine Legaré-Pelletier, Executive Director

FOREST CITY FILM FESTIVAL

London, Ontario

Created: 2016

Website: <https://fcff.ca/>



“I would love to screen historically significant films at this festival and last year I started to put together a program before COVID hit and I realized that I had to pull back on our additions to our festival. But in 2022

I’d love to screen significant historic films. We focus on films from all over with connections to the region of southwestern Ontario and so I will be adding a program where we can go back beyond the 10 years for films either from this area or just connected to this region, most of which are Canadian. To get the audience to be interested I believe there has to be a hook and I believe the connection to us is the hook.”

Dorothy Downs, Executive Director

GIMLI FILM FESTIVAL

Gimli, Manitoba

Created: 2001

Website: <https://gimlifilm.com/>

“Gimli Film Festival annually screens 100–150 films. Generally, this includes about 30–50 feature films and the remainder shorts. We also hold special events, host multimedia performances, media arts installations, and we are known for our beach screenings, which are free public screenings held on Gimli Beach on the shores of Lake Winnipeg on a 35-foot-tall scaffold beach screen.

We often screen retrospective titles, but usually only for special occasions (Canada 150 and Manitoba 150 were great catalysts for this). We often find

that the interest in these films is less than contemporary works, which is not unexpected since there is more hype around brand new films than classic ones generally at an annual film festival.

As far as our entire lineup goes, we primarily screen independent works, with approximately 65–80% of our films being Canadian. Of our total catalogue in a year, I would estimate that around 5–10% annually would be classic Canadian films, with some years being 0% and some being a bit higher.

We are always interested in screening Canadian work, especially historical films that may represent historically marginalized stories or filmmakers.”



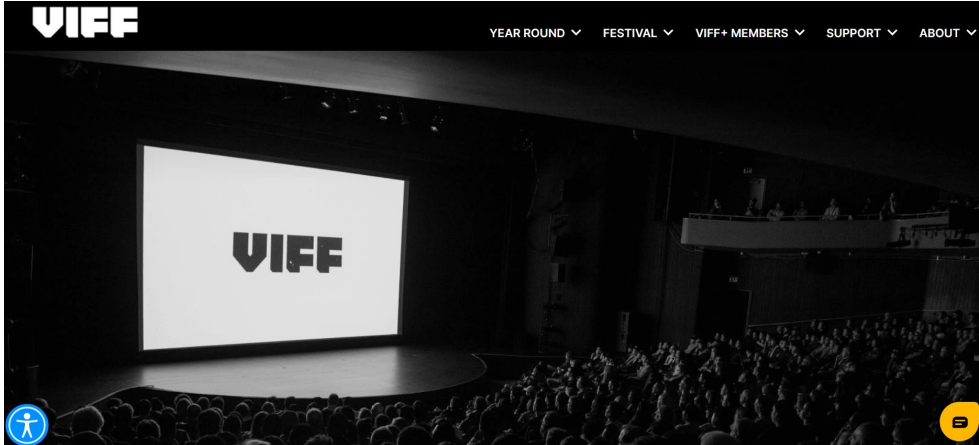
Aaron Zeghers, Festival Director

VANCOUVER INTERNATIONAL FILM FESTIVAL

Vancouver, British Columbia

Created: 1982

Website: <https://viff.org/>



“Because of the proximity of the Cinematheque, we don’t do a lot repertory programming at the VIFF Centre (VIFF year-round). Generally speaking, we don’t mount retrospectives. However, we do run a few series that involve one-time guest curators which sometimes draws on Canadian Heritage films.

Additionally, each year we participate in National Canadian Film Day, and indeed have over the last few years built a Canadian Film Week around NCFD. Mostly these are new or recent releases, but often we will also include a heritage film—for example, a couple of years ago we had Atom Egoyan here and showed a double bill of Exotica and The Sweet Hereafter. We also showed Skip Tracer, at Atom’s urging. In 2019, we showed a series of films by Alanis Obomsawin, including a package of shorts aimed at elementary students, Mother of Many Children, which we showed to high school students, and her last film in the evening. Alanis was present to introduce these shows.

We make a point of showcasing local films and filmmakers and are also working to celebrate First Nations filmmakers in a more comprehensive fashion, so we have shown CH films by Mina Shum (Double Happiness), for example, and of course work by Zacharias Kunuk. We have also shown Vancouver-made classics like McCabe & Mrs. Miller and Out of the Blue.

In the last five or ten years the festival itself has tended not to show ‘classics,’ though there have been exceptions. We showed Out of the Blue in our digital festival last year, and Anne Wheeler’s Bye Bye Blues a few years ago. I think it’s just not a high priority for the current programming team as the overall selection has contracted somewhat. But I don’t think that’s necessarily always going to be the case, and for myself I am very interested in ensuring that Canadian audiences can see these films on the big screen.”

Tom Charity, VIFF Centre Year-Round Programmer

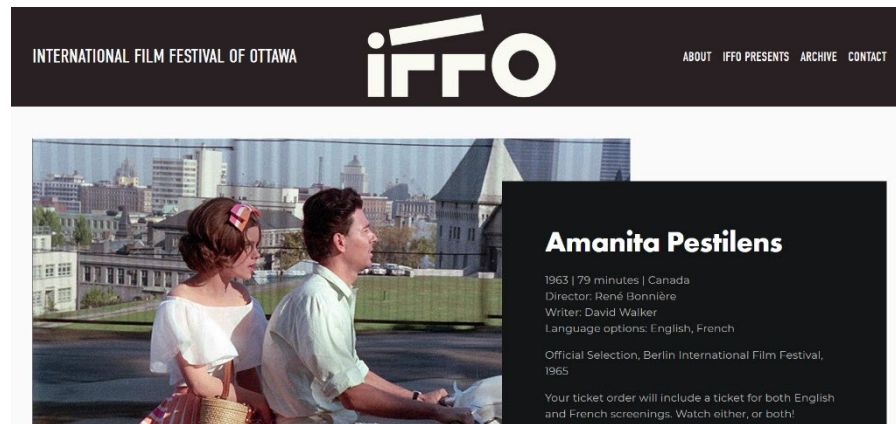
CANADIAN FILM INSTITUTE

Ottawa, Ontario

Created: 1935

Website: <https://www.cfi-icf.ca/>

The **Canadian Film Institute** in Ottawa is particularly active in the promotion of Canadian film. In the words of its director, Tom McSorley, the CFI's commitment to film classics is part of its DNA. At each edition of the [Ottawa International Animation Festival](#) and the [International Film Festival of Ottawa](#) (IFFO), cinematic treasures of the past are presented, such as the first colour film in Canadian history: René Bonnière's *Amanita Pestilens* (1963), whose restored 4K print was provided by Library and Archives Canada for the first edition of the IFFO in 2021.



Books

Canadian Film Institute publications provide in-depth analyses, essays, discussions, interviews, and creative musings on a variety of acclaimed and respected Canadian filmmakers. The CFI is currently undertaking the task of digitizing all of our publications originally distributed in paperback, for access and promotion on an international scale.

All CFI publications are made possible by [Canada Council for the Arts](#).



The Institute also publishes [film books](#) on new and established Canadian artists, exploring these artists' creative processes and singular universe.

CFI also holds the annual [Canadian Masters](#) series which celebrates the richness of Canadian cinema through special screenings, interviews and debates with distinguished guests.

One sign of growing interest in Canadian heritage film is the presence of dedicated sections created by festivals for classic films.

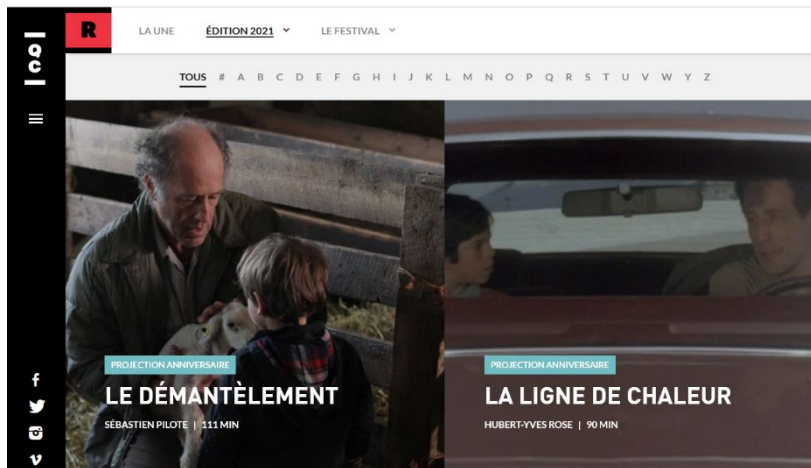
LES RENDEZ-VOUS QUÉBEC CINÉMA

Montreal, Quebec

Created: 1982

Website: <https://rendez-vous.quebeccinema.ca/>

While **RVQC** is dedicated to promoting the year's new Quebec releases, with the screening of some 300 films, including a hundred premieres, the notion of honouring Quebec's heritage has always been part of the festival, and has taken various forms over the years: retrospectives, themed series, showcases of eminent production companies, and crowd-pleasing events such as readings by young people of the screenplay of a well-known or cult film, followed by the live video replay of sequences in the presence of the filmmaker.



In 2021, a new section, "Projection anniversaire," was created to celebrate Quebec's cinematographic heritage. Two films were screened: *Le Démantèlement* (Sébastien Pilote, 2013) and *La Ligne de chaleur* (Hubert-Yves Rose, 1987).

CINEMANIA FILM FESTIVAL

Montreal, Quebec

Created: 1995

Website: <https://www.festivalcinemania.com/en>

“All films become heritage films a year after their release, when they cease to be new releases.”

Guilhem Caillard, Executive Director

CINEMANIA celebrates the cinema of the French-speaking world, including Canadian and international releases, and its mandate includes screening of French-language heritage films. Since 2011, each year’s festival has included a filmmaker or actor as guest of honour, with a retrospective of their films. The Cinémathèque québécoise, whose stature enables it to secure distinguished speakers, has proven a solid regular partner for this aspect of the festival’s programming.

The festival also holds a wealth of events around the presentation of heritage films, building public interest: retrospective, master class, ceremony of the Ordre des Arts et des Lettres in partnership with the French Consulate in Quebec.

In 2020, the guest of honour was Quebec director Louis Bélanger, who received the medal of Chevalier de l’Ordre des Arts et des Lettres de la République française. On this occasion, the festival developed a project to produce a documentary on the filmmaker: [Louis Bélanger, Portrait d’un cinéaste québécois.](#)

The screenshot shows the Cinemania website interface. At the top left is the 'CINEMANIA' logo. To the right are navigation links: 'PROGRAMMATION 2020', 'INFOS PRATIQUES', 'À PROPOS', 'PARTENAIRES', and 'DEVENEZ AMI(E)'. A search icon and 'PLATEFORME CINEMANIA EN LIGNE' are also visible. The main content area displays a grid of six film posters, each with a title, release information, director, and cast list.

Poster Title	Release Info	Réalisation	Interprètes
LAUZON LAUZONE	Canada 1 h 20 m 2001	Louis Bélanger, Isabelle Hébert	Gilbert Sicotte, Marie-Hélène Thibault et Robin Aubert
LE SOLEIL ET SES TRACES	Canada 26 m 1990	Louis Bélanger, Denis Chouinard	André Robitaille, Gaëtan Oôté et Kim Van Albenne
LES 14 DÉFINITIONS DE LA PLUIE	Canada 29 m 1992	Louis Bélanger, Denis Chouinard	Camille Lavoie, Pierre Collin et Teo Spychalski
LES GALERIES WILDERTON	Canada 12 m 1991	Louis Bélanger, Bruno Ballinger	Guy Provancher, Line Lebrun et Maryse Joyal
LES MAUVAISES HERBES	Canada 1 h 45 m 2016	Louis Bélanger	Alexis Martin, Emmanuelle Lussier-Martinez et Gilles Renaud
LOUIS BÉLANGER : PORTRAIT DU CINÉASTE QUÉBÉCOIS	Canada 47 min 2020	Kalina Bertin	-

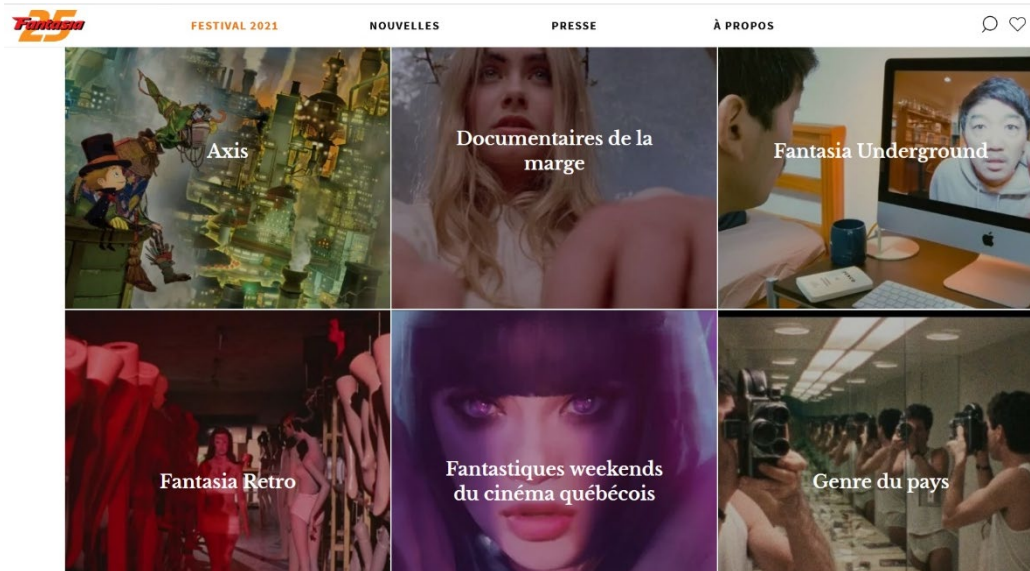
FANTASIA INTERNATIONAL FILM FESTIVAL

Montreal, Quebec

Created: 1996

Website: <https://fantasiafestival.com/en/>

Fantasia bills itself as North America's largest genre film festival. It usually features about 100 feature films from around the world, nearly 200 shorts, and a variety of master classes and events.



Along with the “**Fantasia Retro**” section, featuring international classics, the “**Genre du pays**” section was created to showcase Quebec classics.

“The title is a play on words that combines the iconic Quebec song, “Gens du pays,” and the notion of genre film. I try to find three or four films every year, and have one or two restored for the festival. This year, for example, I have restored the Robert Morin classic, [Yes Sir! Madame....](#),⁶⁰ and a forgotten film produced by the Phil Spector of Quebec music, Denis S. Pantis. This 1971 film is called [Finalement...](#) and is presented in a restored version. It is the only film directed by Quebec TV director Richard Martin, and features some of the singers from Mr. Pantis’s stable. The film played for two weeks in a Montreal theatre, then disappeared from our collective consciousness. It has never had a home theater life or been replayed in any context since its theatrical withdrawal.

For over 15 years now, I’ve been programming classics, cult films and forgotten films that have been neglected and snubbed by history for over 15 years now. Normally, we program four or five titles in theatrical mode. For the past two years, because of the pandemic, we have only programmed one or two films because I generally work with archival reels or collections, not digital copies, except for the new 4K restorations. My main partners are the National Archives of Canada, the Cinémathèque québécoise and private collectors.”

Marc Lamothe, Director of Partnerships and Programming
Fantasia International Film Festival

⁶⁰ Film produced in 1994 and restored through the *Éléphant: The memory of Quebec cinema* initiative.

FESTIVAL DU NOUVEAU CINÉMA

Montreal, Quebec

Created: 1971

Website: <https://nouveaucinema.ca/en>

The **FNC's** mandate⁶¹ is to showcase contemporary cinema alongside the work of emerging national and international talent. While it does not have a specific mandate to screen Canadian classics, the festival does include them every year as part of two sections:

- Cinema History: The FNC does not have a standard procedure, but it does to showcase contemporary cinema, with films by new national and international talent. For example, an homage to André Forcier was produced in 2019.
- Themes: A theme-based approach means the FNC can bring together recent films and Quebec classics from the ONF or those restored through the *Éléphant: The Memory of Quebec* cinema initiative.

“The FNC makes it a point of honour to show previously unreleased, forgotten cult films, not necessarily classics that everyone knows.”

Zoé Protat, Programming Director
Festival du nouveau cinéma



2021 was a special year as the **FNC** celebrated its 50th anniversary and received Telefilm Canada funding for film digitization under the *Canadian Cinema – Reignited*⁶² program.

⁶¹ See text by [Zoé Protat, Festival du nouveau cinéma](#) in Part 1 / *Engaging Canadian Stakeholders*;

⁶² Initiative presented in [Part 3.5.1 List of Canadian film digitization initiatives](#)

ANIMATION FESTIVAL OF HALIFAX

Halifax, Nova Scotia

Created: 2010

Website: <https://www.anifx.ca/>

While **AFX**'s raison d'être is presenting contemporary animation, the programming team almost always includes at least one retrospective of classic Canadian films each year.

"The Animation Festival of Halifax does present Canadian film made more than 10 years ago. It varies from year to year, this year having lots of such content since one of the central programming themes of the festival was celebrating the work and influence of animator, teacher, and activist Helen Hill who lived in Halifax from 1995 to 2000 and was influential in fostering experimental animation here. Besides Helen's work, this programming stream also featured work by Amy Lockhart and Paul Gailiunas from the late 1990s and early 2000s. There were other short Canadian works from this time period scheduled throughout the festival.



If I Knew, I Would Assure You
new work inspired by Helen Hill



For most of our general programming we do focus on new or recent material. But normally we have at least one retrospective program every year that would contain some Canadian films more than 10 years old and our artist talks often also feature this kind of material. It's not a conscious programming decision but flows naturally from having artists and curators presenting a body of work from an established and influential artist."

Kenny Lewis, Festival Administrator
Animation Festival of Halifax

IMAGES FESTIVAL

Toronto, Ontario

Created: 1987

Website: <https://imagesfestival.com/>

Images Festival develops programming focused on independent film and media arts, with a regular retrospective, Canadian Spotlight.

Images
Festival

Menu

CANADIAN SPOTLIGHT

Skawennati

Skawennati, TimeTraveller™, 2008-2013



"We regularly show independent/experimental short, medium- and feature-length Canadian films (multiple films every year). Our presentation of older Canadian work is pretty consistent. We have historically done a Canadian Spotlight retrospective program each year, so yes, we can say that's regularly programmed too!"

Samuel La France, Executive Director
Images Festival

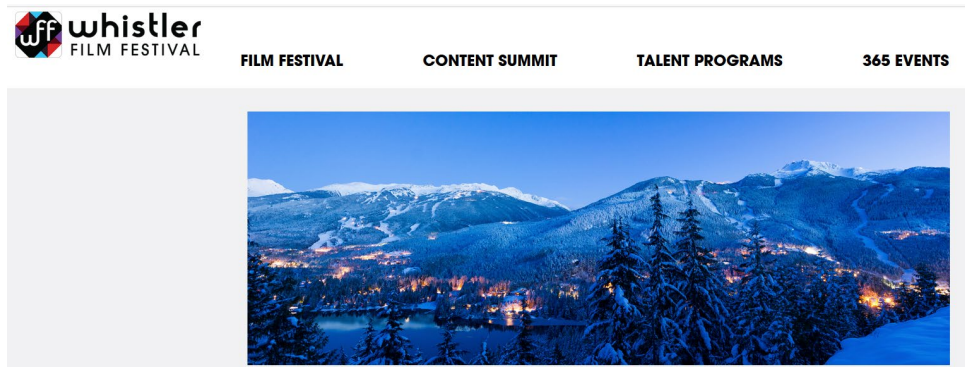
WHISTLER FILM FESTIVAL

Whistler, British Columbia

Created: 2001

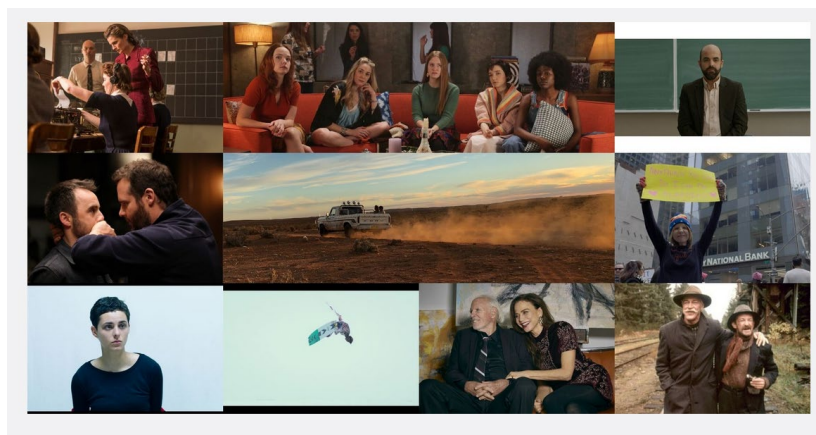
Website: <https://whistlerfilmfestival.com/>

Known as “Canada’s coolest film fest,” the **WFF**, which celebrates its 20th anniversary in December 2021, is dedicated to showcasing emerging Canadian talent. In 2020, 70% of programmed films were Canadian. Despite a curatorial line focused on contemporary film, the festival has also established a section programming classics.



“We program a ‘From the Vault’ entry most years, but not every year. We are mostly interested in showing classics that have not been widely available for some time, and have been restored. A perfect example of this was our screening of a brand new print of The Grey Fox in 2019. We are not really interested in turning this type of activity into a major tranche of our programming. But we remain open if special opportunities like The Grey Fox present themselves.”

Paul Gratton, Director of Film Programming
Whistler Film Festival



HOME / NEWS / WFF19 PROGRAMMERS PICKS!

5. THE GREY FOX

World Premiere of a new colour-corrected digital copy of what is arguably the greatest film ever produced in Western Canada, directed by Philip Borsos. This masterpiece will be presented by producer Peter O’Brian (a juror for this year’s Borsos awards) and members of the Borsos family.

NUNAVUT INTERNATIONAL FILM FESTIVAL

Iqaluit, Nunavut

Created: 2020

Website: <https://www.uvagut.com/nunavut-international-film-festival/>

Originally the Nunavut Children’s Film Festival, the festival changed its name in 2020 to the **Nunavut International Film Festival**.

That year, the opening session featured a program of archival films, *Ashore with Cameras: 1920-1954*, a content partnership with Hudson’s Bay Company Archives (Manitoba Archives), Library and Archives Canada, and the Hudson Museum at the University of Maine in the United States.

Future festivals plan to continue presenting heritage films to help audiences learn more about the culture and history of Indigenous peoples.



Ashore with Cameras: 1920-1954

An Archival Film Presentation



The overview of these heritage film dissemination initiatives demonstrates a growing interest in presenting Canadian classic films at festivals. As well, certain cultural events go above and beyond by establishing targeted events celebrating the history of Canadian cinema.

The following general observations can be made:

- Programmers expressed the need for easier access to resources, particularly for the promotion of restored classics and the identification of rights holders.⁶³
- Most Canadian heritage film programming is tied to topical events: retrospectives marking the death of renowned filmmakers, anniversaries, influence of guest programmers or newly restored film.
- Very few events include the presentation of Canadian heritage films in their core mandate.
- Currently, there is no festival dedicated entirely to the promotion of heritage films in Canada. Creating such an event with pan-Canadian circulation of films would have many advantages in helping Canadian cinema flourish. It would provide the promotional component to complement digitization initiatives and ensure access to film heritage, and serve as a launching pad for new restorations, highlighting the artists of the past and the teams now involved in this essential work of restitution: distributors, producers, broadcasters, laboratories, funders, critics and film specialists.⁶⁴

⁶³ See [Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources.](#)

⁶⁴ See [Proposal 4: Create a pan-Canadian heritage film festival](#)

3.3.5 Proposals 3 and 4

Proposal 3: Support the dissemination and screening of Canadian films that are not new releases

“The stories they see on the screen are not their own. But in this ‘regime’ where the imaginary landscape of the other dominates, it is easy to feel very small... But what does it take, then, to speak to your own people, through film?”

Colin Browne, writer, documentary filmmaker and film historian⁶⁵

The proposals that follow represent potential paths forward, and build on inspiring existing initiatives and networks in both France and Canada.

Proposal 3.1: Create incentives for public screenings of Canadian heritage films

Many movie theatre operators in Canada expressed the need for financial and other forms of support to help them promote and program Canadian classics.

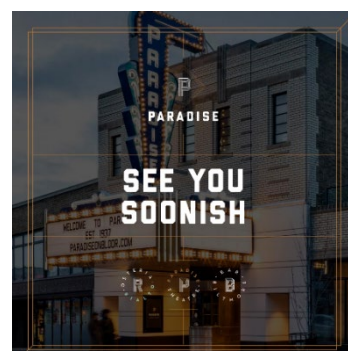
PARADISE THEATER

Toronto, Ontario

Website: <https://paradiseonbloor.com/>

“We would certainly be interested in showing heritage Canadian films, especially if there is any funding and/or administrative assistance available to ensure costs are covered.”

Scott Hadley, Events Specialist & Operations Manager



THE ROYAL CINEMA

Toronto, Ontario

Website: <https://www.theroyal.to/>

“If there was access to any sort of grants that would help carry the costs of theatrical fees, or even promotional fees, that would be immensely helpful and make it much easier to take risks on more unheard-of Canadian gems.”

Richelle Charkot, Film Programmer



⁶⁵ Colin Browne, *Les Cinémas du Canada*, eds. Sylvain Garel and André Pâquet. Paris: Editions Centre Pompidou, 1992, p. 176.

THE SCREENING ROOM⁶⁶

Kingston, Ontario

Website: <https://screeningroomkingston.com/>



“Showcasing Canadian heritage films would be something I’d be happy to do more of, if the programming support was there and the films were available with a financial model that makes sense for a small for-profit cinema in a relatively small city.”

The only somewhat relevant grant would be the Telefilm exhibition program, which pays cinemas who play a certain amount of Canadian content at their cinemas. However, it only covers current Canadian releases. As we are a business and not a nonprofit, we are not eligible to apply for the vast majority of cultural grants out there.”

Wendy Huot, Owner

To alleviate abysmal attendance figures for Canadian films in movie theatres, Telefilm Canada nationally and SODEC in Quebec have set up distribution assistance programs for commercial movie theatres.

Section 2.4 of SODEC’s [promotion and dissemination subsidies](#) encourages commercial movie theatres to program events, films, or programming cycles like retrospectives with funding for advertising and promotions.

Telefilm Canada’s [Theatrical Exhibition Program](#) is designed to support access to and exhibition of Canadian films in Canadian theatres. Funding provided must be used to defray promotional costs, and is calculated on a formula that includes the number of Canadian films shown in the previous year, the number of screenings and number of admissions for these films.

While the SODEC program encompasses support for classic films from Quebec and around the world, Telefilm Canada subsidies target new films only. This means that exhibitors outside Quebec have no financial incentive to show non-new-release films, including those restored with public funds that need broadcast windows to find their audience and potentially achieve economic profitability.

Many exhibitors feel that programming screenings of classic films is both costly and risky, and that current support measures do not adequately cover the financial risk involved. Canadian distributors impose a guaranteed minimum charge for these films, usually around \$250–\$300 per screening, which means screenings are almost certain to incur financial losses, given theatre sizes, locations and the uncertain audience interest in this segment. Lack of media coverage has been cited as a further complication in the decision to screen Canadian heritage films. Some exhibitors prefer to program Hollywood classics, which sell better and are more profitable due to industry “dumping” practices.

Discussions should be pursued with producers’, distributors’ and exhibitors’ unions and rights management companies to find ways to lower or eliminate guaranteed minimums for films with limited prospects for economic profitability. This is a change that would benefit all involved by increasing the number of screenings and, along with it, industry revenues.

While few Canadian movie theatres are inclined to present heritage films, some exhibitors—Cinéma Moderne in Montreal, the Playhouse Cinema in Hamilton, City Cinema in Charlottetown—have taken up the challenge; others, such as the Paradise Theater in Toronto, The Screening Room in Kingston, and Metro Cinema in Edmonton express interest in doing so if the right conditions are met. The

⁶⁶ See text by [Wendy Huot](#) in Part 1 / *Engaging Canadian Stakeholders*.

enthusiasm generated by National Canadian Film Day among participating commercial theatres shows that, when screenings are subsidized and supported, independent exhibitors are happy to program classics.

An incentive developed through Telefilm Canada's Theatrical Exhibition Program could make non-new-release Canadian films eligible for the subsidy calculation. Such a measure could have the immediate effect of encouraging theatres to program films in a context where many works are being brought back to market after restoration, digitization, determination of rights ownership and renewal of serial rights.

The amount per screening (currently \$10) and per admission (currently \$0.50) on which Telefilm Canada's assistance is calculated could also be increased for heritage films, taking into account the following factors:

- The economic risk of screening these films
- The high guaranteed minimum in effect in the sector
- The theatre's location with relation to local population/total potential audience

An incentivized environment of this kind would promote strong return-on-investment for the sector concerned by boosting the total number of transactions. These measures would reward and support exhibitors' efforts to present Canadian classics, while creating a context conducive to developing measures to promote these films. More regular meetings with filmmakers, actors and film specialists would also make screenings more attractive.

One lesson of the pandemic is that audience experience can change unexpectedly. For example, it is now possible to hold a virtual screening at a fixed time in several participating cinemas, supplemented with a post-screening discussion. It is also possible that the post-pandemic return to theatres will bring new experiences with the use of new technologies allowing interaction with a filmmaker (remotely) and audiences (face-to-face).

Proposal 3.2: Assign official status to theatres dedicated to presenting Canadian film

In 1962, French law introduced official “Art et essai” status⁶⁷ for cinemas, to provide financial support to exhibition venues that screen a certain proportion of independent and repertory films, promote diversity by showing less popular offerings, and holding events to connect with audiences. To be classified, cinemas must program a set number of screenings of films recommended by the Association Française des Cinémas Art et Essai (l’AFCAE).⁶⁸

In addition to this classification, other labels have been established to enrich and guide programming in cinemas through an interventionist cultural policy: these include “Recherche et découverte” (research and discovery), “Jeune public” (young audiences) and “Patrimoine/Répertoire” (heritage/repertory).⁶⁹ In 2020, 1,250 French theatres (around 60%) held official “Art et essai” classification, while there were 432 certified “Heritage/Repertoire” cinemas. These incentives, based on ambitious programming designed to develop new audiences, have built a market in the heritage sector by supporting the re-release of digitized films; in 2019, the sector registered 4 million cinema admissions, i.e. more than €15 million in operating revenue.

A similar classification system for theatres, with a title like “New Light on Canadian Film,” could prove inspiring at a time when many Canadian voices are clamouring to promote Canadian cinema. A network of officially classified theatres Canada-wide would promote the circulation of a catalogue of English-, French-, and Indigenous-language auteur and repertory films produced in Canada, as well as sharing information, contacts and programming proposals between partner institutions.

[Network of Independent Canadian Exhibitors \(NICE\)](#)⁷⁰ members and recipients of Telefilm Canada and SODEC theatrical exhibition support could join forces to form a credible panel of organizations advocating for the presentation of Canadian films. Such an association would be ideal for spearheading the proposed classification system: designing an experimental phase, and assessing its value with a view to strengthening the presence of Canadian heritage film on the big screen.

Selective and voluntary classification of establishments that meet quotas for screenings of Canadian independent films, including repertory films, accompanied by audience outreach, would send a strong message to creators and the film industry. Developing a network of classified movie theatres would forge ties among exhibitors and achieve a better balance in audience access between regions where Canadian heritage film is already accessible and those where it is not.

Classifying and supporting theatres that promote and screen local and historical cinema, and resist the siren song and promotional campaigns of Hollywood blockbusters, can be seen as both an incentive and the logical extension of an ambitious system of public assistance that promotes the nation’s film production.

⁶⁷ See [CNC notices on “Art et essai” classification](#). The “Art et essai” classification for cinema exhibitors is based on an indexed calculation with bonuses for eligible programming based on risk, filmcategory and geographic location.

⁶⁸ The list of AFCAE0-recommended films is available online: <https://www.art-et-essai.org/les-films-recommandes>.

⁶⁹ Source: Association Française des Cinémas Art et Essai (AFCAE), <https://www.art-et-essai.org/7/le-classement-des-salles>.

⁷⁰ NICE is an alliance of Canadian independent cinemas, festivals and professional programmers offering curated film programming to public audiences.

Proposal 3.3: Circulate a catalogue of Canadian heritage films in a network of associated theatres

The popular success of National Canadian Film Day does a remarkable job of promoting Canadian film, but its effect is limited in time. In a context where Canadian audiences want to see more homegrown cinema, as reported by industry professionals, a catalogue could be an effective solution built on the solid foundation of an already well-known, anticipated event.

Canadian classic films are waiting, high-quality titles have been restored, film stock has been digitized, and titles are available on the market—yet these films are rarely shown on the big screen.

A Canada-wide organization dedicated to developing and circulating a catalogue of Canadian heritage films would be an appealing model for commercial and nonprofit theatres, which currently face excessive costs with inadequate resources to be able to program these films.

A new association could take inspiration from existing Quebec organizations such as [RESEAU PLUS](#), [Association des Cinémas Parallèles du Québec \(ACPQ\)](#), [La Tournée Québec Cinéma](#), and from French institutions such as [Agence pour le développement régional du cinéma](#) and [Focus Films Grand Est](#), and could assemble a network of partner organizations cinemas to make the following resources available:

- A catalogue of films with screening rights pre-negotiated with distributors under favourable financial conditions, i.e. no guaranteed minimums
- Projection media provided by the organization (DCP or encrypted digital files for download)
- A turnkey service with a single gateway for programmers
- Documents to promote and contextualize films for the screening venues and audiences
- A list of available speakers, with payment terms for travel expenses to the venues and/or speaking fees
- Proposed activities for young audiences

RÉSEAU PLUS

Sponsor: Association des Cinémas Parallèles du Québec

Montreal, Quebec

Scope: Local

Created: 1992

Website: <https://www.cinemasparalleles.qc.ca/>

The Association des Cinémas Parallèles du Québec (ACPQ) is committed to education, outreach and dissemination of Quebec cinema. The organization has three complementary components: [Ciné-Bulles](#)⁷¹ magazine; [L'œil cinéma](#), a school outreach program; and **RÉSEAU PLUS**.

Through **RÉSEAU PLUS**, the ACPQ distributes recent films by Quebec and foreign directors throughout a network of more than 50 “parallel” (alternative) cinemas covering every region of Quebec. These cinemas are mostly managed by nonprofit organizations and located in multi-purpose venues.

The program is based on the film club model (which in 1979 joined forces with the creation of the ACPQ), and has retained this model’s tradition of presenting films with additional events. Historically, film clubs screened classic films, but today this is no longer the trend: as new auteur films are rarely shown in commercial theatres outside Montreal, **RÉSEAU PLUS** promotes the screening of contemporary films in its network as a means of bridging this cultural divide. ACPQ offers support services to its network of partners, and acts as an intermediary for organizations in their film programming.

ACPQ screenings reach around 100,000 viewers annually, with 1,000 screenings playing to average audiences of 100 per screening, and a very attractive pricing policy (\$5 per ticket), despite the widespread \$250 guaranteed minimums imposed by distributors. One factor to note is that, as audiences in this network are ageing, **RÉSEAU PLUS** will have a serious challenge renewing audiences.

⁷¹ *Ciné-Bulles* is a quarterly magazine, with six pages of each issue devoted to film history. In addition to the magazine, the team produces podcasts and, since 2004, outreach presentations that were originally developed for schools and later expanded to the general public.

LA TOURNÉE QUÉBEC CINÉMA

Sponsor: Québec Cinéma

Montreal, Quebec

Scope: National

Created: 2005

Website: <https://tournee.quebeccinema.ca/>

La Tournée Québec Cinéma is one of many services offered by Québec Cinéma to promote Quebec film and film professionals, along with education and outreach initiatives through [Lab Québec Cinéma](#), and festivals ([Rendez-vous Québec Cinéma](#), [Gala Québec Cinéma](#).)



Since 2005, *La Tournée Québec Cinéma* has pursued a similar goal to *RÉSEAU PLUS*, with an added educational dimension. The program was originally created to promote Quebec films that struggled to find audiences during their release year, especially in remote areas where American cinema dominated theatres. During the day, films were screened in CEGEPs (junior colleges), and evening screenings were organized with local partners.

The program has since expanded beyond Quebec, and La Tournée now touches down in partner venues across Canada (Cinéfranco in Toronto, Cinémental in Winnipeg, Victoria Film Festival in Victoria, Francofest in Halifax) to showcase recent Quebec films in Francophone and Francophile communities. Usually, these represent the programmed films' first screening in these markets, since it is generally not profitable to release Quebec films in English-speaking Canadian theatres. No heritage films are programmed at this event; the focus is exclusively on new releases, with the participation of artists to strengthen dialogue with audiences.

Since its inception, some 90,000 people have attended Tour activities (nearly half under 25 years of age), and more than 250 Quebec films have been presented.

AGENCE POUR LE DÉVELOPPEMENT RÉGIONAL DU CINÉMA

Paris, France

Scope: National

Creation of the French government heritage department: 1999

Website: <https://adrc-asso.org/patrimoine>

The ADRC was created in France in the early 1980s, a time of cultural decentralization. The objective pursued at that time was similar to *RÉSEAU PLUS* and *La Tournée Québec Cinéma*: support the distribution of recent films and lesser-known cinema in communities and rural areas through a network of partner theatres.

The ADRC is a compelling example for this study: since 1999, the organization has upheld a heritage mandate by managing a growing catalogue of more than 1,100 classic French and foreign films. Circulating this living catalogue results in 100,000 paid admissions per year, based on declared box office sales in more than 600 partner venues.

Films in the catalogue are subject to special economic terms for partner screening venues provided that distributors adhere to the program's terms—50% of proceeds as rental fee, with no guaranteed minimum, and at least three screenings.⁷²

The online catalogue interface allows programmers to search by title, director or distributor, and includes such useful filters such as “Young Audiences,” “In-theatre Event,” “Audio Description” and “Subtitles for the Deaf and Hard-of-Hearing.”

FILMS CYCLES EXPORTER

Titre, réalisateur, distributeur ... Jeune Public Animation en Salle Complément de programme Cycle AD Réinitialiser

64 résultats, Distribution (A à Z)

Alice Jan Svankmajer
1987 · Tchécoslovaquie · distribué par : Mission Distribution · Visa d'expl. : 3223 · DCP
→ Fiche complète
Ciné-Ressources

Animation en salle
Atelier de l'écrit à l'écran
Fiction
Jeune Public

Alice Comedies 1 Walt Disney
1924-1926 · Etats-Unis · distribué par : Malavida · Visa d'expl. : 72061 · DCP
→ Fiche complète
Ciné-Ressources

Animation en salle Cycle : Mômes & Cie
Ciné-concert
Jeune Public

⁷² Terms and conditions are described in detail on the ADRC website: <https://adrc-asso.org/patrimoine/diffusion>.

FOCUS FILMS GRAND EST

Sponsor: Image'Est

Epinal, France

Scope: Local

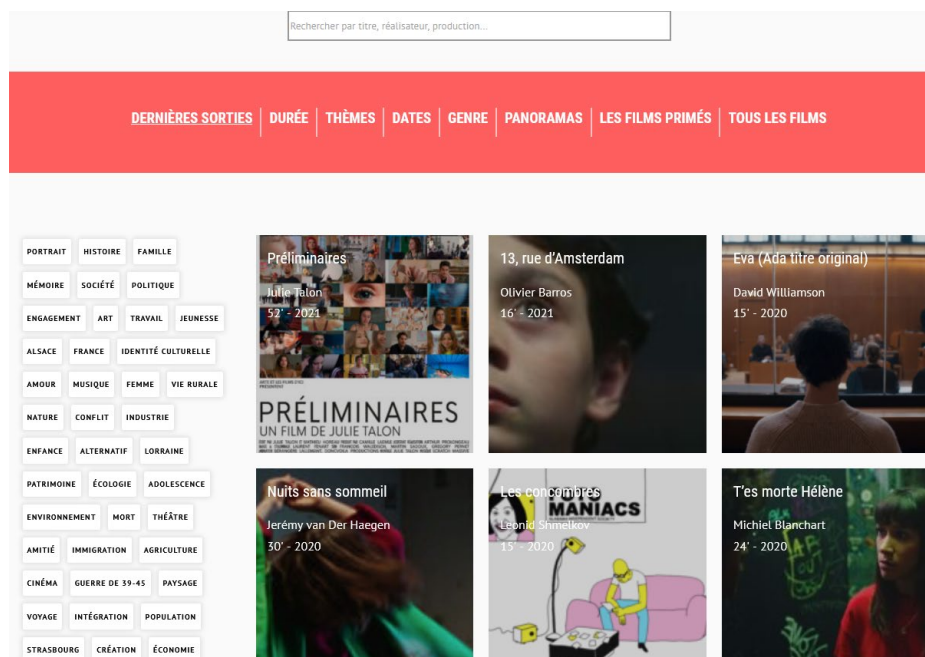
Created: 2021

Website: <https://www.focusfilms.fr/>



Focus Films Grand Est was launched in June 2021. Its aim is to provide support to all cinema exhibitors in the Grand Est region (cinemas, festivals, libraries, sociocultural organizations) wishing to programme regional films, by encouraging encounters with filmmakers.

For the services it provides, this tool for film programming is an inspiring example. It lists more than 700 local films and boasts a user-friendly interface tailored to programmers' needs: it features a film catalogue with selection filters and keyword search, detailed film pages (synopsis, trailer, credits, etc.), the ability to preview films to create custom programming, promotional material, and a pool of filmmakers available for talks or workshops.



This “buy local” initiative meets the needs expressed by Canadian programmers who, to attract public attention, need the resources to source homegrown films that speak to audiences and organize memorable encounters with local artists.

Canada could greatly benefit from an organization to promote and catalogue heritage film, provided it has sufficient means to act effectively and develop a body of work that meets real-world needs, particularly in geographic areas remote from culture, while generating revenues. It would foster the development of a Canada-wide network of exhibitors who showcase Canadian film treasures. And the catalogue created would facilitate the work of exhibition venue programmers⁷³ with an extensive

⁷³ This catalogue could take inspiration from the one described in Proposal 2: [Create and promote an online catalogue of Canadian films labelled “Canadian favourites”/“Films d’ici, films d’hier,” including undiscovered gems.](#)

selection of filters to search by genre, audience type, theme, production year, filmmaker/actor, region and language.

If it became a reality, a nationally mandated organization responsible for supporting year-round programming through a pan-Canadian network of partner theatres could more easily bring Canadian film culture to the big screen, and better connect with audiences, especially young ones.

As heard from professionals in the Canadian exhibition and distribution sector, the following actions are necessary for such an initiative to succeed:

- Negotiate the financial terms of exhibition licenses with distributors, eliminating guaranteed minimums and developing a fair risk- and revenue-sharing model
- Provide DCPs with French or English subtitles, or encrypted files to be downloaded via a platform
- In the nonprofit sector, given the precariousness of venues that often operate with volunteers, provide resources and promotional materials to make it easier to hold screenings⁷⁴
- Provide the possibility of pre-screening films to build programs
- Use existing networks and events—RÉSEAU PLUS, National Canadian Film Day, Network of Independent Canadian Exhibitors and Film Circuit, TIFF's outreach program to theatres and cultural and community venues across Canada—to facilitate the adoption and circulation of the film catalogue in more remote regions

Regularly bringing together programmers, partner venues, distributors and other stakeholders around a catalogue of reference films for all audiences appears to represent a strong and stimulating collective commitment to enhancing the image of Canadian cinema, which is not widely distributed. Another advantage would be to create a more favourable context for the marketing of classic films, with revenue prospects partially offsetting the costs of digitization, DCP production and promotion. Finally, in terms of support, the enthusiasm generated around a catalogue of films specially negotiated to be shown in a network of venues could inspire the organization of events, whether entertaining, educational or exceptional, in the presence of distinguished guests.

⁷⁴ The NFB's [Film Club](#) in Canadian public libraries could serve as a model for the transfer of digital files or links, which are available on the NFB's [Media Space](#), on their website.

Proposal 3.4: Create a label for restored films being screened again

Discovering or rediscovering classic films on the big screen can create events and elicit interest from a broad audience, when adequate support and media coverage are provided. According to industry professionals, Canadian cinema is a vulnerable segment, often virtually unknown to most audiences, and heritage works in particular suffer from a visibility problem exacerbated by limited means for their promotion and theatrical exhibition. For all these reasons, a cooperative approach could be envisioned to bring these films to audiences.

One recent Canadian example of heritage film's power to bring people together is the 2021 Canadian [Cinema – Reignited](#) initiative, a Telefilm Canada partnership with TIFF, Hot Docs, the Festival du nouveau cinema and the Academy of Canadian Cinema & Television. Four years earlier, TIFF had partnered with Library and Archives Canada, the Cinémathèque québécoise and The Cinematheque in Vancouver to organize the largest-ever retrospective of Canada's film and audiovisual heritage, with federal funding through the Canada 150 Fund. Further pursuing such partnerships to promote Canadian cinema would help develop a visionary heritage policy that would generate profits for the industry while fulfilling the NFB's mandate and its exemplary missions to promote its own catalogue, which has been in existence for over 80 years.

Canada does not currently have a film heritage market per se, which makes the French example particularly instructive. France has had a genuine heritage film economy since the launch of a vast digitization plan in 2012, funded by the Centre national du cinéma et de l'image animée (CNC). The Plan ushered in a new way of looking at heritage film for industry and the public, and added more than 1,100 short and feature-length films to various distribution channels, along with more than €68 million of public funds between 2012 and 2020.⁷⁵ In 2019, for example, 110,000 heritage film screenings of 3,200 different titles were held.⁷⁶

The French enthusiasm for the living memory that is heritage cinema has led to a quarterly magazine dedicated to classic film, [Revus & Corrigés](#), which dusts off the films from the past and lists releases available in theatres, on video, digital viewing platforms, cinémathèques, festivals and television. In addition, heritage film distributors have formed associations or unions to raise their work's profile in the cultural landscape: the Association des Distributeurs de Films de Patrimoine was born in 2008, and the Syndicat des catalogues de films de patrimoine in 2019.

Without attempting to exactly reproduce the French model, which would likely prove difficult to export, Canada could take inspiration from the three French partnership initiatives below to promote newly restored and digitized classics that cannot count on strong media buzz or in-theatre visibility to reach the broad audiences they deserve.

By joining forces, Canadian industry stakeholders—broadcasters, distributors, media, filmmakers—could pool their skills and leverage their reputations to build new synergies and revive the image of Canadian cinema held by audiences and programmers. In this sense, launching a label for classic Canadian films, supported by a collective of filmmaker-ambassadors and media allies, would help more easily identify available heritage film titles and generate buzz with FIAF (International Federation of Film Archives) and with international heritage film buyers and festivals.⁷⁷

⁷⁵ Source: CNC - *Bilan 2012–2020 Aide à la numérisation des films de patrimoine*.

⁷⁶ Source: CNC – *L'économie des films de patrimoine*, Benoît Danard, Directeur des études, des statistiques et de la prospective, October 14, 2020.

⁷⁷ See [Part 3.6 Boosting the international impact of Canadian film abroad: A place in the sun](#)

OH MY DOC! LABEL

Sponsor: La Cinémathèque du documentaire

Paris, France

Scope: National

Launched: 2021

Website: <https://cinematheque-documentaire.org/actus/lancement-du-label-oh-my-doc>

The *Oh my doc!* label⁷⁸ was launched in France in 2021 by [La Cinémathèque du documentaire](https://cinematheque-documentaire.org/) to highlight documentaries at the time of their theatrical release, and help viewers select films in a highly competitive market segment. French public broadcasters France Culture and Mediapart joined forces with Les Ecrans, a network of independent cinemas, and Tënk, a documentary film platform, for this project that selects 12 films each year and provides support to increase their chances of finding their audience. Films selected by the label committee are given previews and circulation in partner cinemas. Events are supported and promoted through media and editorial coverage from the major public media outlets that hold sway in the French cultural landscape.



Establishing a similar label for digitized classics in Canada would be an inexpensive measure that would deliver considerable discoverability and revenue gains for the labelled films. A consortium of industry players—English- and French-language media with national reach, a network of independent theatres, cinémathèques and cultural organizations with high added value—could work together to select and promote labelled films and support distributors by encouraging theatres to program them and the public to discover them. The success of a label of this kind would be amplified if Telefilm Canada’s theatrical exhibition program were opened to non-new-release films.⁷⁹

⁷⁸ The Cinémathèque du documentaire was created in 2017 as a joint initiative of several major organizations (Centre national du cinéma et de l’image animée (CNC); Société civile des auteurs multimédia; Société des auteurs, compositeurs et éditeurs de musique; Bibliothèque publique d’information; Bibliothèque nationale de France; France Télévisions, Images en bibliothèques, Film-documentaire.fr and Ardèche Images) to raise the visibility of documentary works and facilitate access in Paris and elsewhere in France. Activities are structured around a three-pronged program: offer a daily program in Paris; support a network of stakeholders (cultural associations, media libraries, regional film libraries, agencies and other broadcasting places) in their programming throughout France; and provide a large base of online resources.

⁷⁹ See: [Proposal 3.1: Create incentives for public screenings of Canadian heritage films](#)

ASSOCIATION FRANÇAISE DES CINÉMAS D'ART ET D'ESSAI - GROUPE PATRIMOINE / RÉPERTOIRE

Paris, France

Scope: National

Launched: 2004

Website: <http://www.art-et-essai.org/films-soutenus/patrimoine-repertoire/>

The 25-member AFCAE Heritage/Repertoire group meets every two months to view films being re-released in theatres. Each year, it endorses nine films or retrospectives of French and foreign heritage films for theatrical re-release. Support for re-released films takes the form of publication of digital tools for exhibitors and the production of video capsules to reinforce the promotion of the works to the public.

The Heritage/Repertoire group also facilitates speaking tours in theatres and makes [digital previews](#) available free of charge to member theatres. With a film club atmosphere, these pre-screenings consist of a short video before the main feature, that help viewers contextualize the filmmaker, their career and the work being screened.

With Canadians demanding better promotion for homegrown cinema, hand-curated support for heritage films at the time of theatrical re-release would create just such an event. Current platforms to promote Canadian cinema from Telefilm Canada (*See It All, Plein la vue*), Canada Media Fund (*Nous | Made, Made | Nous*) and the Regroupement des distributeurs indépendants de films du Québec (*Aime ton cinéma*), could give selected works the boost they need and ensure favourable conditions for their theatrical release.

In addition, this French initiative geared toward French and international cinema could directly benefit Canada by internationally promoting Canadian heritage cinema.

The screenshot shows the website for AFCAE Patrimoine Répertoire. The header includes the AFCAE logo, 'L'ART ET ESSAI', and 'LES SOUTIENS'. Below the header, the title 'PATRIMOINE RÉPERTOIRE' is displayed, followed by a navigation bar for 'Films soutenus en' with years 2021, 2020, 2019, 2018, 2017, and 'Avant'. The main content area features a grid of film posters with the following titles and directors:

- NEIGE** (Juliet Berto, Jean Henri Roger)
- RASHOMON** (Akira Kurosawa)
- RÉTROSPECTIVE JEAN VIGO** (Jean Vigo)
- RÉTROSPECTIVE DINO RISI** (Dino Risi)
- IN THE MOOD FOR LOVE** (Wong KAR-WAI)
- RÉTROSPECTIVE MAURICE PIALAT** (Maurice Pialat)
- RÉTROSPECTIVE ROBERTO ROSSELLINI** (Roberto Rossellini)
- THE WICKER MAN** (Robin Hardy)
- QUI CHANTE LA-BAS ?** (Slobodan Sijan)

ASSOCIATION DU CINÉMA INDÉPENDANT POUR SA DIFFUSION

Paris, France

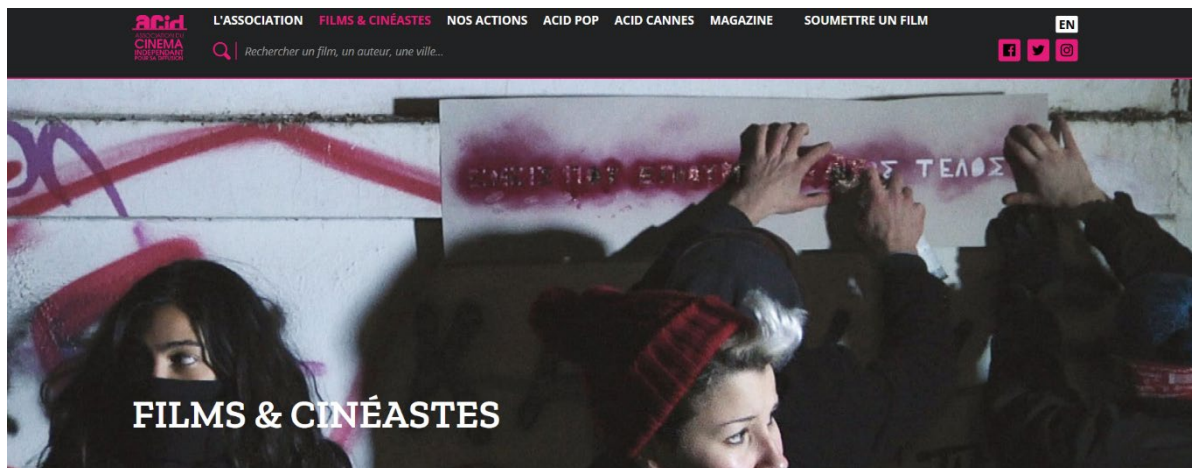
Scope: National

Created: 1992

Website: <https://www.lacid.org/fr/l-association>

ACID, another inspiring French initiative, grew out of filmmakers' desire to lend a hand on the film distribution front, addressing inequalities of exposure and access to programmers and spectators. Each year, ACID filmmakers select, support and promote some 20 new feature films directed by French or international filmmakers.

When films already have distribution, the association provides assistance and influence in the release plan by identifying regions where film will be screened and organizing meetings with selected filmmakers at public screenings. Films without distribution are presented annually as part of the Cannes Film Festival (ACID Cannes), providing the visibility of a world-class film festival.



In the same spirit, a collective of Canadian filmmakers, particularly young talents, could select a handful of titles per year among recently digitized works and provide support alongside distributors at the time of their theatrical re-release. Exhibitors looking for events to increase the attractiveness of the heritage films they program would find the support of such a collective invaluable.

Under these conditions, films would circulate more easily, as they would be facilitated through guest speakers and discussions with their filmmakers or the young talents in the collective. Speaking fees could be covered to provide quality support in theatres. Promotional material for selected titles would help recontextualize films, and an agreement with distributors on guaranteed minimums would make it easier for partner theatres to program the selected films.

For films still in search of distribution, or serial rights renewals, a springboard in a major festival would be an opportunity to find a buyer or a supporter, thanks to the exhibition window provided along with tailored cultural marketing support.

collective of filmmaker ambassadors could be selected from the Canadian audiovisual industry, a gold mine of professionals who are in some cases already active promoters of Canada's film heritage. Cinematheques, cultural organizations (including the NFB, the Canadian Film Centre, the Canadian Film Institute), Canadian festivals that program classics, and the promotional platforms such as *Aime ton cinéma*, *Plein la vue* and *Made | Nous* are a pool of excellent contacts committed to the transmission of film culture. A collaborative initiative on a pan-Canadian scale would pool the talents and strengths to showcase a manageable number of classics through the re-release phase, and convince programmers and exhibitors to show them in exchange for customized support.

An example of filmmakers' engagement in promoting heritage film can be found on the [Aime ton cinéma](#) website, where industry professionals make recommendations:

LES RECOMMANDATIONS DE PHILIPPE FALARDEAU

Le réalisateur de *Monsieur Lazhar*, Philippe Falardeau, nous fait découvrir ses #filmsdici préférés! Des suggestions à ne pas manquer!

The image displays five movie posters arranged in a grid. Each poster is presented with its title, director, year, genre, and a list of tags. At the bottom of each poster is a blue button labeled 'sur cinéma' and a red button labeled 'sur mes écrans'.

- FÉLIX ET MEIRA**: Maxime Giroux, 2014, Drame. Tags: Montréal, croyances et religions.
- JUNIOR**: Isabelle Lavigne, Stéphane Thibault, 2007, Documentaire. Tags: sport, documentaire, vie en région.
- KUESSIPAN**: Myriam Verreault, 2019, Drame. Tags: portraits de femmes, adolescence, autochtone.
- BONS DÉBARRAS, LES**: Francis Mankiewicz, 1979, Drame de mœurs. Tags: classique, vie en région, portraits de femmes.
- SEMEUR, LE**: Julie Perron, 2013, Documentaire. Tags: documentaire, environnement.

Proposal 4: Create a pan-Canadian heritage film festival

One way to build on existing efforts and initiatives to highlight Canadian cinema, of which National Canadian Film Day sets the standard, would be to create the first ever pan-Canadian festival for classic films, a fun gathering to showcase the year's restorations and digitizations alongside previously unreleased films and artists of all eras.

In France, the ADRC (Agence pour le développement régional du cinéma), which is responsible for the circulation of a catalogue of heritage films to partner cinemas, holds an annual heritage film festival, [Play it again!](#) The festival visits nearly 160 ADRC member cinemas, each of which programs screenings from a list of some 20 selected titles: premieres of restored French and international films, the year's restorations, and cinematic masterpieces are mixed in with popular and art house classics. Special programming for young audiences is included, and screenings are accompanied with events.



“The festival follows market trends with the latest re-releases and restorations. The principle is to see yesterday’s films again in today’s theatres.”

Rodolphe Lerambert
Head, Heritage Section

Building on the success of National Canadian Film Day, a festival dedicated to Canadian heritage cinema that lasts several days in multiple partner venues across Canada would address the gap observed by many Canadian film professionals for promoting restored titles and supporting film restorations. For Canadians who expressed a need for increased promotion of homegrown content,⁸⁰ this festive festival could meet that need while helping to establish a network of stakeholders and a heritage film policy focused on promotion, education and connecting with audiences.

⁸⁰ Reported in the [Study of audiovisual content consumption habits and the expectations and perceptions of the Canadian public](#), an April 2021 study commissioned by Telefilm Canada and conducted by Leger.

The following factors would help ensure the successful implementation and reception of such an event:

- Leverage the existing network of cinemathèques and active promoters of Canadian heritage cinema (REEL CANADA, NFB, Canadian Film Institute and other entities such as theatres and festivals identified in this study)
- Program titles restored in the past year through public and private sector digitization assistance programs
- Hold national premieres of restored versions
- Invite artists, celebrities, buyers and sellers (platforms, TV networks) and foreign professionals
- Present innovative Canadian initiatives (for example, the Encore+ YouTube channel, See It All/Plein la vue, Made | Nous, Où voir ça) and restoration projects
- Program lectures, master classes and hosted events
- Hold creative workshops, such as a [Mashup Table](#) (a fun and collaborative video tool, invented in France that allows users to create animations with found images and sounds while learning basic video editing)
- Include programs for adults and young audiences (schoolchildren)
- Organize film/concert combinations with live music for films whose soundtracks play a central role
- Hold outdoor screenings, where seasonally appropriate
- Ensure attractive pricing for audiences, facilitated by negotiated licenses based on a foundation of partner organizations and a commitment to a number of organized screenings

Creating a festival of this kind would serve a two-fold purpose: support Canadian audiences in their quest to identify more strongly with Canadian cinema, which grew up in the shadow of Hollywood, while providing Canadian digitization initiatives a springboard to enhance visibility for films supported and grow the earnings potential for the entire industry.

3.4 Reaching younger audiences: Educating the cinephiles (and consumers) of tomorrow

Educate young audiences on Canadian film culture

“We hope that our Learning and Outreach initiatives plant the seeds for a lifelong appreciation of quality cinema, including Canadian cinema, and play a role in mentoring and inspiring B.C.’s film and media artists of tomorrow.”

Jim Sinclair

Executive & Artistic Director
The Cinematheque, Vancouver

“I was a child of the 80s and watched quite a bit of Canadian television (Raccoons, Today’s Special, etc.) but I can’t really think of equivalent Canadian films that I have a nostalgic memory of. That being said I will seek out screenings of interesting Canadian films at Bell Lightbox and other Toronto cinemas. I’ve seen Naked Lunch, Skip Tracer and the brilliant Crime Wave all within the last five years in Toronto.”

Andy Willick

Owner and Programmer
Fox Theatre, Toronto | Apollo Cinema, Kitchener

Showing young audiences Canadian films from different eras that embody a range of artistic forms and represent diverse cultural backgrounds, and providing opportunities to decode moving images, debate ideas, create, and learn from film professionals are all pathways that foster a spirit of openness and analysis, and provide unprecedented opportunities to get acquainted with Canadian cinema—an art form that, despite its high quality, remains unknown to most Canadians. School, extracurricular and other activities generally play a vital role in encouraging all young people, regardless of their social background or cultural capital, to discover their national cinema, which is part of forming a shared foundation of knowledge and values.

Helping young people develop their cinema culture in this way is a means of strengthening the identity and enhancing the visibility of Canadian cinema at the time in young people’s lives when they are poised to become the next generation of citizens and creative and culture industry professionals. If made a part of the educational curriculum for all students, as many Canadian professionals suggest, this measure could prove highly effective in combating the “invisibility” of Canadian cinema, and when these young audiences enter adulthood it will bear fruit in the form of increased consumption of cultural goods. As a rule, people tend to buy and consume what they are familiar with and have learned to love.

One important facet of Canadian film education programs is that they are often the only gateway to discovering Canadian film. These contexts are many young people’s first exposure to a Canadian film identified as such, and one they would not enjoy the opportunity to see elsewhere. Showing young people that there is more to film than the platforms they are familiar with, and encouraging them to

venture out of their comfort zone by showing lesser-known forms of film, is a strategic investment for a country committed to promoting its national cinema that has recently developed tools to this end.⁸¹

Canada already has a great many initiatives for education in and through the moving image, along with educational resources and opportunities to bring film into the classroom and make it an object of debate. The substantial public resources and funds devoted to this field make it clear that this is a matter of importance for Canadian governments and funding bodies.

There would appear to be almost as many distinct programs as there are organizations involved. What is missing, apparently, is a national inventory of all programs working closely or remotely to raise awareness of cinematic art, explore cultural diversities represented in film and discover Canadian (and international) cinema. This service gap makes it difficult to assess these programs' impact on targeted populations and geographical regions, and could also complicate governance of subsidized programs and hinder the development of common indicators designed to improve existing programs, addressing underserved areas and integrating (to give one example) more Canadian cinematographic works into young people's educations.

The many organizations and teams working in this field exhibit an energy that is remarkable and contagious. They would have much to gain by joining forces around shared or complementary principles, developing objectives to guide their advocacy, and sharing their resources, expertise and practices on a national portal accessible to all, including young audiences.

The following two sections present both the variety of current programs for education in and through the moving image identified in Canada, and educational television channels for young audiences which do not, currently, devote a high level of attention to Canadian film.

⁸¹ See the list of tools for promoting Canadian cinema in part [3.2.1 Online tools to make Canadian cinema more discoverable](#).

3.4.1 Overview of Canadian educational initiatives on and through the moving image

The list in this section is not meant to be exhaustive, but rather to represent the variety of initiatives in this field available in Canada.

NFB CAMPUS

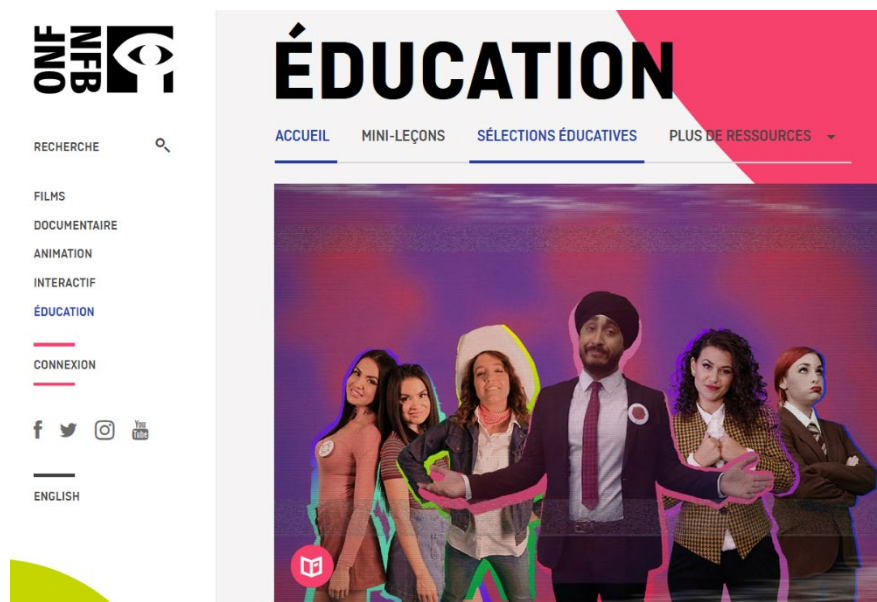
Montreal, Quebec

Scope: National

Launched: 2012

Website: <https://www.nfb.ca/campus-canada/>

The NFB's *Campus* educational program makes available to subscribing schools and participating teachers an impressive catalogue of over 5,000 titles in English and French.



The program's aim is not to encourage film analysis or instill a film culture in students. Rather, it provides high value-added content tied directly to the school curriculum designed to illustrate lessons and provoke classroom debate. The idea of learning to see the past through present-day eyes as a guide to building the future is an integral part of the Campus project, summarized by its slogan:

"These media tools will help you see, understand and experience the world differently."

The NFB Education team develops and distributes teaching resources organized by school subject, [mini-lessons](#) built around various films, and a catalogue of educational film selections based on unifying themes in line with Canadian school curricula. NFB Education also has plans to develop an Indigenous education program.

A reported 4 million students have been impacted by *NFB Campus* through subscribing school boards, colleges and universities covering nearly all of Canada: approximately 2.5 million students from kindergarten to Grade 12, and 1.5 million in post-secondary education.

LA CINÉMATÈQUE QUÉBÉCOISE: MY CAMERA AND ME

Montreal, Quebec

Scope: Local

Launched: 2021

Website: <https://macameraetmoi.ca/?lang=en>

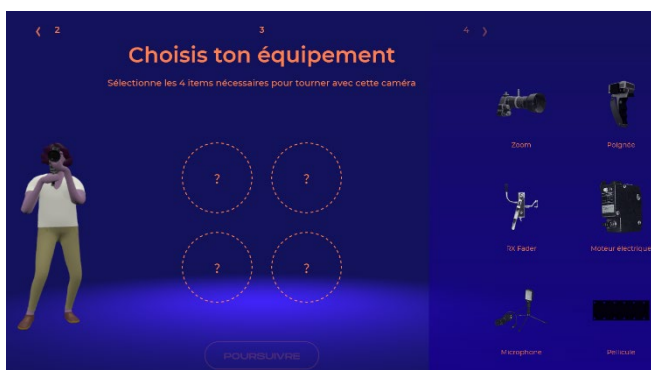


“A completely original immersive online experience, [My Camera and Me](#), will be offered as of September 2021: the goal is to help 12- to 17-year-olds discover, by working with 3D cameras and viewing film excerpts, how cameras change our relationship to the body and condition our perception, sensitivity and vision of the world. Produced with funding from Digital Museums Canada, in partnership with TECHNÈS and MEDIAFILM, this multimedia production will include educational resources and podcasts.

Marina Gallet

Director of Conservation and Development of Collections

My Camera and Me is a fun and educational web-based image education initiative in which young people make an online film using interactive parameters (choice of a scene to be shot inspired by real films, choice of a camera and camera movements, etc.). At the end, users can view their films.



LAB QUÉBEC CINÉMA

Montreal, Quebec

Scope: Local and national

Launched: 2006

Website: <https://lab.quebeccinema.ca/a-propos-du-lab-quebec-cinema>

For 15 years, Québec Cinéma has organized activities to raise awareness of Quebec cinema and educate students about images in primary and secondary schools and college and universities across Canada. Since its inception, the program, called **Lab Québec Cinéma**, has brought together more than 100,000 young people from 450 schools, who have been introduced to local cinema through more than 350 Quebec films and encounters with more than 100 film industry professionals.



As part of its touring component, *La Tournée Québec Cinéma*, the **Lab Québec Cinéma** team visits French-language or French immersion schools across Canada to promote and introduce Quebec, French-Canadian and Indigenous cinema to audiences that would not otherwise enjoy access to it. These experiences contribute to developing the cultural education of young people while fostering their capacity for analysis and critical thinking.

In Montreal, the organization is also involved in a project to present recent films and Quebec cinema classics in French-language classes for adult newcomers to Canada. This initiative provides a stimulating learning setting to discover local film culture and discuss films. Filmmakers are occasionally invited to participate.

MEDIAFILM: CINÉCOLE

Montreal, Quebec

Scope: Local

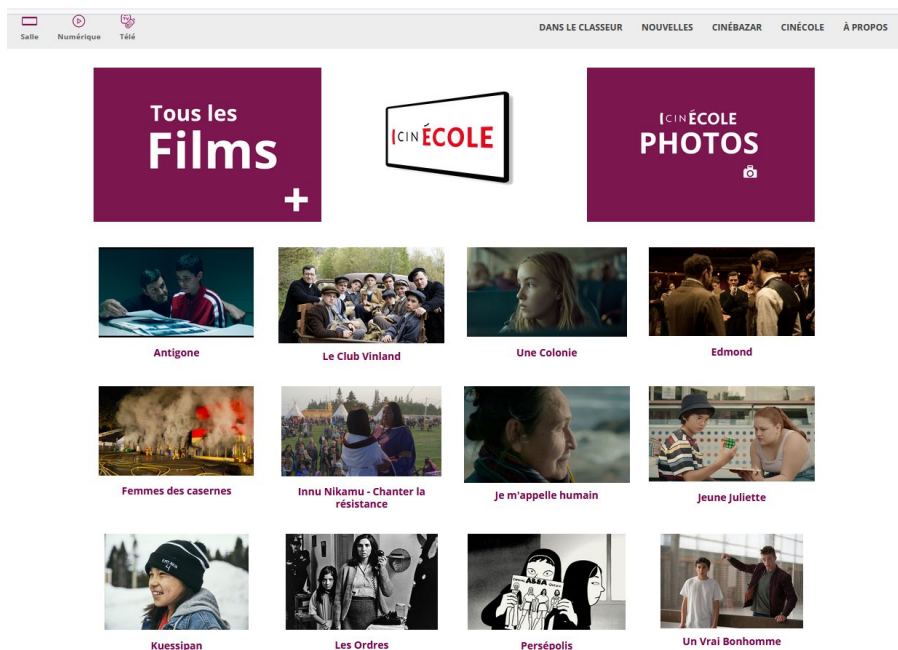
Launched: 1999

Website: <https://mediafilm.ca/fr/cinecole>

Mediafilm has developed the *CinÉcole* program that brings high school students to movie theatres to view Quebec and French-language films. The program also provides in-class follow-up and makes educational materials available online. To date, CinÉcole has reached over 60,000 participants.



CinÉcole currently offers 12 feature films from Quebec and France, mostly recent. Among the classics available in the catalogue is Michel Brault's Quebec masterpiece *Les Ordres* (*Orders*; 1974).



In partnership with *CinÉcole*, the Cinémathèque québécoise welcomes several thousand young people each year to see classic films they would not otherwise have the opportunity to view at home.

ASSOCIATION DES CINÉMAS PARALLÈLES DU QUÉBEC: L'OEIL CINÉMA

Montreal, Quebec

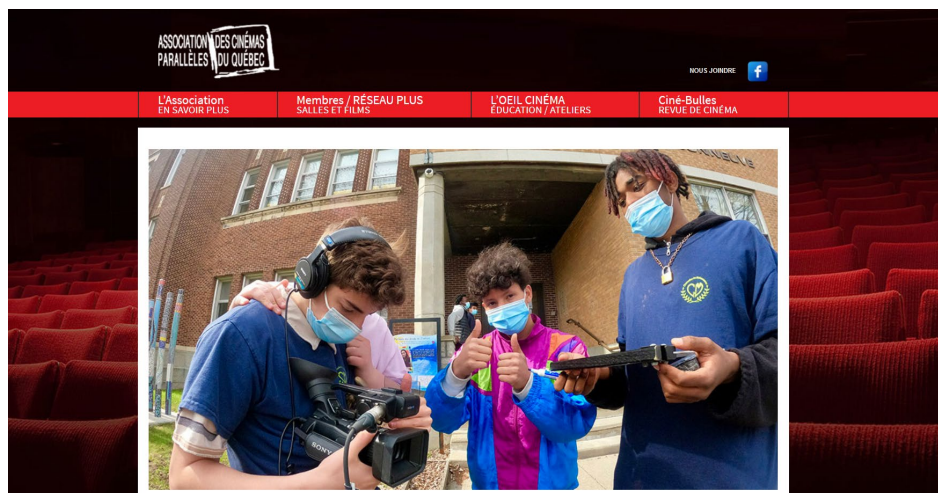
Scope: Local

Launched: 1997

Website: <https://www.cinemasparalleles.qc.ca/pages.asp?id=973>

L'OEil Cinéma (short for “L'Outil pour l'Éducation à l'Image et au Langage CINÉMATographiques”), funded by Quebec’s ministry of culture and communications, grew out of a meeting between representatives of government agencies and associations from the film and audiovisual community, who in 1993 formed an advisory board, the Comité de concertation sur l'éducation cinématographique au Québec. In 1995, this committee led a pilot project for film education in Quebec high schools, and in 1997 the committee put ACPQ in charge of the project.

L'OEil cinéma focuses on moving image education, giving students opportunities to view and analyze films. The program is open to all Quebec elementary and secondary teachers, who are given access to free educational materials. A selection committee made up of teaching and film professionals chooses a corpus of recent and older films from Quebec and abroad. Each film is accompanied by an educational workbook or fact sheet. The NFB and Télé-Québec play a role, making certain works available to participants free of charge.



L'OEil cinéma is also evolving to include hands-on workshops led by film professionals who make classroom visits: screenwriting workshops, drawing on film, cinema professions, introduction to documentary film, and more.

FESTIVAL CINEMANIA: JURY JEUNESSE FRANCOPHONE

Montreal, Quebec

Scope: Local

Website: <https://www.festivalcinemania.com/>

CINEMANIA

/// LE "JURY JEUNESSE FRANCOPHONE"

Cinemanía is a festival that showcases French-language films from Canada and around the world, and welcomes school students during its festivities.

Initiated by the Consulate General of France in Quebec, the festival also hosts the [Jury Jeunesse Francophone](#), composed of Quebec youth and others from across the Francophonie. Together, they award the Prix Visages de la Francophonie TV5 award, for the best feature film in the Visages de la Francophonie competition, and the Prix Rayonnement award for the best feature film from Quebec (or Quebec co-production).

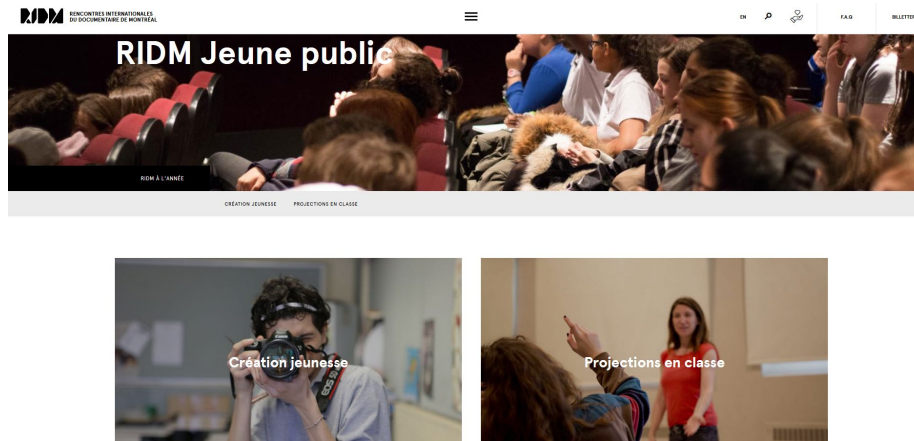
RENCONTRES INTERNATIONALES DU DOCUMENTAIRE DE MONTRÉAL: CREATIVE YOUTH PROGRAM AND SCREENINGS AT SCHOOL

Montreal, Quebec

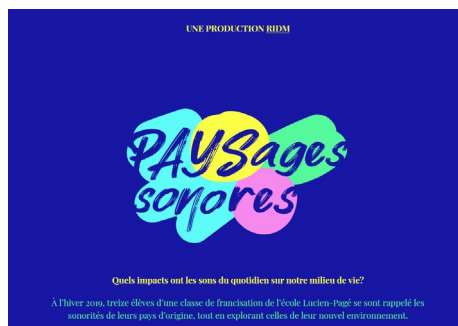
Scope: Local

Website: <https://ridm.ca/en/beyondthefest/ridm-youth-program>

As part of its year-round programming, RIDM has developed two sections especially for young audiences.



The first, [Creative Youth Program](#), is a hands-on creative workshop in which students create web-documentaries in class with guidance from a film professional. Produced by RIDM, these web-documentaries can be viewed online free-of-charge. An example is this student-produced series on sound landscapes, [Paysages sonores](#).



The second takes the form of [Screenings at School](#) which are designed to introduce documentary filmmaking to young people. In addition to screenings of films, generally produced in Quebec, RIDM offers creation and writing workshops and meetings with professionals, both during the festival and throughout the year.

“The mission of the RIDM’s youth program is to help students learn about cinematic language in the documentary genre, and to promote a critical understanding of local and international issues. Since 2012, more than 2,000 young people at high schools and CEGEPs, as well as youth centres, attended on-site screenings and met the filmmakers.”⁸²

⁸² Source: RIDM website: <https://ridm.ca/en/beyondthefest/ridm-youth-program/screenings-at-school>.

HOT DOCS: DOCS FOR SCHOOLS

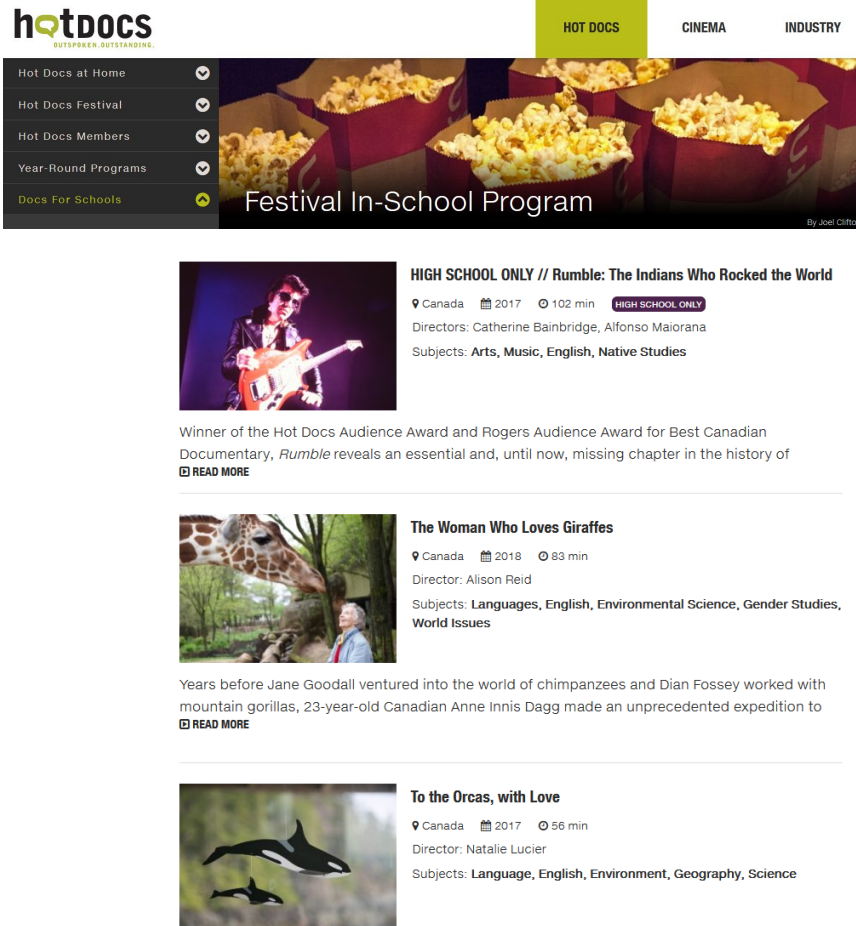
Toronto, Ontario

Scope: National

Website: <https://www.hotdocs.ca/>

The **Hot Docs Festival** offers a year-round program of activities for young audiences based on the **Docs for Schools** program, with the discovery of contemporary Canadian and international documentaries:

- **Festival Online Cinema Program.** A five-day online festival for students in grades 9 to 12, featuring one contemporary film from the previous year's Hot Docs Festival. Films are part of in-class discussion. Educational packages are provided for participating students. A Student's Choice award is given out at the end of the festival. No Canadian films were included in the 2021 selection.
- **Festival In-School Program.** A similar initiative to the online festival, featuring eight films in total, half of which, in the Canadian 2021 selection, are Canadian.



hotdocs
OUTSPOKEN. OUTSTANDING.

HOT DOCS CINEMA INDUSTRY

Hot Docs at Home
Hot Docs Festival
Hot Docs Members
Year-Round Programs
Docs For Schools

Festival In-School Program

HIGH SCHOOL ONLY // Rumble: The Indians Who Rocked the World
Canada 2017 102 min HIGH SCHOOL ONLY
Directors: Catherine Bainbridge, Alfonso Maiorana
Subjects: Arts, Music, English, Native Studies

Winner of the Hot Docs Audience Award and Rogers Audience Award for Best Canadian Documentary, *Rumble* reveals an essential and, until now, missing chapter in the history of

READ MORE

The Woman Who Loves Giraffes
Canada 2018 83 min
Director: Alison Reid
Subjects: Languages, English, Environmental Science, Gender Studies, World Issues

Years before Jane Goodall ventured into the world of chimpanzees and Dian Fossey worked with mountain gorillas, 23-year-old Canadian Anne Innis Dagg made an unprecedented expedition to

READ MORE

To the Orcas, with Love
Canada 2017 56 min
Director: Natalie Lucier
Subjects: Language, English, Environment, Geography, Science

- **Seasonal Festival.** A program of films focused on recent productions, with a high proportion of Canadian documentaries.
- **Docs for Schools Today.** Program of shorts and feature films on topical issues, available online. Subject areas: *Being Black in Canada, Black Canadian History, Environment, Indigenous, Voices to Hear*. Films are mostly contemporary, and the focus is on Canadian cinema.

REEL CANADA

Toronto, Ontario

Scope: National

Website: <https://www.reelcanada.ca/screen-a-film-at-your-school/>



PAGE D'ACCUEIL À PROPOS PROGRAMMES CATALOGUES DE FILMS CONTRIBUEZ ENGLISH



ORGANISEZ LA PROJECTION D'UN FILM DANS VOTRE ÉCOLE



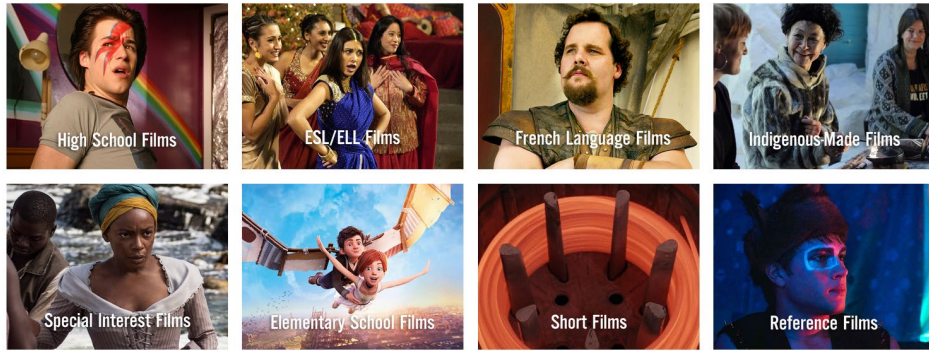
VUE D'ENSEMBLE | FESTIVALS SCOLAIRES | RCTV | PROGRAMME DE CINÉMA AUTOCHTONE | PLANS DE COURS

The organization behind **National Canadian Film Day** has developed a range of programming for schools and young audiences:

- **School Festivals**: This section provides the possibility of organizing screenings in class, and creating a festival at a participating school, with support from REEL CANADA.
- **RCTV**: Every year, thousands of Canadian high school students participate in REEL CANADA's live National Canadian Film Day webcast program. Students first watch a Canadian film, then participate in a live discussion with Canadian stars and filmmakers.
- **Reel Opportunities**: Online workshops to learn about the film industry, with participation of industry professionals.
- **Welcome to Canada**: Since 2010, this program has given new Canadians and language learners of all ages opportunities to learn about the country's film culture, with screenings and sometimes high-profile guests. The program has reached 15,000 new Canadians registered in language courses.

In total, 1,000 primary and secondary schools nationwide are impacted every year. Filmmakers occasionally visit classrooms to speak about films being presented. In 2019, a five-city tour was organized in this way, and students had the opportunity to meet industry professionals.

Participating teachers who wish to organize a screening in their school can consult the various film catalogues negotiated by REEL CANADA. Of particular interest is the REEL CANADA program of films suitable for elementary and high schools.



The films selected by REEL CANADA are available in both English (for English schools and English language learners) and French (for French schools and French classes in English schools).

A wealth of resources for teachers is available: over 500 lesson plans related to the films in the program, and a 12-lesson unit on Canadian cinema as part of courses for English language learners.

In addition, REEL CANADA provides extremely useful resources for students and youth who entertain dreams of working in the audiovisual sector. Sharing these types of resources on a national portal dedicated to film outreach and education would be beneficial, as discussed in [Proposal 6](#).



RESSOURCES ÉTUDIANTS

EMPLOIS CINÉMA ET TÉLÉ
ÉTUDES POSTSECONDAIRES EN CINÉMA
FORMATION DU GOUVERNEMENT, SOUTIEN + FINANCEMENT
GUILDE, SYNDICATS + ASSOCIATIONS
STUDIOS
ORGANISATIONS CINÉMATOGRAPHIQUES
FESTIVALS DE FILM
BANQUES D'EMPLOIS
RECHERCHE DE CARRIÈRE

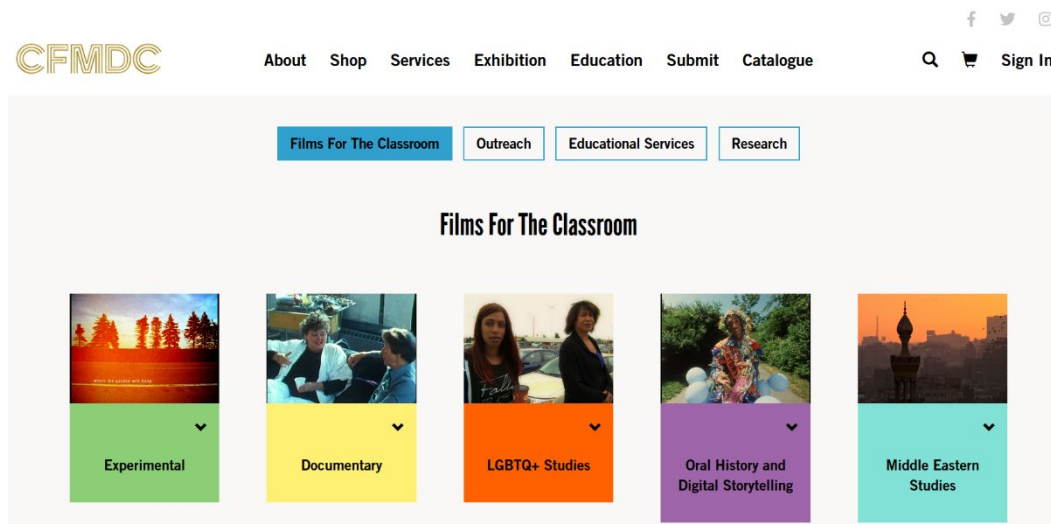
CANADIAN FILMMAKERS DISTRIBUTION CENTRE

Toronto, Ontario

Scope: National

Website: <https://www.cfmdc.org/education/educatoralservices>

CFMDC,⁸³ an independent film distributor, offers a range of educational services adapted for the classroom: film programs organized by genre and theme, teaching guides, distribution workshops and screenings featuring emerging Canadian artists.



The organization has also developed a residency program for students to explore the CFMDC's collections. Residencies can include film monitoring and preservation activities, and education on archival and technical practices. CFMDC regularly hosts students from the Film and Photography Preservation and Collections Management master's program at Ryerson University in Toronto.

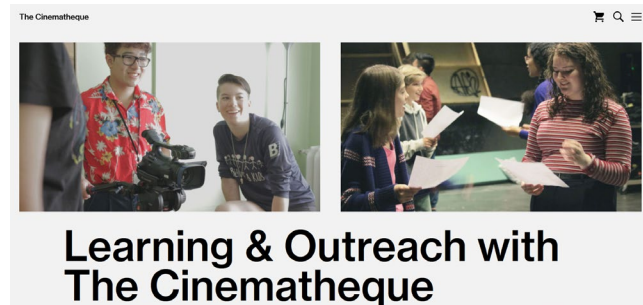
⁸³ See the text by [Genne Speers, Canadian Filmmakers Distribution Centre](#) in Part 1. Engaging Canadian Stakeholders.

THE CINEMATHEQUE

Vancouver, British Columbia

Scope: Local

Website: <https://thecinematheque.ca/learn>



The Cinematheque offers hands-on film workshops and screenings led by film professionals for schools and youth.

“We believe that creative filmmaking, film appreciation, and digital literacy are best approached through fun and active learning. We value diversity and inclusion, and we centre these values in the hands-on work that we do. Bringing more than twenty years of outreach experience to our practice, we offer programs to members of the public, community organizations, and primary and secondary schools, in Metro Vancouver and throughout British Columbia .”⁸⁴

Resources



Constructed Canadiana Part 1
Canada on Screen Study Guide



Constructed Canadiana Part 2
Canada on Screen Study Guide



Female Voices
Canada on Screen Study Guide

For the 2017 **Canada On Screen** retrospective, The Cinematheque produced four video teaching guides on Canadian cinema for youth and educators. These are high-quality resources that would benefit greatly from being shared nationally on a centralized resource portal as per [Proposal 6](#).

⁸⁴ Source: The Cinematheque website, <https://thecinematheque.ca/learn>.

QUICKDRAW ANIMATION SOCIETY

Calgary, Alberta

Scope: Local

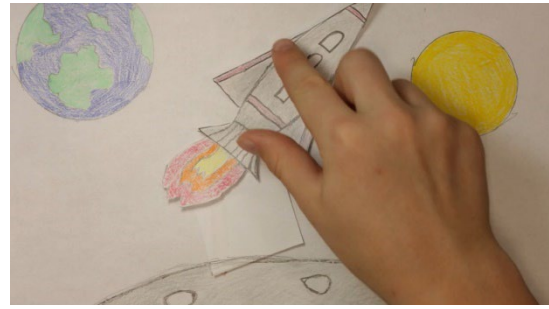
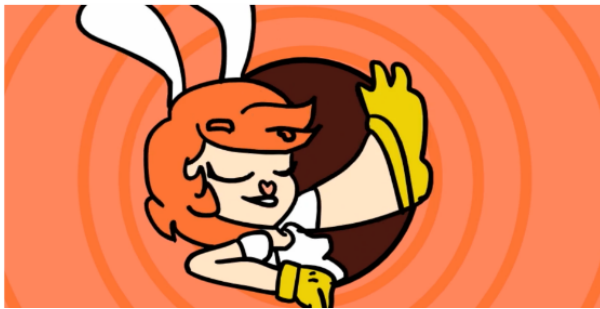
Website: <https://quickdrawanimation.ca/>

This nonprofit organization offers hands-on animation workshops for Albertan youth (and adults). It also leads a series of highly innovative mobile animation creation workshops that can be brought into classrooms: [Portable Animation Workshops](#).



ABOUT » EDUCATION » PROGRAMMING » PRODUCTION » CLASSROOM CALENDAR

Portable Animation Workshops (PAW)



Courses for Youth



FESTIVAL CINERGIE

Saskatoon, Saskatchewan

Scope: Local

Website: <http://www.cinergiesk.ca/>


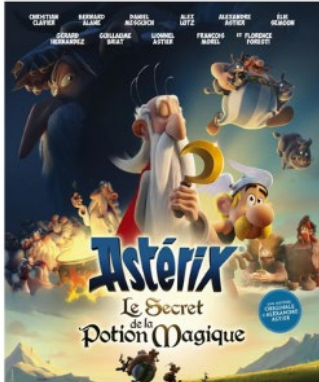
The Saskatoon International Francophone Film Festival offers a selection of 15 recent Canadian and international short and feature films, meetings with filmmakers and activities for audiences of all ages.

During the year, the organization organizes school screenings for French-speaking and French immersion schools. The latest film program, implemented in 2020, does not focus on Canadian film culture.

INFORMATION ▾ FESTIVAL CINERGIE ▾ PROGRAMME SCOLAIRE ▾ NOS PARTENAIRES

PROGRAMME SCOLAIRE 2020

<p>ASTÉRIX - LE SECRET DE LA POTION MAGIQUE</p> <p>20 Octobre 2020 Recommandé de 9 à 13 ans Disponible en français sans ou avec sous-titres français 1h26</p>	<p>MIA ET LE LION BLANC</p> <p>21 Octobre 2020 Recommandé de 14 à 17 ans Disponible en français sans ou avec sous-titres français 1h39</p>
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WINNIPEG FILM GROUP

Winnipeg, Manitoba

Scope: Local

Website: <https://www.winnipegfilmgroup.com/education/>

“We offer master classes, workshops, curatorial essays, DVDs, books, as well as panels and Q&As to provide educators, the general public and film & video artists of all levels the opportunity for training, resources, experimentation and enrichment .”⁸⁵

WINNIPEG FILM GROUP Cinematheque Production Distribution

RENTALS & SERVICES WORKSHOPS & TRAINING FUNDING FILM INCUBATOR

WORKSHOPS & TRAINING

2021 SUMMER FILMMAKING TEEN CAMP
Mon, Aug. 16 to Fri, Aug. 27th from 10am-3pm CT | WFG \$325

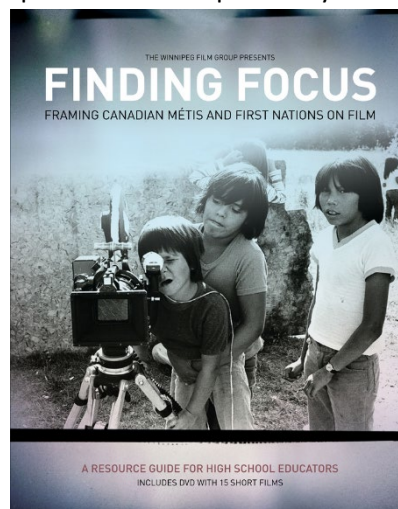
Mon, Aug. 16th to Fri, Aug. 27th (10 AM to 3 PM) *Note: This in-person workshop is limited to 10 participants and will require mandatory masks. An email will be sent out to inform you about our social distancing and ...

[Find out more >](#)

OBLITERATING CONVENTIONAL EXPECTATIONS OF NARRATIVE
Thurs, Aug. 19 & Aug. 26th | 6pm-9pm CT | Zoom Session \$40 - \$80

Thurs, Aug. 19 & Aug. 26th | 6pm-9pm CT | Zoom Session *Note: This workshop will take place on Zoom. You will receive an email with the link to participate. There are only 10 spots! A workshop as a working ...

Winnipeg Film Group's [Finding Focus](#) program for students in grades 10–12 showcases 15 short films from the Winnipeg Film Group's collections, focusing on discovering Métis and First Nations cinema from Canada. The educational component is accompanied by a DVD and a booklet.



⁸⁵ Source: Winnipeg Film Group website, <https://www.winnipegfilmgroup.com/education/>.

FREEZE FRAME – INTERNATIONAL FILM FESTIVAL FOR KIDS OF ALL AGES

Winnipeg, Manitoba

Scope: Local

Website: <https://www.freezeframeonline.org/>

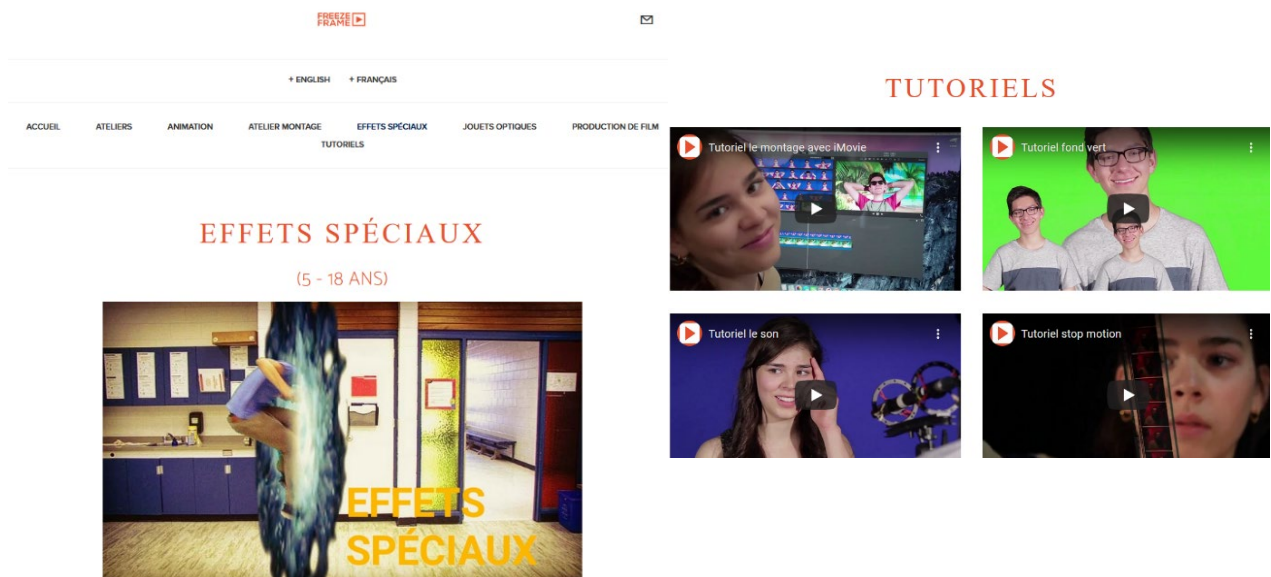
Freeze Frame was created to provide young people in Manitoba access to quality films and videos from around the world. Freeze Frame selects films and videos that will entertain and challenge children and youth by exploring situations and issues not normally explored in mainstream media. While most countries produce quality movies and television programs for youth, these productions are rarely seen by the general public. Freeze Frame brings these films and videos to Manitoba because they are a window into other cultures and allow us to explore new or unfamiliar storytelling and filmmaking styles.

“While most countries produce quality movies and television programs for youth, these productions are rarely seen by the general public. Freeze Frame brings these films and videos to Manitoba because they are a window into other cultures and allow us to explore new or unfamiliar storytelling and filmmaking styles.”⁸⁶

The festival honours youth through a video competition and sets up a jury of young people aged 11–16 to develop their skills as film critics. An outreach component includes in-school workshops on animation, directing, scriptwriting, and more.

Throughout the year, Freeze Frame also offers students aged 5–18 the opportunity to participate in artistic workshops: editing, special effects, film production...

As part of its film education mission, the organization also offers, via its website, a series of [tutorials](#) adapted to young audiences. Educational and entertainment resources of this kind would be of great interest to circulate among the network of actors in the field of image education.



The image shows a screenshot of the Freeze Frame website. At the top, there is a navigation menu with the following items: ACCUEIL, ATELIERS, ANIMATION, ATELIER MONTAGE, EFFETS SPÉCIAUX, JOUETS OPTIQUES, and PRODUCTION DE FILM. Below the menu, there is a large banner for "EFFETS SPÉCIAUX (5 - 18 ANS)" featuring a character with blue hair. To the right of the banner, there is a section titled "TUTORIELS" with four video thumbnails: "Tutoriel le montage avec iMovie", "Tutoriel fond vert", "Tutoriel le son", and "Tutoriel stop motion".

⁸⁶ Source: Freeze Frame website, <https://www.freezeframeonline.org/festival>.

CINÉFRANCO: YOUTH FESTIVAL

Toronto, Ontario

Scope: Local

Website: <https://www.cinefranco.com/youth-festival?lang=en>

The annual *Cinéfranco* French-language film festival holds the *Cinéfranco Youth Festival* dedicated to bringing recent French-language films to Ontario schoolchildren. Its 2021 programming was exclusively French, but the festival also introduces Canadian films when it can.



“Our programming is highly dependent on the year’s productions, hence the films’ fluctuating countries of origin and themes.

In 2019, the Youth Festival attracted nearly 8,000 viewers, students, teachers and chaperones.

Cinéfranco creates educational kits or guides (in English and French) to accompany each film programmed. Guides are aimed primarily at teachers, and sometimes reused by distributors, who offer them to their customers.”

Marcelle Lean
Executive and Artistic Director

Cinéfranco also created an ad-hoc *Youth and Family* program for the April 2021 school holidays, including contemporary Quebec films and a selection of Franco-Ontarian repertory films. The program was available online Canada-wide.



CARROUSEL INTERNATIONAL DU FILM DE RIMOUSKI: LA LANTERNE MAGIQUE | LES ENFANTS DU PARADIS

Rimouski, Quebec

Scope: Local

Website: <https://www.carrousel.qc.ca/>

The *Carrousel international du film de Rimouski* bills itself as a festival of cinema for young audiences and film education. It programs films from Canada and beyond in a wealth of different genres, approaches and media.

Throughout the year, Le Carrousel is particularly active in the field of film education through [two outreach initiatives](#):

- **La Lanterne Magique:** A frame-by-frame short film creation contest for youth throughout the region featuring film workshops led by film professionals.
- **Les Enfants du Paradis,** the fruit of a partnership with the Rimouski film creation and dissemination centre Paraloeil, is an initiative that “offers parents the opportunity to give their children a first experience of repertory cinema. Two Sundays a month, a film education facilitator welcomes families for a session of ‘great kids’ films.’ These young children will become the cinephiles of tomorrow.”⁸⁷

The program, which brings classic films to young audiences with hosted screenings, presents a compelling model of youth film education.



La Lanterne Magique



⁸⁷ Source: Le Carrousel website, <https://www.carrousel.qc.ca/education>.

FESTIVAL INTERNATIONAL DU FILM POUR ENFANTS DE MONTRÉAL

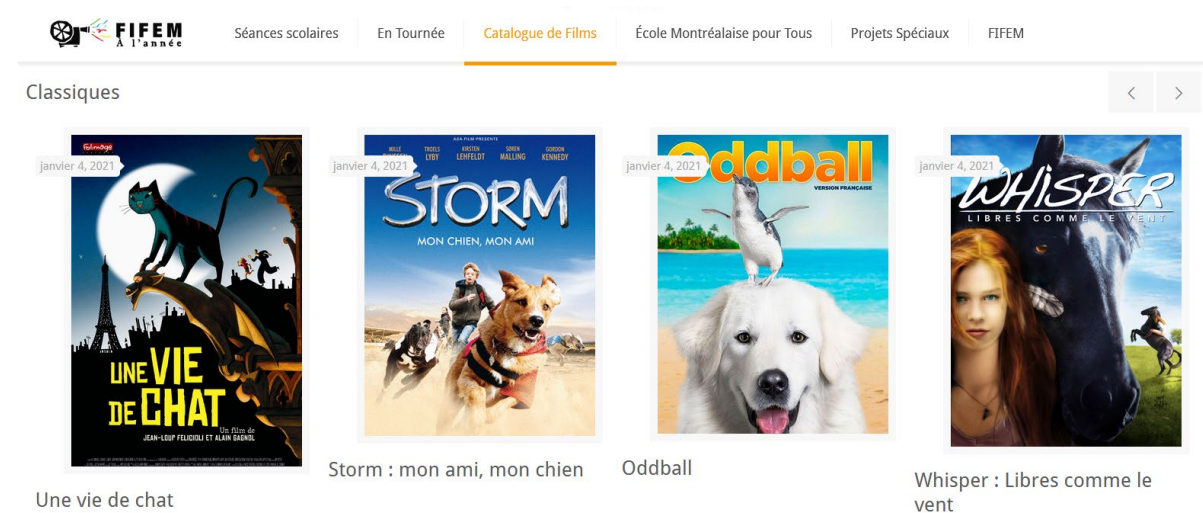
Montreal, Quebec

Scope: Local and nationale

Website: <https://fifem.com/>

FIFEM has been described as an “international film festival, like Cannes, Berlin or Sundance for young audiences. Its mission is to initiate the cinephiles of tomorrow by screening the best films for young audiences from around the world.”

[A curated touring selection of international films for young audiences](#), **FIFEM Tournée** leaves Montreal and circulates to venues Canada-wide. Though it features little Canadian cinema, the program is an inspiring initiative for creating a national catalogue of Canadian films for young audiences.⁸⁸



Classiques

janvier 4, 2021

UNE VIE DE CHAT

janvier 4, 2021

STORM : mon ami, mon chien

janvier 4, 2021

Oddball

janvier 4, 2021

WHISPER : Libres comme le vent

Other FIFEM activities focus on film education and instilling a cinema culture, such as [school screenings](#) for preschool, elementary and high school groups. Screenings are held at Montreal’s Cinéma Beaubien, and accompanied by cultural mediation actions and film criticism workshops for elementary and high school students, led by teachers or film professionals.

The organization also carries out school outreach projects in Greater Montreal, including [Grand Écran pour Petits Yeux](#) (school and preschool), and [À la découverte du cinéma](#) (hands-on workshops and screenings for children and families in libraries and cultural centres). Another initiative called [Une école Montréalaise pour tous](#) consists of workshops at schools in underprivileged neighbourhoods.

⁸⁸ See [Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services](#).

FESTIVAL DE CINÉMA EN FAMILLE DE QUÉBEC

Quebec City, Quebec

Scope: Local

Website: <https://www.fceq.ca/>

Since 2012, the festival's program of short and feature films has brought audiences mostly international films along with a handful of Quebec titles.

"The festival's mission is to bring the best cinema from Canada and around the world to children and families, because quality cinema instills critical thinking, encourages self-affirmation, opens minds and sparks curiosity while developing a wealth of new passions."⁸⁹



The screenshot shows the website for the 10th edition of the Festival de cinéma en famille de Québec. The header includes the festival logo, the text "10^e ÉDITION", and a banner for "AVANT L'ENTRÉE À L'ÉCOLE, UN EXAMEN DE LA VUE, C'EST PLUS QUE BIEN VU!". Below the banner, the dates "DU 25 FÉVRIER AU 21 MARS 2021" are displayed, along with social media icons and the text "Infolettre | Communiqué". A navigation menu contains links for "Accueil", "Programmation", "Tarifs", "FCEQ en Pyjama", "Focus francophonie", "Partenaires", and "Coffres au trésor". The main content area features the heading "FCEQ EN PYJAMA" and a call to action: "Réservez gratuitement votre forfait pyjama ici". Below this, a section titled "FILMS À REGARDER EN PYJAMA" displays three film posters: "LE GRUFFALO LE PETIT GRUFFALO", "UN CONTE PEUT EN CACHER UN AUTRE", and "SOLAN ET LUDVIG - LE VOYAGE DANS LA LUNE".

⁸⁹ Source: Festival de cinéma en famille de Québec website, <https://www.fceq.ca/index.php>.

FESTIVAL DU NOUVEAU CINÉMA: P'TITS LOUPS

Montreal, Quebec

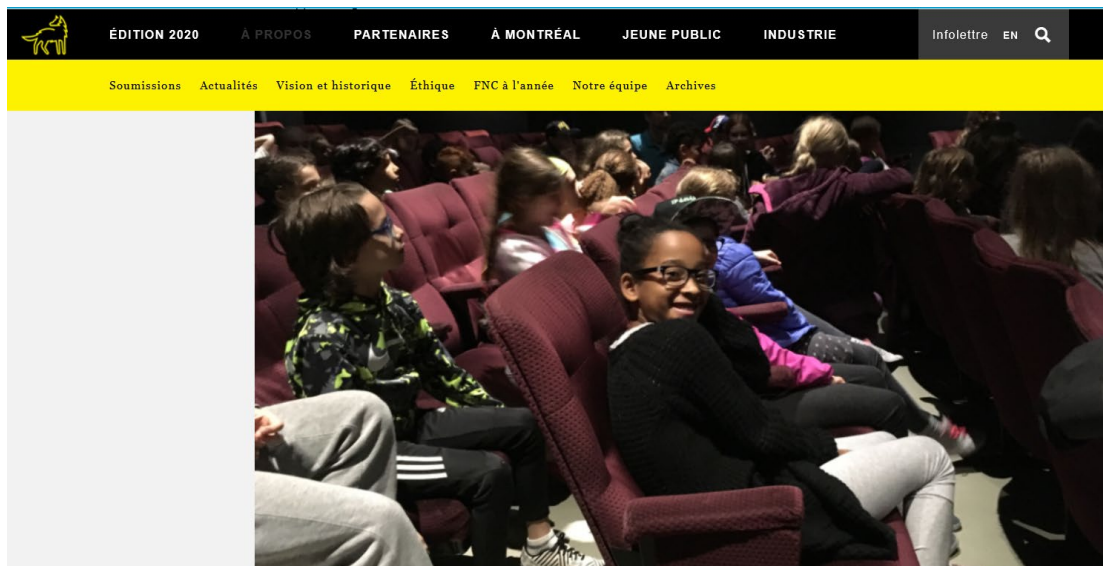
Scope: Local

Website: <https://2019.nouveaucinema.ca/en/ptits-loups>

“For several years, the FNC has been developing mediation and outreach activities for students, young viewers and other targeted audiences (communities, associations, clubs, committees, etc.).”⁹⁰

The organization has developed a suite of film education activities for young audiences. During the festival, it hosts CEGEP and university classes for screenings. As a complement, FNC programmers are available two weeks prior to screenings for visits to high school and university classrooms to introduce the programmed films and discuss their professions and missions.

With its year-round **P'tits Loups** program, the FNC makes Quebec and international films available to children aged 3 and up. Then, during the festival, the P'tits loups selection of shorts is entered in a competition and a young jury of three to five children (aged 8–12) selects the winner of the *Louve des P'tits loups* award.



⁹⁰ Source: FNC website, <https://nouveaucinema.ca/fr/fnc-a-lannee>.

The overview above demonstrates the wealth of cinema outreach and education initiatives serving young Canadian audiences. With energy, passion and boundless creativity, teams across Canada are hard at work instilling film culture in the next generation through activities including screenings (in classrooms, movie-theatres and festivals), hands-on filmmaking workshops, and encounters with film professionals. These cultural facilitators are driven by the conviction that discovering the many facets of cinema is a key component of growing up, developing critical thinking skills and absorbing the images of the world. Today more than ever before, young people are inundated with a constant flux of images on their screens and social media, and they need to understand associated cultural codes and references.

Four main points apply to the initiatives observed:

- The vast majority of actions observed are limited in scope by their local nature
- Collaboration among organizations in the sector appears limited
- Canadian cinema outreach and education could be greatly improved, in a country whose cinematic heritage suffers from low visibility
- Innovative, high-quality educational resources, produced by local organizations and financed primarily through public funds, deserve to be shared and circulated through a national network of stakeholders working to promote education in and through the moving image

The impact of the many film education initiatives could be enhanced by fostering dialogue among cultural and educational sector organizations. Bridges could be built between educational programmes and digital platforms, exemplary initiatives could inspire others, and existing educational material could be reused to save resources and work together.

Many educators and professionals described how the moving image can serve as a catalyst. Canadian cinema holds up a mirror to the nation's cultural diversity, identities, communities, social debates, and the discovery of the other; it portrays the journeys of human beings who manage, with varying degrees of difficulty, to overcome hardships through resilience and solidarity. Perhaps more than any other art form, cinema is in this sense a "school of life."

Integrating film into an official educational curriculum is a coveted dream of many Canadian organizations in the sector. In Quebec, some have tried to hold talks with the province's culture and education ministries, to little avail.

As it stands, available funding generally limits the scope of programs developed, impacting audiences. Programs are concentrated in urban centres, which exacerbates the cultural divide with peri-urban, rural and socially disadvantaged areas. Organizations consulted expressed needs for greater resources for film education, and increased governments support to leverage the impact of their programs on schools and young people. To give one example, many organizations must annually contact school boards and institutions, who choose whether or not to renew their participation, a time-consuming and expensive process that depletes the resources of organizations already stretched thin.

Nonprofit organizations stand to benefit substantially from joining forces around shared objectives: speaking with a single voice, organizing their fields of action and interventions, and their demands towards donors and government culture and education ministries. Most of these cultural facilitators currently work "in the shadows" to inculcate core values that help develop critical judgement, a spirit of openness, and knowledge of both "home" and foreign cultures.

As heard from industry representatives, suggestions could be made to strengthen the policy of film education along with the resources available to educators, parents and youth, with a focus on discovering Canadian cinema. Proposals 5 and 6 below are an attempt to combine existing initiatives

to create a more collective, collaborative vision that will circulate resources, including a catalogue of reference films, while strengthening the presence of Canadian cinema on television channels and educational services for youth:

Proposal 5: Create an inventory of Canadian film education and discoverability programs for young audiences

Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services

NATIONAL FILM EDUCATION PROGRAMS: THE FRENCH MODEL

Before pursuing discussion of the proposals, it is worthwhile to briefly examine the French model of cinematic cultural action for youth. A national governance and partnership model, with partnerships in the field, has made film education a permanent part of the school curriculum whose form has evolved over time.

Denis Darroy, one of the policy's architects, put it this way a few years ago:

*"Very early on, I became aware of the stakes involved in educating citizens through the film. Very early on, I noticed the extra soul that images and sounds could bring, by offering us the possibility of escaping, identifying with and enriching our view of the world. Because, beyond cinema itself, it is indeed a matter of questioning our relationship to the human condition, and all that notion entails in terms of values and respect for others."*⁹¹

Since the 1980s, a film education mission has been part of the French school curriculum. The purpose was threefold:

- Create a shared foundation for discovering the diverse forms of national and international contemporary and heritage cinema
- Develop the ability to appreciate, decode and understand moving images
- Give youth the tools to become interested in using moving image for narrative purposes (fictional or documentary)

To develop the taste and spark the curiosity of young generations through the discovery of great films; to forge partnership agreements offering educational enrichment and training to teachers in the field of cinema; to facilitate access to cinema culture for the greatest number of pupils nationwide, including in remote areas; to participate in the development of a high-quality cultural practice by facilitating regular contact between young people, cinemas and film professionals; to create a network of partners using film to carry out public actions—these are the common principles on which the French national film education program is based.

Every year, the impact of these actions on the national scale is assessed. Regular events are also held to celebrate the importance of film education initiatives: for example, in July 2021 at the Cannes Film Festival film director Costa-Gavras gave a discussion celebrating 30 years of film education.⁹²

Collège au cinéma : initier les élèves au 7e art

14 JUILLET 2021 - CINÉMA



Costa Gavras en ouverture de la matinée "Conserver et transmettre : un enjeu pour la jeunesse" sur la plage du CNC à Cannes le 14 juillet 2021 © Eric Bonté / CNC

⁹¹ Denis Darroy, Director of the Pôle image Haute-Normandie. *La lettre des poles*, "Pour l'éducation à l'image de demain." Pôle image Haute-Normandie, 2012.

⁹² One 2009 study published by the CNC looked back over 20 years of film culture action: *Géographie de l'éducation au cinéma* (written and designed by Pierre Forni and Bruno Boëz). Available on the CNC website: https://www.cnc.fr/cinema/etudes-et-rapports/bilans/1989--2009--geographie-de-leducation-au-cinema_209575.

The result of agreements between the French culture and education ministries, local authorities and cinema exhibitors, France's national film education programmes are administered by the Centre national du cinéma et de l'image animée (CNC): [Ecole et cinéma](#) (kindergarten to age 10), [Collège au cinéma](#) (11–14) and [Lycéens et apprentis au cinéma](#) (15–18). Each operation is based on its own catalogue of films created by juries made up of representatives from the culture and education sectors.⁹³

Each year, 1.5 million students participate in these initiatives, which encourage schoolchildren to discover French and international cinema, including contemporary and heritage films, generating more than 4 million cinema admissions and boosting revenues for the entire industry.

The success of these actions over time results from the commitment of the partners along with specific conditions that facilitate joining forces:⁹⁴

- A collaborative network of organizations united around a set of specifications that clearly delineate the roles of each participating entity (funders, coordinators, cinemas, distributors, educational institutions)
- Film catalogues for each age group, with rights pre-negotiated and no guaranteed minimum for commercial distribution with ticketed admissions
- National management of the program by a dedicated body, with regional steering committees
- Pre-screening of films in the program, with specific training sessions for teachers
- Digital resources and documents by film specialists made available to students and teachers
- Educational follow-up activities for screenings, including film professional guest speakers and creative workshops
- Regular assessment of operations, locally and nationally, with national meetings for stakeholders

Funding for the program and specific actions under it demonstrate substantial revenue gains for the exhibition and distribution sectors, film rights holders, and film professionals who give workshops for school audiences.

Reflection on developing a catalogue of reference films for nationwide circulation during school hours makes sense at a time when Canada wishes to better promote its cinema for Canadians, is allocating resources to supporting film educational and cultural initiatives for young people, and film education has been shown to be an excellent medium for exploring the representation of underrepresented communities. Such an initiative would simultaneously raise the profile of Canadian cinema among young audiences and support for the Canadian audiovisual sector. In this regard, dialogue and experience-sharing with France's Centre national du cinéma et de l'image animée (CNC) could prove fruitful in developing cultural action policies for young audiences.

⁹³ The film programs for each age group can be viewed online:

Ecole et cinéma (age 5 to 10): <https://www.passeursdimages.fr/ecole-et-cinema>

Collège au cinéma (age 11 to 14): <https://www.passeursdimages.fr/college-et-cinema>

Lycéens et apprentis au cinéma (age 15 to 18): <https://www.cnc.fr/cinema/education-a-l-image/lyceens-et-apprentis-au-cinema>. Lists include both French and foreign films, with a special position for heritage and diverse film production.

⁹⁴ See the CNC publication on animated film, *Ma classe au cinéma*, June 2021:

https://www.cnc.fr/cinema/etudes-et-rapports/ma-classe-au-cinema_1297574

3.4.2 Overview of Canadian educational and youth television networks and public platforms

ICI TOU.TV JEUNESSE | ICI TOU.TV POUR LES PETITS

Broadcaster: Société Radio Canada

Based in: Montreal, Quebec

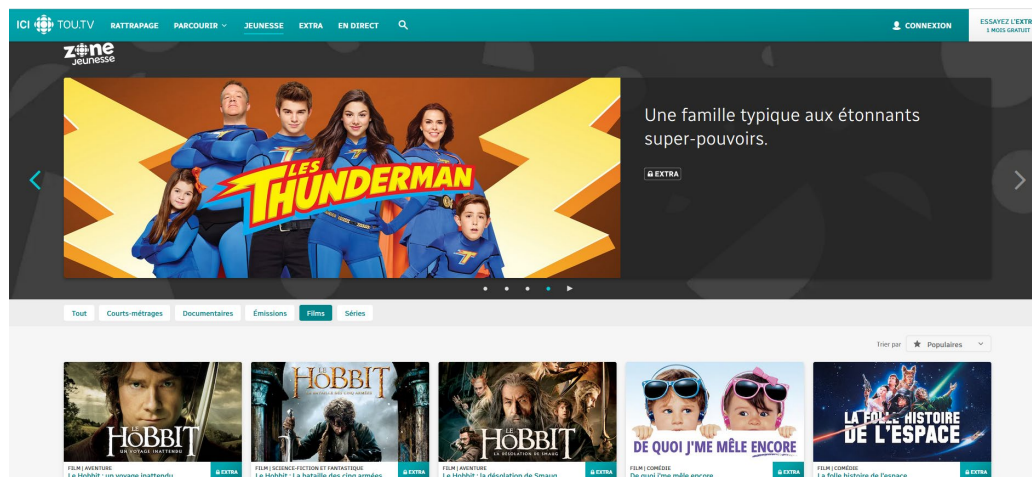
Type: Video-on-demand platform

Website: <https://ici.tou.tv/categorie/jeunesse> | <https://ici.tou.tv/categorie/pour-les-petits>

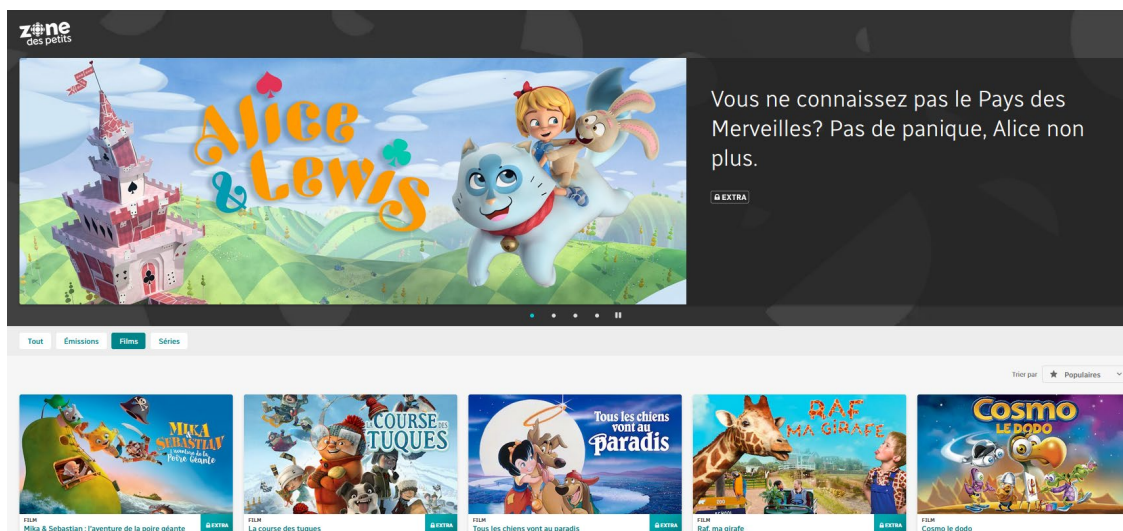
Language: French

Content: Series, documentaries and television shows, films (mostly American and European)

Zone Jeunesse (youth):



Zone des Petits (young children):



Canadian films, which are few in number overall, are difficult to find among the available content. Few independent films are programmed; overall, a relatively narrow swath of cinema is available.

CBC Kids | GEM KIDS

Broadcaster: CBC

Based in: Ottawa, Ontario

Type: Digital and video-on-demand platform

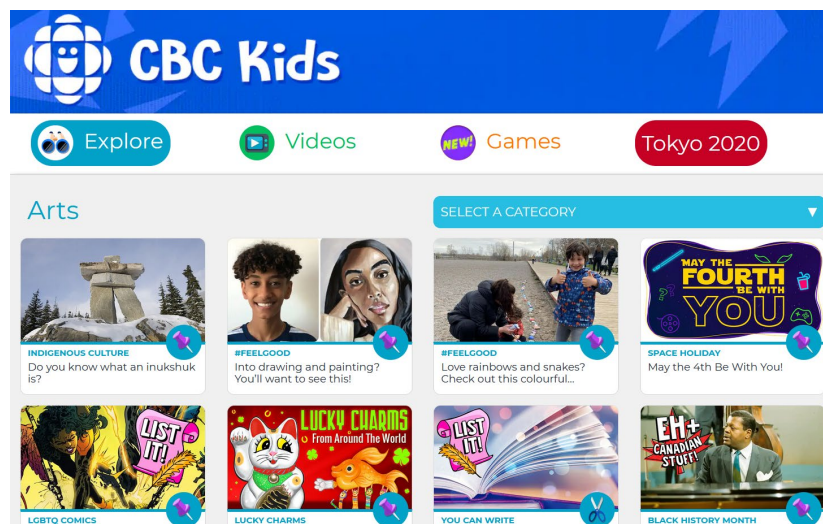
Website: <https://www.cbc.ca/kids/> | <https://gem.cbc.ca/category/kids/featured/>

Language: English

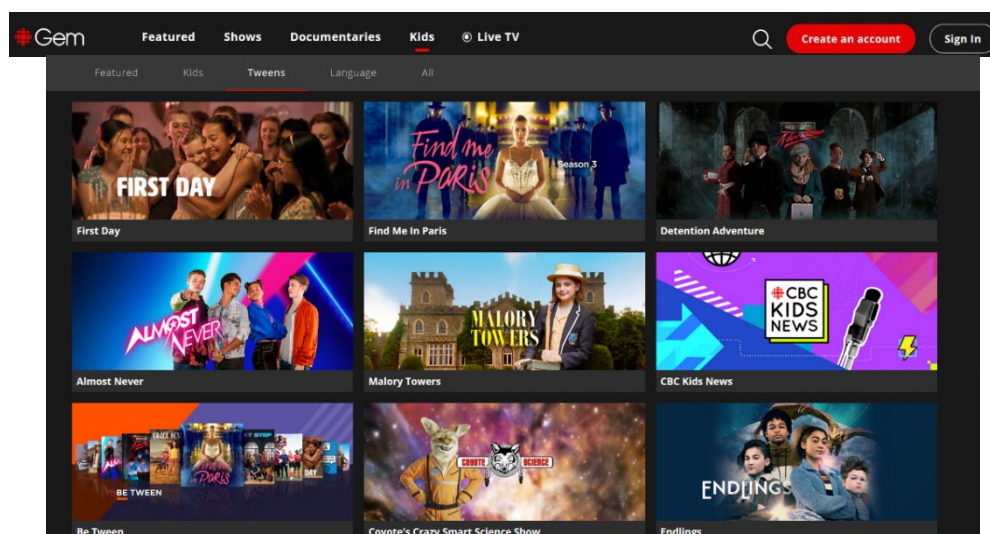
Content: Video games, series, educational videos and entertainment videos

CBC Kids and **GEM Kids** are the English-language equivalents of ICI TOU.TV Jeunesse | ICI TOU.TV Pour les Petits.

CBC Kids is a digital platform that provides a fun and educational online environment with video games, fun videos, and educational resources. The Arts section features a variety of videos and educational resources, with only very limited content around film literacy; this would be an avenue worth exploring for the CBC.



Gem Kids is a section of the **Gem** video-on-demand platform. This section for children and pre-teens focuses mainly on entertainment series, with no introduction to Canadian cinema, which is nonetheless full of high-quality works adapted for young audiences.



TFO – TÉLÉVISION FRANÇAISE DE L'ONTARIO | PLATEFORME IDÉLLO

Broadcaster: Groupe Média TFO (Government of Ontario)

Based in: Toronto, Ontario

Type: Provincial public broadcaster and educational platform

Website: <https://www.tfo.org/> | <https://www.idello.org/>

Language: French

Content: Videos, series, educational games and resources for teachers, parents and students

TFO, a French-language educational and cultural public broadcaster operating outside Quebec, features three types of programming for young people and educators:

- [Mini TFO](#) offers educational series and games for children aged 2–8. Currently, neither short or feature films are programmed to promote Canadian French-language cinema.

Mini TFO Vidéos et jeux éducatifs pour les enfants de 2 à 8 ans. Nourrissez leur imagination avec les séries et jeux : Minivers, Bitz et Bob, Amélie et compagnie et plus.

Minivers

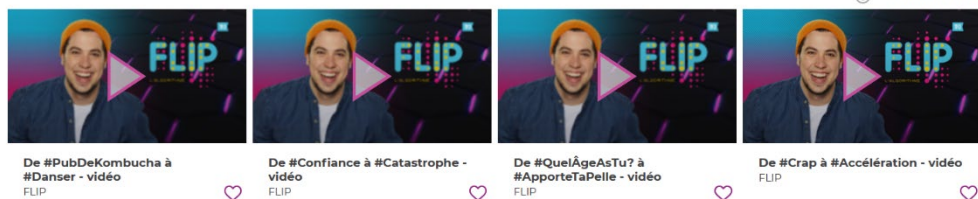


- [Flip TFO](#) features series, educational video clips and news stories for children aged 9–12. No immersion in Canadian French-language cinema is featured.

Flip TFO Les séries, vidéos humour et éducatives pour les jeunes de 9 à 12 ans : Flip, L'algorithme, Conseils de famille, Là où je dors, Motel Monstre, Subito Texto et plus.

Flip l'algorithme : La nouvelle saison !

Plus de la série >



Flip, l'algorithme : Dessine-moi



- [Idélo](#), TFO's educational platform, provides students, teachers, educators and parents with certified resources in French, organized by subject and grade level, along with videos, games, websites, applications and educational workbooks.

“Cinéma” is not among the subjects featured in the platform’s search module. If you enter the keyword “Cinéma” in the search bar, only a small number of resources appear; there is great potential for further development here, to supplement what is currently on offer with tools for educators and students, such as an introduction to film genres, occupations, history, great works, and prestigious awards that have that have marked the history of French Canadian cinema.

The screenshot shows the IDÉLLO TFO website interface. At the top left is the IDÉLLO TFO logo. Below it is a search bar containing the word "CINÉMA". To the right of the search bar, it says "23 RÉSULTATS POUR « CINÉMA »". Below the search bar is a red button that says "Réinitialiser la recherche".

On the left side, there is a sidebar with filters. Under "Niveaux", there are checkboxes for "Petite enfance", "Élémentaire", "Secondaire", and "Post Secondaire". Under "Matières", there are checkboxes for "Les arts", "Le français", "Français langue seconde (FLS)", "Les mathématiques", and "Les sciences et technologies". There are also sections for "Compétences" and "Thématiques".

Below the search bar, there are two checkboxes: "Avec outil pédagogique seulement" and "Ressources auxquelles j'ai accès seulement". To the right of these is a "Trier par" dropdown menu set to "LES PLUS PERTINENTES".

The main content area displays a grid of search results. The first row includes:

- A video titled "Le cinéma du vivant".
- A video titled "La magie du cinéma".
- A video titled "Qui a inventé le cinéma?".
- A pedagogical tool titled "Fiche pédagogique - Niveau Postsecondaire ...".
- A pedagogical tool titled "Fiche pédagogique - Niveau secondaire ...".
- A video titled "Top 4 sur les débuts du cinéma".

 The second row includes:

- A video titled "Qui sont les héroïnes 'qui".
- A series titled "Les Grands Réalisateurs d'Hollywood".
- A video titled "Carte de visite :".
- A video titled "Karim Hussain".
- A video titled "Top 5 sur les frères".
- A video titled "Nat Taylor".

TVO KIDS

Broadcaster: Government of Ontario

Based in: Toronto, Ontario

Type: Regional public television channel and digital platform

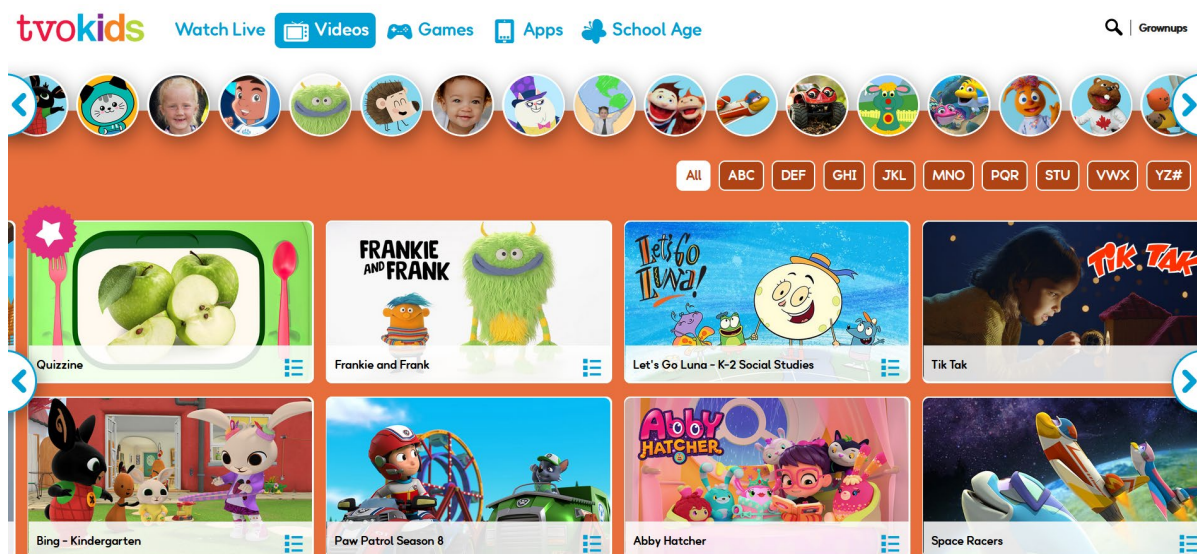
Website: <https://www.tvokids.com/>

Language: English

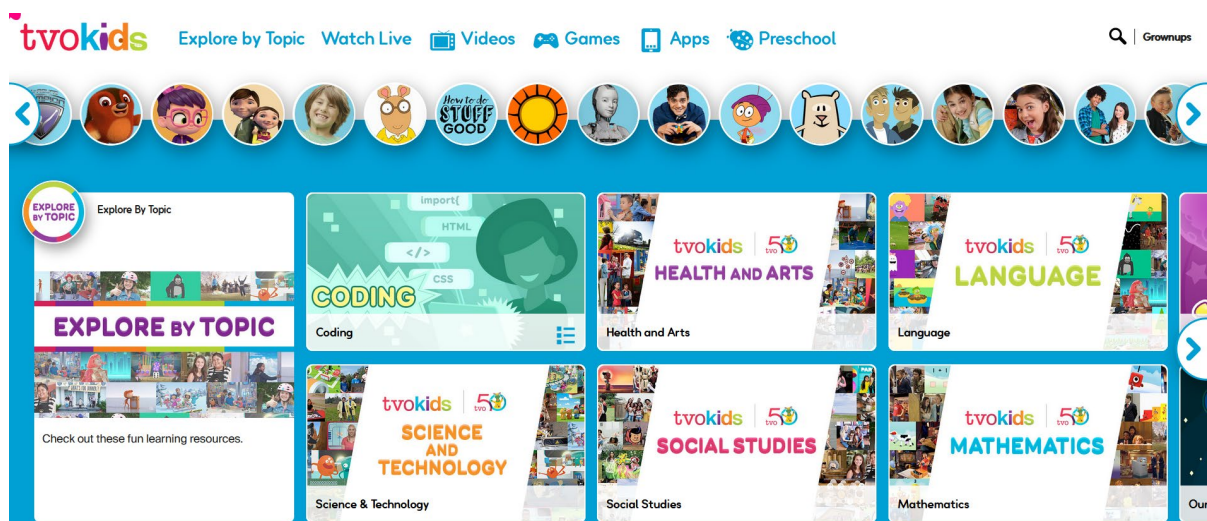
Content: Videos, series and educational games for children

TVOntario is Ontario's public educational broadcaster, the English-language equivalent of TFO. With **TVO Kids**, it programs over-the-air television 24 hours per day, and provides a digital platform with two types of content:

- **Preschool:** Videos, educational games and apps for children under 4



- **School Age:** Videos, educational games, apps and series for children from kindergarten up. Includes a tool to navigate curriculum-related topics. The "Health and Arts" section focuses on sports, and seems to currently offer no videos on the arts—as in **TFO's** French-language services, there is a gap to be filled here in terms of film education and introduction to English-language Canadian cinema.



KNOWLEDGE KIDS

Broadcaster: Government of British Columbia

Based in: Vancouver, British Columbia

Type: Digital platform

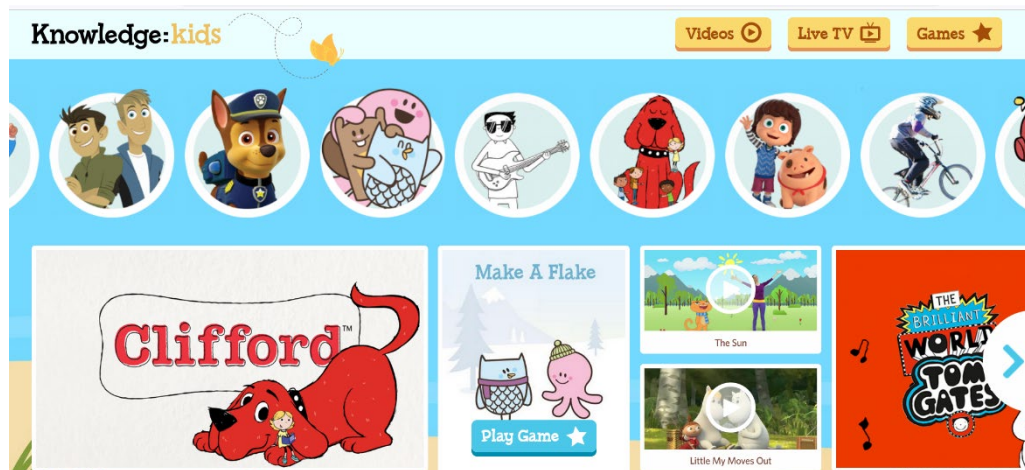
Website: <https://www.knowledgekids.ca/>

Language: English

Content: Videos, educational games

Knowledge Network, a Canadian educational television network serving British Columbia, created **Knowledge Kids** to fill a niche similar to **CBC Kids** and **TVO Kids**. Videos, series and games are offered on a fun-focused platform with a noticeable dearth of Canadian, and British-Columbian, film programming.

Knowledge Kids broadcasts on over-the-air television, but only in BC.



TÉLÉ-QUÉBEC EN CLASSE

Broadcaster: Government of Quebec

Based in: Montreal, Quebec

Type: Digital platform

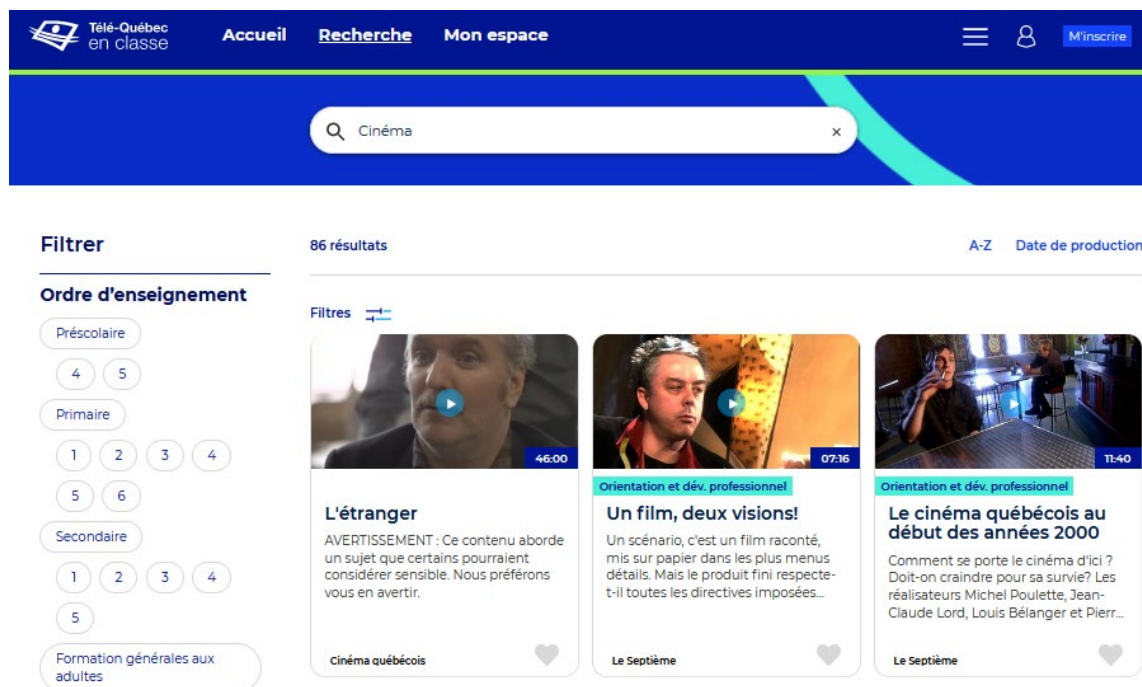
Website: <https://enclasse.telequebec.tv/>

Language: French

Content: Videos, podcasts, game

Télé-Québec en classe is the educational and cultural online platform of from Quebec’s public television network. It is aimed at educators and students, and includes a search engine for locating audiovisual resources by subject, topic and grade level.

For film education, the platform is a stellar example with much to teach anyone creating a national platform. A “cinéma” keyword search brings up a wealth of content designed to introduce and educate students to the cinema arts, making this an exemplary platform with valuable resources that could be adopted for a Canadian national portal.⁹⁵



The screenshot shows the website interface for 'Télé-Québec en classe'. The top navigation bar includes 'Accueil', 'Recherche', and 'Mon espace'. A search bar contains the word 'Cinéma'. Below the search bar, there are 86 results. On the left, there is a 'Filtrer' section with 'Ordre d'enseignement' options: 'Préscolaire' (4, 5), 'Primaire' (1, 2, 3, 4, 5, 6), 'Secondaire' (1, 2, 3, 4, 5), and 'Formation générales aux adultes'. The main content area shows three video thumbnails with titles and descriptions:

- L'étranger**: AVERTISSEMENT : Ce contenu aborde un sujet que certains pourraient considérer sensible. Nous préférons vous en avertir. Cinéma québécois. 46:00.
- Un film, deux visions!**: Orientation et dév. professionnel. Un scénario, c'est un film raconté, mis sur papier dans les plus menus détails. Mais le produit fini respecte-t-il toutes les directives imposées... Le Septième. 07:16.
- Le cinéma québécois au début des années 2000**: Orientation et dév. professionnel. Comment se porte le cinéma d'ici ? Doit-on craindre pour sa survie? Les réalisateurs Michel Poulette, Jean-Claude Lord, Louis Bélanger et Pierr... Le Septième. 11:40.

Among resources on offer is the noteworthy documentary series, “**Cinéma Québécois,**” which “*examines the evolution of our cinema through the genres, themes and the words of our filmmakers. It explores the origins, history and challenges of Quebec cinema, painting an accurate, lively portrait of a constantly evolving art form that speaks our language and reflects who we are.*”⁹⁶

Video vignettes explaining the various film industry professions are also featured, giving young people career guidance.

⁹⁵ See [Proposition 6 : Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services.](#)

⁹⁶ Source: Télé-Québec websites, <https://enclasse.telequebec.tv/emission/Cinema-quebécois/3011>

3.4.3 Proposals 5 and 6

Proposal 5: Create an inventory of Canadian film education and discoverability programs for young audiences

In a context where Canadians young and old are often hard-pressed to name a single Canadian filmmaker or film, finding ways to educate young audiences on Canadian cinema and instill an appreciation of their country's film culture is an inspiring goal.

With a few exceptions—the NFB CAMPUS program, REEL CANADA and Hot Docs, which all deploy initiatives for students on a national scale—Canadian organizations active in education in and through film tend to implement local initiatives in urban areas that stay within their comfort zone and the geographic scope of their funding. With no umbrella group of organizations fostering educational outreach initiatives for youth, organizations in this field labour in isolation, and certain connections seem to be weakening at a time when Canada is investing in its mission to promote its national cinema with the public. At the heart of this noble mission, Canada's youth are a critical resource: they are the country's future cultural consumers. Making young people the target audience of tools designed to make Canada's cinematic heritage more easily discoverable would train the next generation that will promote Canadian cinema.

Organizations active in film outreach have stressed the need for a strong and ongoing commitment to film education from governments in order to endow the network with adequate resources and promote cooperation among the stakeholders involved in curating and distributing programming, including the audiovisual and educational sectors.

Creating a national inventory would be beneficial as both an overview of the current situation and a guide to identify promising paths forward:

- Survey operational organizations, funders and target audiences in of film education and outreach initiatives for young audiences
- Identify existing initiatives and their impact, areas served and difficulties encountered by the actors
- Assess the extent to which Canadian film awareness is included in existing services and curate a list of reference films
- Clarify pricing practices used to grant broadcasting licenses for programmed films and their economic impact on the industry
- Facilitate the sharing of practices and resources among organizations: for example, by creating a list of film professionals and specialized speakers, curating a selection of Canadian films adapted to age groups with teaching guides for classroom work, video vignettes, repeatable workshops, and innovative and inspiring projects
- Assess the value of a national educational program that defines the objectives, resources and conditions for developing film education activities that promote partnerships and enhance knowledge of Canadian cinema among youth
- Following the example set by the French [Prix Jean Renoir des lycéens](#), in which high-school audiences select their favourite film of the year, assess the value of mandating a Canadian organization with a national scope to organize a festive and educational event for Canadian schools coast-to-coast around a selection of Canadian films to be screened that includes non-

new-release titles, along with a film criticism competition, a national youth jury and invited guests

- Assess the suitability of offering a lump-sum grant to qualifying cinemas and film festivals that host a minimum number of mediation actions for young people in the country that raise awareness of Canadian cinema.⁹⁷

Beyond the benefits of broadening and facilitating film education and outreach for youth, a wide distribution of films recommended for “young audiences” in the education and digital culture sector would generate substantial broadcasting rights revenues for the Canadian audiovisual industry.

⁹⁷ At the 2021 Cannes Film Festival Rencontres nationales art et essai, the president of France’s CNC announced additional measures to develop and renew young audiences of French cinemas. Among these, a new lump-sum support measure, beginning at €8,000 per cinema, will be allocated along the same lines as the Art et essai classification. Requirements for qualifying cinemas include a minimum monthly number of showings for 15- to 25-year-olds, and an online and social media communication strategy.

Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema outreach and education on public television and associated youth services

AN ONLINE PORTAL TO BRING CINEMA TO YOUTH

While Canada is already home to many initiatives and online resources in the field of education in and through film, there is currently no Canadian national digital reference platform that assembles tools for educators, parents and students seeking to teach and learn about the art of Canadian (and international) cinema.

In France, parallel to the national film education programs discussed above, an online support platform has been created to serve the education community, the cultural field and young learners. [Transmettre le cinéma](#) assembles textual and audiovisual resources, a video library, a spotlight on French and international filmmakers, filmed interviews, film analysis modules for films on the programme, and more.



Creating a similar portal in Canada would serve as a one-stop reference guide to Canadian film, and initiate an educational journey through film that highlights practices and tools developed nationwide. While Canada has recently developed innovative platforms to highlight Canadian cinema and artists for adult audiences ([Made | Nous, Nous | Made](#), [See It All/Plein la vue](#), [Aime ton cinéma](#)), it seems that the context is propitious for creating a platform adapted to young audiences, educators and teachers.

A national, bilingual and inclusive service of this kind could spearhead the promotion of Canadian cinema for younger generations, and include the following features:

- **A reference list and catalogue of films representing the history of Canadian cinema for children and teenagers:** A catalogue linked to a legal viewing platform, with rights negotiated to permit screening in theatres or in classrooms, and organized by age group, genre, theme, etc. The catalogue could be made more attractive with a slogan such as **“A great Canadian film for any day”** and include films from different eras exploring the country’s artistic and cultural diversity and richness.

Catalogues and selections of films for schools and young audiences are already available from organizations such as [REEL CANADA](#), with programs of films (French, English and Indigenous) for primary and secondary schools, the [Canadian Filmmakers Distribution Center](#), [NFB Education](#) with its education sections, the NFB's [Youth Channel](#), the [Youth](#) channel on the VUCACU platform and Mediafilm's [CinÉcole](#) platform. These and other existing initiatives could form the basis of an official program of reference films representing the creativity of Canadian cinemas, recommended by experts in film, education and underrepresented communities.



CATALOGUE DE FILMS POUR L'ÉCOLE ÉLÉMENTAIRE

FILMS DE PRODUCTION AUTOCHTONE



ANGELIQUE'S ISLE



ANGRY INUK



ATANARJUAT, LA
LÉGENDE DE L'HOMME
RAPIDE



BIRTH OF A FAMILY



CLUB NATIVE



EMPIRE OF DIRT



HOLLYWOOD ET LES
INDIENS



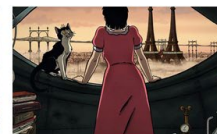
KANEHSATAKE: 270
YEARS OF RESISTANCE



BABINE



ANGRY INUK



AVRIL ET LE MONDE
TRUQUÉ



BABAR: ROI DES
ÉLÉPHANTS



LA BALEINE



BENJAMIN ET LE
TRÉSOR DU LAC

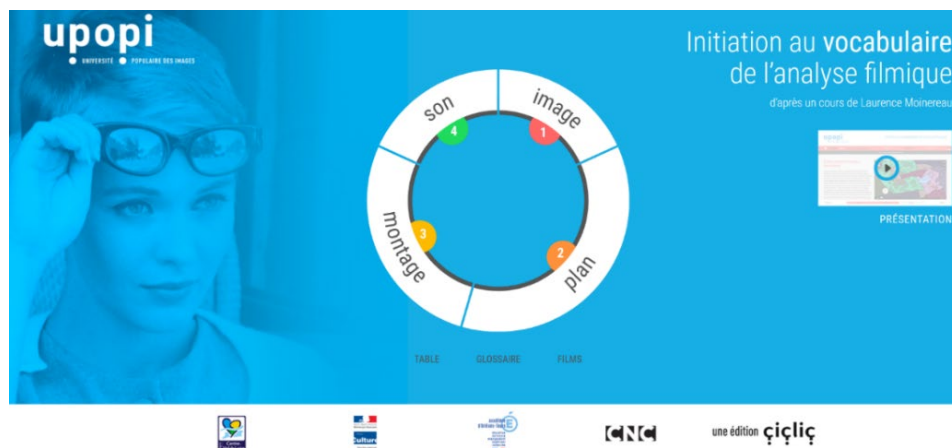


BALLERINA



LE COQ DE ST-VICTOR

- **Create a certification:** A *Canadian film | Youth* certification could be awarded to films broadcast on partner platforms, such as the Canada Media Fund’s Encore+ YouTube channel, the Crave and Illico platforms, and all CBC Gem and ICI TOU.TV services. This label would serve the twin purposes of guiding audiences (parents and youth) in their content choices while promoting national cinema.
- **Create a single portal to centralize existing resources from various Canadian film education and outreach organizations.** The portal could include video interviews with filmmakers past and present, educational workshops, interactive experiences such as [Ma caméra et moi](#) from the Cinémathèque québécoise, web documentaries from Rencontres internationales du documentaire de Montréal (RIDM) Creative Youth Program, podcasts such as Telefilm Canada’s [Maple Popcorn/Sortez le popcorn](#); video clips developed by [ICI Radio-Canada Télé, Télé-Québec en classe](#) and [Éléphant: The Memory of Quebec cinema](#), pedagogical videos from [The Cinematheque](#) on Canadian film, the series of Freeze Frame [tutorials](#), and the contents of the REEL CANADA [Student Resources](#) page.
- **Develop new tools to encourage youth to discover Canadian cinema.** A panorama of Canadian cinema forms, by genre and period, accompanied by excerpts, film analysis and introductory tutorials; video vignettes on the steps involved in making a film and the history of cinema; an interactive dictionary of Canadian filmmakers; [interactive film courses](#) on the model of those offered by Upopi Université populaire des images through Ciclic in France, and more.



- **Create a film culture kit** for young Canadians to help them navigate the main screening venues and film events honouring Canadian cinema and artists (National Canadian Film Day, film library network, film festivals) along with platforms broadcasting Canadian films (the NFB’s free services, Wapikoni – First Peoples Cinema, the Encore+ YouTube channel) and interactive tools dedicated to promoting Canadian cinema (Made | Nous, Aime ton cinéma, Plein la vue, See It All, Où voir ça).
- **Include a space dedicated to content creation by young Canadians**, along the lines of the French initiative [Les Enfants des Lumière\(s\)](#),⁹⁸ used to promote projects at artistic practice workshops, shooting diaries, and interviews with young creators and support professionals.

⁹⁸ This moving image education program launched in France in 2015 by the CNC introduces students to the different facets of filmmaking, from writing a script through to directing and editing.



CINÉMA 28 JUILLET 2021 -
Découvrez les courts métrages écrits et réalisés par les Enfants des Lumières
 ...
 Depuis 2015, le CNC développe « Les Enfants des Lumières(s) », un programme d'éducation art...



CINÉMA 24 JUIN 2021 -
Les Enfants des Lumière(s) : journal de bord d'un court métrage
 Dans le cadre des Enfants des Lumières(s), dispositif d'éducation à l'image mis en place par...



CINÉMA 27 MAI 2021 -
Un polar en costumes pour Les Enfants des Lumières(s)
 Programme d'éducation à l'image imaginé pour accompagner les élèves dans la découverte des ...



CINÉMA 22 AVRIL 2021 -
Un film de vampires tourné au château de Nemours
 Pour réaliser *Ami(e) mortelle*, court métrage de la classe de 3e du collège Arthur Rimbaud d...



CINÉMA 16 AVRIL 2021 -
Les Enfants des Lumière(s)*
 Un programme d'éducation artistique et culturelle du CNC en partenariat avec les académies ...



CINÉMA 08 AVRIL 2021 -
Les Enfants des Lumière(s) : balade à travers le cinéma de matrimoine et d
 ...
 Le programme *Les Enfants des Lumières(s)* offre aux élèves un accès privilégié au cinéma. Aff...

The scope and success of such a portal could be strengthened by reaching out to young people through their preferred film consumption modes, social networks, which double as spaces to promote their own audiovisual creations.

Enhance Canadian cinema outreach and education on public television and associated youth services

There can be no doubt that the initiatives discussed above—increased presence of film education in schools, labelled youth sections on video-on-demand platforms, a national portal for educational resources—would serve as catalysts to develop film literacy and promote Canadian cinema with younger generations.

Youth audiences also watch television, and Canada is fortunate to have a network of public television channels with associated platforms focused on children’s, youth and educational content.⁹⁹ These services could be powerful allies in deploying initiatives and exposing audiences to contemporary and repertory Canadian cinema, were it not for the fact that almost none of these media offer immersive pathways encouraging youth to explore Canadian cinema of yesterday and today. (“Télé-Québec en classe,” with cinema education content, is the exception). Yet these media have created elaborate, state-of-the-art digital platforms to provide students and young people with recreational and learning time.

The standard curatorial line of youth and educational television networks includes series, shows and documentaries alongside popular entertainment films. Films are not necessarily Canadian, and there is a strong presence of American blockbusters that are already widely available elsewhere. On educational platforms, emphasis is generally on educational video games, entertaining videos, series and educational audiovisual resources linked to school curricula, which exclude cinema (with some exceptions).

One suggestion is to alter the mandate of publicly funded educational and youth channels and services to include a content acquisition policy with more room for works reflecting Canada’s cinematic heritage. This would make it possible to reach young people, the future consumers of culture, on their chosen viewing platforms, and to educate them about their cinema, its history, its artists and its themes. More broadly, this would deliver the benefit of giving youth the tools to become better educated on the ways information is constructed on traditional and social media, which will in turn make them more attentive to social issues and less vulnerable to unreliable or manipulative information, for example.

Collaborations between programmers and buyers of educational and youth channels and services and Canadian organizations responsible for programs providing education in and through film would facilitate the realization of such a promising project. The teams at the NFB Education, REEL CANADA (which spearheads National Canadian Film Day and film awareness programs for schools), Hot Docs (Docs for Schools) and MediaFilm (CinÉcole), have all drawn up lists of film recommendations that specifically highlight Canadian auteur cinema and include contemporary and heritage works. Selecting films that are both challenging and suitable for various age groups will ensure quality learning and immerse young audiences in the wealth of Canadian cinema. Selections would be made based on artistic and cultural imperatives and parameters, as is the case for the study of literature, music and visual arts in the classroom, an approach that entails viewing cinema as an art form rather than commercial mass entertainment.

The advantage of working with specialized organizations, which could certify films with a label like “Youth Audience | Budding Cinephile,” is to benefit from existing educational resources, facilitators and contacts with rights holders for possible purchases. In this vein, events to discover and appreciate Canadian cinema could be organized on public television channels and their educational platforms,

⁹⁹ See [Part 3.4.2 Overview of Canadian educational and youth television networks and public platforms](#).

and partnerships developed with specialized organizations. This could lead to the broadcasting of important films, enriched with personalized guidance in the form of a tutorial or video capsule led by a presenter or a sector professional.

Finally, giving young audiences free access to a section of channels and services for discovering Canadian cinema would ensure the success of such an initiative, which is part of developing a shared base of cultural knowledge for the nation. The payment model used by certain public services (Gem Kids, Ici Tou.TV) can have a negative impact on low-income households, thus reinforcing the cultural divide between them and more affluent, educated classes. Free access to Canadian reference films for young people would thus promote the democratization of access to national culture in a context of unequal competition with the supply from the United States and a demand for increased promotion of homegrown content by Canadians.

3.5 Restoration and digitization in Canada: A wealth of initiatives and cinematic gems to restore

Pursue the restoration of Canadian heritage film treasures and bolster the impact of digitization initiatives

The restoration of Canada's cinematographic heritage for national audiences has been underway for more than a decade, and has brought to modern viewing platforms a great many films, most of which were funded in large part by public agencies (i.e., Canadian taxpayers) and had become inaccessible or obsolete over the years with the advent of the digital projection and broadcasting chain in the mid-2000s.

Many different Canadian organizations are active in digitizing film collections, with the NFB leading the way and devoting considerable resources to making thousands of titles from its collections accessible to today's audiences. Throughout the industry, some restoration projects are officially part of organizations' mandates and receive government funding; others are less official or ad hoc initiatives.

This study will outline initiatives identified across Canada, including those in the artist-run centres and film cooperatives that emerged in Canada in the 1970s as a reflection of the creative vitality of independent cinema. Canada's independent film scene gave rise to remarkable, award-winning works, directly or indirectly supported by the Canada Council for the Arts and its provincial or territorial counterparts. But the independent film segment of Canada's film heritage seems to be unevenly preserved. Several difficulties have been identified in the field, and suggestions have been put forward to remedy them.¹⁰⁰

Unlike France, Canada currently has no merit-based national selective assistance program to support catalogue and rights holders in the digitization of their films.¹⁰¹ An overview of Canadian restoration initiatives shows a wide-ranging set of actions from a variety of organizations whose dedication makes it possible to safeguard and restore part of Canada's cinematographic heritage on modern viewing platforms.

On the technical front, Canadian organizations are blessed with solid resources that promote high-quality digitization work. File format recommendations¹⁰² for digital preservation have been developed by the [National Heritage Digitization Strategy](#) Steering Committee. These recommendations specify file formats to be created and used when preserving digitized images, audio and video recordings, and motion pictures. **Library and Archives Canada** has also developed technical guidelines for digital moving images.¹⁰³

¹⁰⁰ See part [3.5.2 Inconsistent preservation of Canadian independent cinema](#).

¹⁰¹ Funding is provided and administered by the CNC since 2012. It has made possible the digitization of nearly 1,100 French productions (or -productions) that have gone on to generate profits for the industry through exhibition in cinemas, on television and on video-on-demand platforms. Program description: https://www.cnc.fr/professionnels/aides-et-financements/patrimoine-cinematographique/aide-selective-a-la-numerisation-des-oeuvres-cinematographiques-du-patrimoine_190901.

¹⁰² These recommendations can be viewed on the Government of Canada website: <https://www.canada.ca/en/heritage-information-network/services/digital-preservation/recommendations-file-format.html>.

¹⁰³ Guidelines are available on the LAC website: <https://www.bac-lac.gc.ca/eng/services/government-information-resources/guidelines/Pages/guidelines-file-formats-transferring-information-resources-enduring-value.aspx>.

Most ongoing digitization initiatives are undertaken by entities with the financial, human and technical resources to preserve and digitize their own collections in-house: these include the massive holdings of the NFB and LAC and the smaller collections of independent film cooperatives.

The only permanent program that focuses on the (Quebec) film industry is *Éléphant: The Memory of Quebec cinema* which receives private funding from Quebecor, and which has digitized over 250 Quebec-produced feature films. Fortunately, 2021 marked a positive turning point in the federal ecosystem, with the launch of a Telefilm Canada partnership-based digitization initiative, [Canadian Cinema - Reignited](#). A one-time project, this is the kind of initiative that should be encouraged, since many Canadian works, and particularly English-language works, remain inaccessible although they are an integral part of the nation's artistic heritage and many have won national and international awards.

Before presenting current digitization initiatives in Canada, a few general observations will describe the sometimes-challenging and sometimes-favourable context they develop in:

- The linguistic “two solitudes” exacerbate discrepancies in points of view and means allocated to ensure heritage films are brought to light, with a mismatch between the rest of Canada and Quebec, the latter of which is more active on the digitization front.
- Both public funding agencies and the exhibition and distribution sectors tend to concentrate their resources and efforts on promoting new works.
- Except the NFB, the Canadian market does not appear to have a distributor of Canadian heritage films with an acquisition and promotion policy capable of creating strong audience impacts or an effective physical or virtual distribution network.
- At the federal level, Canada has two operational centres with considerable film conservation and digitization resources and expertise, LAC and the NFB. The country also has a network of photochemical and video laboratories of various sizes that could serve as a film restoration and digitization network, in a context of globalization and competition with other countries offering these services outside Canada at very competitive costs.

The main private laboratories identified in Canada:

- Photochemical (not all organizations accept all formats):
 - MELS Studios, Montreal, Quebec: <https://www.mels-studios.com/>
 - Studios St-Antoine, Westmount, Quebec: <https://www.studiossta.com/>
 - Company 3 Toronto, Ontario: <https://www.company3.com/>
 - Niagara Custom Lab, Toronto, Ontario: <http://niagaracustomlab.com>
 - Frame Discreet, Toronto, Ontario: <https://framediscreet.com>
 - Vulnerable Media Lab (Queen's University), Kingston, Ontario: <http://vulnerablemedialab.ca/the-lab/>
 - TMTV Digital Film Lab, Nelson, British Columbia: www.digitalvideolab.ca
 - Film Rescue International, Indian Head, Saskatchewan: www.filmrescue.com
- Video:
 - V Tape, Toronto, Ontario: <https://www.vtape.org/digitization-services>
 - Vulnerable Media Lab (Queen's University), Kingston, Ontario: <http://vulnerablemedialab.ca/the-lab/>
 - Video Pool Media Art Centre, Winnipeg, Manitoba: <https://www.videopool.org/>
 - Centre for Art Tapes, Halifax, Nova Scotia: <https://www.cfat.ca/>.
- Canadian professionals point to the high costs and difficulty or impossibility of renewing rights, particularly for works whose initial contracts did not provide for assignment to digital distribution channels.

- Identifying the rights holders for many classic films is problematic, a situation aggravated in an audiovisual landscape shaped by the closure of many small, short-lived production companies.
- There is room to improve the marketing of digitized, remastered and restored works in an industry where Canadian programmers and broadcasters are demanding more resources for this film segment.
- Overall, organizations do not collaborate to develop shared curatorial priorities and cultural and artistic requirements for a list of films to be brought back for Canadian audiences.

In an ecosystem that devotes significant resources to digitizing heritage films, but may have difficulty promoting and presenting them on viewing platforms, it is suggested that exchanges and transactions with the broadcasting sector be facilitated and mutual assistance between organizations that hold vulnerable, irreplaceable film collections be encouraged. The commercial and cultural stakes are high, given the need to develop an attractive film offering, enriched by lost or little-known treasures and important works in the history of Canadian cinema, and convincing (television) broadcasters to program them.

A nationally coordinated model would be beneficial, acting like a musical conductor to both enhance and promote existing courageous digitization initiatives and revive the image of Canadian heritage cinema on the national and international scene in the following ways:

1. Increase the visibility of digitization initiatives to programmers by providing a one-stop shop for resources on digitized films¹⁰⁴
2. Locate inaccessible and forgotten films that have been acclaimed by specialists, critics and communities or won awards from prestigious festivals and film academies
3. Create a catalogue of films to digitize, with a goal of making them more accessible to Canadian audiences.¹⁰⁵

¹⁰⁴ See [Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources.](#)

¹⁰⁵ See [Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding.](#)

3.5.1 List of Canadian film digitization initiatives

NATIONAL FILM BOARD

Publicly funded
Digitization program for the NFB's in-house collection
Montreal, Quebec
Scope: National
Website: <https://www.onf.ca/>



With an impressive catalogue of 13,000 titles built up since 1939, archival digitization work has been ongoing at the NFB for a long time. Its collection of approximately 180,000 film-based items is stored in a new custom-built facility on Boulevard St. Laurent in Montreal, with special vaults for endangered stock affected by vinegar syndrome, magnetic media, and remaining film stock. According to NFB conservation teams, the collection is in generally good condition: the “danger” vault is not very full. Nitrate-based films are stored at a Library and Archives Canada facility in Gatineau.

The NFB's digitization plan began more than 10 years ago with the launch of the NFB.ca website and the plan to make its collections accessible to Canadians and the rest of the world. Currently, 4,000 titles are available free of charge to the general public on the NFB's video-on-demand platform, and more than 5,200 titles are available on the NFB's educational platform Campus.

Every year, about 250 classic films are added to the NFB.ca platform. New additions are chosen from among proposals made by the collection's two curators (for the English- and French-language collections), foreshadowing upcoming digitization work and rights renewal negotiations within the allocated budget.

For good reasons, the full catalogue is not available online for the general public. The collection digitization plan is progressing rapidly, and is ongoing, but renewing music and audiovisual rights with rights holders and artists' unions is not always feasible given the sometimes prohibitive cost of disseminating material digitally (particularly when initial contracts did not provide for such use). Rights renewals are also more complex for NFB co-productions, which have become increasingly frequent since the 1980s. When rights expire, the NFB must renegotiate with co-producers, and the prices charged may be too high within a nonprofit business model where films are available for viewing free-of-charge.

The NFB's workflow, in its mission to digitize and enhance its collections, has three complementary objectives:

- **Media preservation (post-digitization)**

After digitization, source materials are systematically preserved as it has been demonstrated that physical film provides the best long-term preservation. Digitization is carried out in the highest possible resolution by NFB teams. “Open” (non-proprietary) files are created, without compression, in DPX or TIFF format. The digitized files are stored in a cold storage digital archiving system. Two copies are then made and stored in two different locations using two different technologies: one in LTO format, and the other on an Optical Disc Archive.

- ***Restoration***

Restoration work is performed in-house by two full-time employees. The NFB has developed a recognized expertise in this area: other organizations come to the NFB for help on restoration projects, and the Cinémathèque québécoise entrusts the NFB with difficult restoration projects under the Quebec government's digital cultural plan.

Film restoration work uses the highest possible resolution digitized files. This means restoration could be performed using files digitized a decade ago, for example, without undertaking a new digitization cycle. Restoration must be matched to the needs of distribution channels, whose technical needs are constantly evolving.

- ***Accessibility***

Once the digitization and restoration phases are completed, "mezzanine" (also called "intermediate") file formats are created. These files, for which production quality is paramount, are the true masters from which the various compressed versions of the films (Mpeg2, H264, DVD, etc.) are made. The NFB then delivers files to partner sites and client distribution platforms based on their technical needs.



Publicly funded

Digitization program for their own collections

Ottawa, Ontario

Scope: National

Website: <https://www.bac-lac.gc.ca/eng/Pages/home.aspx>

The LAC film collection consists of approximately 100,000 sound and silent films, in black-and-white and colour, on a range of film formats including flammable cellulose nitrate. Titles date back to the birth of cinema in the late 1890s. LAC's moving image collections include not only motion pictures, but also a portion of the institution's preserved content: documentary heritage stock, a visual archive documenting the social, economic and political diversity of Canada in the modern era. All collections are subject to health monitoring.

LAC maintains two publicly accessible databases:

- The "Film, Video and Sound" database.¹⁰⁶
- The "Canadian Feature Film Database" with the credits of every Canadian feature film produced between 1913 (when the first-ever, and now lost, Canadian feature film was produced) to 2006.¹⁰⁷

Film Acquisition Policy

Pascal Leblond, Manager, Private Specialized Media, Archives Branch, describes LAC's film acquisition policy thus:

"The vast majority of the DCPs we receive are from Canadian feature film producers subsidized by Telefilm Canada. DCP is the same format distributed to theatres. Our goal is always to get the closest copy to the master. The films are deliverables in the financing contract between Telefilm and the producer. DCP is the standard master format available for Telefilm-financed features as of May 2015. Previously, the primary format was a new film print or a high-quality videotape format such as Digital Betacam. LAC has been working with Telefilm in this way since 1987 or 1988. We also had an agreement with Canadian Heritage (2000–2013) to purchase master copies of privately funded films. LAC used to acquire films by purchasing directly from producers, as a donation or tax credit.

Outside of the main channels, Telefilm Canada and Canada Media Fund, there is nothing to prevent a creator from offering us their work in DCP format. Our archival appraisal determines whether the material is of interest to LAC. Our archivist will also assess the format of the audiovisual material, because of obsolescence issues."

¹⁰⁶ The database is available in English:

<https://www.bac-lac.gc.ca/eng/discover/films-videos-sound-recordings/film-video-sound-database/Pages/film-video-sound.aspx>

and in French:

<https://www.bac-lac.gc.ca/fra/decouvrez/films-videos-enregistrements-sonores/film-video-enregistrements-sonores-base-donnees/Pages/recherche.aspx>

¹⁰⁷ The database is available in English:

<https://www.bac-lac.gc.ca/eng/discover/films-videos-sound-recordings/canadian-feature-film-database/Pages/canadian-feature-film-database.aspx>

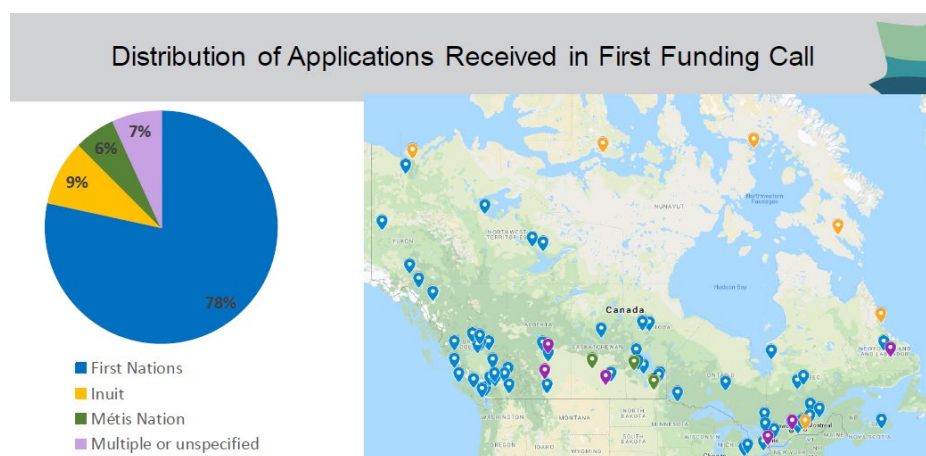
and in French :

<https://www.bac-lac.gc.ca/fra/decouvrez/films-videos-enregistrements-sonores/longs-metrages-canadiens/Pages/longs-metrages-canadiens.aspx>

Preservation and digitization of Indigenous heritage

For several years, LAC has been involved in initiatives to preserve Indigenous heritage in its film and non-film collections, and to facilitate access and awareness. In 2017, the organization received nearly \$15 million to help Indigenous communities preserve recordings related to their languages and cultures (text, drawing, audiovisual archives, photography, etc.) held in their care. Two [Indigenous Documentary Heritage Initiatives](#), “We Are Here: Sharing Stories” and “Listen, Hear Our Voices,” have been created as part of a multi-year project for 2018–2021.

This digitization project (which is not an acquisition project) took the form of a call for projects to Indigenous communities.



Source: “Designing Archival Services to Support Digitization of Indigenous Language Documentary Heritage,” Kathryn Lagrandeur, October 24, 2019, Library and Archives Canada.

Media digitization was accomplished in two ways:

- Proposals to send the media to LAC for digitization. LAC worked with Indigenous archivists who were able to remain in their communities to work on the inventory and consolidation of records.
- Direct funding to the communities, so they could digitize their heritage themselves.

While these initiatives are not focused exclusively on film, they are mentioned in this study since they demonstrate how Indigenous heritage is dispersed throughout the country, the need to take appropriate measures to restore it, and the importance of putting the communities involved at the heart of the processes of identifying, selecting and promoting their own cultural and documentary heritage. In this respect, it should be stressed that, far beyond the notion of copyright, the use of certain content considered sacred by communities can be delicate, and prior agreement is required for dissemination outside its territory of origin.

An interactive map was created for the “We Are Here: Sharing Stories” initiative. It lists digitized Indigenous heritage holdings across the country.¹⁰⁸ Blogs and podcasts have been produced by LAC to promote this heritage across Canada, and an exhibition project is underway to raise awareness of the cultural and linguistic diversity of Indigenous communities, particularly among school audiences.

Migration strategy for audiovisual recordings

In September 2009, LAC began the implementation of an Audiovisual Migration Strategy to preserve at-risk audio and video recordings in its holdings.¹⁰⁹ This strategy is LAC’s response to the preservation crisis for audiovisual recordings resulting from aging, unreliable and obsolete playback equipment, disappearing expertise in analogue audio and video technologies, and the deterioration of physical formats (such as tapes and discs).

At the time, LAC indicated that approximately 530,000 hours of audio and video recordings had yet to be migrated, and that this would require a concerted preservation effort over many years. Much of the migration work is done in-house, although the size or rarity of collections in its holdings does result in some work being outsourced.¹¹⁰

Approach to digitization of motion pictures

In April 2019, LAC produced an internal handbook on approaches to digitizing feature films. This document, which is extremely useful for in-house teams, clarifies the institution’s strategy as a film archive by detailing the digitization and restoration procedures for its collections.

- ***Digitization stage***

There are two reasons for the content to be digitized:

1. Client requests

Content is ordered by clients. A fee schedule has been established to set prices for obtaining copies of material, including moving images, held in LAC collections.¹¹¹

For example, if a client orders a copy of a film for screening purposes, LAC will digitize the film (if a digitized version does not exist) and provide a DCP. The applicant is responsible for contacting rights holders to obtain a release and license.

¹⁰⁸ The map can be viewed here:

<https://www.google.com/maps/d/viewer?mid=1ECBbOJBKQtrKYPH64-8hxrTsW0mEXRb&hl=en&ll=62.7748340000001%2C-137.3875083&z=4>.

¹⁰⁹ The strategy can be viewed here:

<https://www.bac-lac.gc.ca/eng/about-us/preservation/Pages/audiovisual-migration-strategy.aspx>.

¹¹⁰ Source: <https://www.bac-lac.gc.ca/eng/about-us/preservation/Pages/preservation-activities.aspx#bs/preservation-activities.aspx>.

¹¹¹ The fee schedule can be viewed here: <https://www.bac-lac.gc.ca/fra/services-au-public/services-copies/Pages/commander-copies-enligne4.aspx>.

“We also loan films for exhibition if we have a digital copy or release print. The client has to cover associated shipping costs and clear copyright for the screening. Film loans are primarily made to film festivals both nationally and internationally.”

Tina Harvey
Manager, Audiovisual Migration, Digital Operations and Preservation Branch

In 2021, LAC loaned the Canadian Film Institute, organizer of the International Film Festival of Ottawa, a digitized and restored version of the first feature film shot in colour in Canada: *Amanita Pestilens* by René Bonnière (1963). This provided an opportunity for the festival’s artistic director, Tom McSorley, to highlight the film in a text that he signed on the event’s website.

In addition, LAC is responsible for providing digitized content, for example through donor agreements and partnerships

2. Targeted digitization

Content is targeted for digitization in the following cases:

- Content presents a high risk of loss, due to material degradation or obsolete technology
- Content is deemed highly relevant to LAC’s approach to collection development
- There are no donor or copyright restrictions

In the words of Tina Harvey:

“We take a targeted approach to digitization largely based on risk to the content as well as responding to client requests for content. 100% of capacity is used digitizing films requested by clients or films at risk of loss from issues such as format obsolescence or deterioration. Therefore, at the moment, there is no need for a further selection process to feed the digitization workflow.”

▪ **Restoration stage**

LAC restores the best items in its collection, and its historical research is limited to items in its own holdings. Restoration measures are designed exclusively to eliminate or minimize defects caused by time, deterioration and wear.

To restore films, LAC uses a two-stage approach:

1. Basic restoration involves reassembling a film from preservation master files, checking for completeness, formatting the image to the proper frame ratio, and colour grading to recreate the contrast, colour, saturation, detail and density of the image. Basic restoration represents the minimum level of restoration required to produce a version that the client can view.

2. Advanced restoration continues the work begun in basic restoration using digital techniques to remove dust, scratches and other repairable damage to the image. Digital processes restore sound so that modern playback equipment can play the soundtracks properly. Advanced restoration is resource-intensive and is reserved for a certain type of content, usually that which is to be screened theatrically.

Metadata describing the digitization and restoration of motion pictures undertaken by LAC is available in its online database.

LAC's approach to the digitization of motion pictures, which alternates between client requests for exhibition and the urgent need to save items whose condition has degraded, appears to be exemplary. However, resources allocated to this branch do not currently give teams the means to implement a digitization and restoration plan for Canadian heritage films based on defined cultural and artistic criteria that would restore essential, inaccessible works from the history of Canadian cinema to today's viewing platforms.¹¹²

Sharing specific information about the digitization of feature films and identifying the work that has been and remains to be done on this part of the collection would seem a useful step in helping Canadian audiences recognize their cinematic heritage. The advantage would be to generate greater interest on the part of broadcasters to access and circulate forgotten or little-known treasures.

As per the expressed by Canadian programmers¹¹³ for easier access to resources concerning digitized and restored titles, the LACs admittedly valuable Canadian Feature Film database could be improved. For example, the search function could be improved so that a search for a digitized title would clearly display existing digital and restored versions in a way that supports the work of film programmers, while at the same time highlighting the wonderful work done behind the scenes by LAC staff. A remote consultation service for digitized films could also be proposed for distribution professionals, with secure access.

¹¹² See [Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding.](#)

¹¹³ See [Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources](#)

TELEFILM CANADA | CANADIAN CINEMA – REIGNITED

Publicly funded

Grant program for selected organizations

Montreal, Quebec

Scope: National

Website: <https://telefilm.ca/en/news-releases/reigniting-seminal-canadian-films-through-digitization-for-greater-access>



**RAVIVER LE CINÉMA CANADIEN EN LE NUMÉRISANT
POUR EN FACILITER L'ACCÈS**

En partenariat avec le Festival Hot Docs, l'Académie canadienne du cinéma et de la télévision, le Festival du nouveau cinéma et le Festival international du film de Toronto

In 2021, **Telefilm Canada** launched a digitization initiative entitled **Canadian Cinema – Reignited** in association with TIFF, Hot Docs Festival, Festival du nouveau cinéma and the Academy of Canadian Cinema & Television. Each partner organization is in charge of digitizing their own titles, with costs covered by **Telefilm Canada**.

Christa Dickenson, Executive Director & CEO of Telefilm Canada, had this to say:

“Digitization is the natural next step to preserve the legacy of Canadian films. We are partnering with the industry to promote the rediscovery of Canadian cinema, first theatrically and then on streaming platforms around the world. We know there is an appetite for Canadian storytelling, and together we can ensure audiences get what they want.”

Shane Smith, Director of Programming for Hot Docs, added:

“Hot Docs is thrilled to partner with Telefilm and other exceptional organizations in bringing important, underseen Canadian documentaries back to the attention of viewers across the country and around the world. Only by preserving and digitizing Canadian films and sharing the important subjects they address, can we ensure the stories from our past are not lost to audiences of the future.”

Beth Janson, CEO of Academy of Canadian Cinema & Television, noted that:

“In our global society, where content from around the world is available at your fingertips, it is more important than ever to prioritize the discoverability of Canadian films. With this partnership, we look forward to highlighting work that should be seen and appreciated by audiences and filmmakers alike.”

Cameron Bailey and **Joana Vicente**, TIFF Co-heads, said that:

“Our filmmakers have proven that they are among the best in the world and we are thrilled that this project will encourage audiences to discover and rediscover uniquely Canadian stories.”

Steve Gravestock, TIFF Senior Programmer:

“Audiences want to explore diverse narratives through new platforms now more than ever and digitization will help ensure our nation’s rich film history is preserved and celebrated for generations to come, from coast to coast to coast.”

Nicolas Girard Deltruc, Executive Director of the Festival du nouveau cinéma:

“The Festival du nouveau cinéma de Montréal is pleased to participate in this project to revitalize our national film heritage and to celebrate its 50th anniversary by presenting these great Canadian classics.”¹¹⁴

Zoé Protat, Programming Director, Festival du nouveau cinéma:

“We chose the two titles that generated the most buzz at their festival premieres, and are in an important way part of ‘our film heritage’: La Moitié gauche du frigo (by Philippe Falardeau, 2000) and À l’ouest de Pluton (by Myriam Verreault and Henry Bernadet, 2008). Though these are both important works, they were hard to find, and we are very happy to give them another moment in the limelight.”

Hot Docs selected three films by Janis Cole and Holly Dale for redigitization.¹¹⁵

Three great benefits would come from making this ambitious federally funded, collaboratively curated initiative permanent:

- Share a vision for restoring Canada’s film heritage to Canadians by highlighting a body of important works that are once again available for viewing, while building a unique collection with a catchy name
- Support the industry in digitizing and providing access to heritage works whose economic profitability is uncertain
- Continue to expand the work of promoting Canadian films and artists, recently begun with the launch of the **See It All/Plein la vue** platforms and the **Maple Popcorn/Sortez le popcorn** podcasts.

¹¹⁴ Quotes from the July 6, 2021 Telefilm Canada press release announcing the “Canadian Cinema – Reignited” initiative: <https://telefilm.ca/en/news-releases/reigniting-seminal-canadian-films-through-digitization-for-greater-access>

¹¹⁵ Telefilm Canada’s **RDV Canada** online service presented the newly digitized films: <https://rdvcanada.ca/en/must-read/classic-canadian-films-find-new-life-through-telefilms-digitization->

Toronto, Ontario
 Digitization of their own collections
 Scope: National
 Website: <https://tiff.net/>



Prior to the Telefilm digitization initiative in 2021, TIFF had already funded numerous Canadian film restorations. For example, it restored the surreal and unclassifiable 1985 comedy *Crime Wave* in 2014, and director John Paizs notes that the resulting DCP has given the film the opportunity to circulate on the big screen. In 2017, Patricia Rozema’s *I’ve Heard the Mermaids Singing* (1987) was restored for the Canada On Screen retrospective, part of Canada 150 celebrations. Films by David Cronenberg were also digitized as for a [virtual exhibition](#) in partnership with the Virtual Museum of Canada.



The TIFF’s Film Reference Library, the branch responsible for collecting, preserving and promoting its collection, has a procedure for loaning media, on film and DCP, available online.¹¹⁶ The organization does not currently offer free access to the list of works available for screening. Like LAC, automated access to these resources for programmers is encouraged in order to give Canadian films greater visibility.

Interview with the TIFF Film Reference Library

What is your strategy in terms of collecting films? What type of films do you acquire?

The Film Reference Library (FRL) collects, preserves, and provides access to film resources and film prints that are both domestic and international in scope, and with a particular focus on Ontarian and Canadian cinema.

Approximately how many films do you preserve?

The FRL’s screening collection contains approximately 3,500 films in various formats in long term storage. All materials in our collection are stored in accordance with best practices when it comes to environmental conditions for film.

¹¹⁶ The loans process can be viewed here: <https://tiff.net/film-loans>.

Do you have equipment to restore and/or scan films? Do you provide DCP to clients or partners?

Yes, some of this work can be done by TIFF's technical team. When restoration work is more complex, we work with external experts and companies to do this. The Film Reference Library team has been undertaking the work of digitizing our collections for the past number of years. All of our collections are not digitized at this time.

Please describe your film archival and preservation strategies as well as some of your achievements.

When it comes to archival preservation of film, we maintain a very high standard of care from our environmental standards to our screening procedures. Our technical production team of experienced projectionists and film handlers ensures films can be safely shown in cinemas to our audiences for many years. We maintain relationships with various film, library and archival associations and maintain best practices following established guidelines. We are proud to be the stewards of film materials deemed Canadian Cultural Property and maintain standards of care for this material. Much of our preservation and digitization activities are project based, so we carefully evaluate where to put resources to have the highest impact on both preservation and access.

An example of a recent achievement was the assessment of 600 of the 800 films from the Ontario Film Institute Collection between 2019–2020. The result of our assessment was discovering a number of films that can be bookmarked for preservation opportunities in upcoming years and we screened a handful of films for the first time since they arrived at TIFF. This year, we are taking on a project in partnership with Telefilm Canada that will see TIFF restore and digitize three Canadian films.

Do you have a repertory of your film collection available?

Yes, a list of our collections can be found at <https://tiff.net/library>. In addition, we also have an internal resource of films available for screening which can be provided to other organizations interested in loaning films from the FRL.

Publicly funded
Digitization program for the Encore+ YouTube channel
Toronto, Ontario
Scope: National
Website: <https://cmf-fmc.ca/Encore+>

“Leading up to the 150th anniversary of Canadian Confederation in 2017, the Canada Media Fund (CMF) began an exploratory process to create an audiovisual legacy project to ensure the selection, digitization, restoration, preservation and global distribution of classic Canadian television programs and feature films in English and French, and by Indigenous filmmakers.

Since the 1960s, decades of support and investment in the Canadian audiovisual sector have spawned a critical mass of outstanding and award-winning Canadian content. Surprisingly, most of this content has been unavailable to the public outside of audiovisual archives, due to a number of factors, including the lack of digital distribution rights, outdated formats and costly union clearances.

Thanks to Encore+’s partners, older formats are being digitized to high-quality standards and a ProRes file provided to all rights holders to ensure the longevity of their catalogues. For 16 mm and 35 mm films of exceptional quality, actual restoration work is undertaken in some cases, usually resulting in versions in Canada’s two official languages. Given restoration costs, films must achieve a recognized level of excellence, as the work includes digitizing, cleaning and repairing prints as well as optimizing visual and sound effects.”

Paulina Abarca-Cantin
Head of Programming and Operations
Encore+

With its **YouTube Encore+** channel, the CMF has undertaken several projects to restore and digitize films for public viewing. For example, [Johnny Mnemonic](#), a 1995 big-budget Canada-U.S. co-production directed by Robert Longo and starring Canadian actor Keanu Reeves, has been restored by Company 3 Studio in Toronto. On Encore+, the film is introduced by CMF President and CEO Valerie Creighton, and the restoration work is highlighted in an interview with Company 3’s James Fraser.

Long-term preservation of the digitized and restored versions is undertaken by the CMF. A DCP is produced during the digitization process for possible theatrical and festival release. Venues considering programming these films must then contact the distributor or rights holder (in general, with classics, the rights belong to the producer after 25 years with a distributor).

The CMF’s sharing of a list of films that it has helped to digitize and restore with broadcasters has proven to be very beneficial. This list, along with the contacts of the distributors and rights holders, would optimize a return on the costs incurred for the digitization work and the renewal of broadcasting rights.

ARCHIVE/COUNTER-ARCHIVE: ACTIVATING CANADA'S MOVING IMAGE HERITAGE

Publicly funded

Digitization partnership program

Toronto, Ontario

Scope: National

Website: <https://counterarchive.ca/>



Archive/Counter-Archive is a six-year research and creation project based on a partnership of four Canadian universities (York, Ryerson, Queen's and Concordia) and various communities and heritage institutions. Federally funded through the Social Sciences and Humanities Research Council of Canada, the project aims to recognize unofficial archival sites that house film collections made by people from under-represented communities.

The project has ambitious goals and objectives:

- Enhance access of Canada's citizens and Indigenous, Inuit and Métis Peoples to their own audiovisual cultural heritage
- Innovate next-generation digital interfaces to facilitate collaborative stewardship for documentary heritage
- Advocate for an Audiovisual Action Plan that speaks to the various needs of community collections, shaped by Indigenous protocols around cultural property, sovereignty and repatriation
- Create practice-based knowledge through case studies tied to specific problems around audiovisual preservation and driven by community interests
- Train and mentor the next generation to advance Canadian moving image heritage preservation, accessibility and presentation
- Build a sustainable open access media-rich book series entitled "Counter-Archives: Media and Material Practices" available both in print and online as a media-rich platform
- Foster an audiovisual archive network in Canada that will connect and mobilize smaller archival organizations, researchers, and policy-makers interested in determining the special needs of audiovisual preservation across different communities and contexts

This project, whose partnership and curatorial aspects are exemplary, has brought together a large number of experts and contributors from across Canada. It funds projects to digitize independent film collections preserved in artist-run centres and film cooperatives that have limited resources to carry out their mission of promoting Canadian artists and their work. The [Vulnerable Media Lab](#), based at Queen's University in Kingston and equipped to digitize film and video materials, provides technical and logistical support for this project, as well as a training and residency facility.¹¹⁷

Films, mostly shorts, are also being digitized and remastered so as to be once again accessible to the public: artist-run centres such as [Winnipeg Film Group](#) in Winnipeg and [Vtape](#) in Toronto, and the independent distributor [Canadian Filmmakers Distribution Centre](#) have joined this project, bringing funding and the technical capacity to digitize many hours of film from their collections.

¹¹⁷ See the page on Vulnerable Media Lab on the Archive/Counter-Archive website: <https://counterarchive.ca/vulnerable-media-lab-y1-update>.

**Beyond the Narrative:
Preserving and Mobilizing
Canadian LGBTQ2Q Films from
1970 - 2000 in the CFMDC
Collection**

Canadian Filmmakers Distribution Centre



VUCAVU, an online video-on-demand platform promoting Canadian independent film, has partnered with the project with such initiatives as [a program of short films](#) prepared with the Video Pool Media Arts Centre in Winnipeg.

VIDEO POOL
media arts centre

AV archive
counterarchive

Archive/Counter-Archive et Video Pool Media Arts Centre présentent.

TOUT EST PERMIS, MAIS RIEN N'EST POSSIBLE :
Désir et travail à l'ère du capitalisme tardif

Programmé par: Madeline Bogoch



QUEBEC DIGITAL CULTURAL PLAN | CINÉMATÈQUE QUÉBÉCOISE

Publicly funded by Quebec's ministry of culture and communications

Digitization project with call for projects

Scope: Quebec

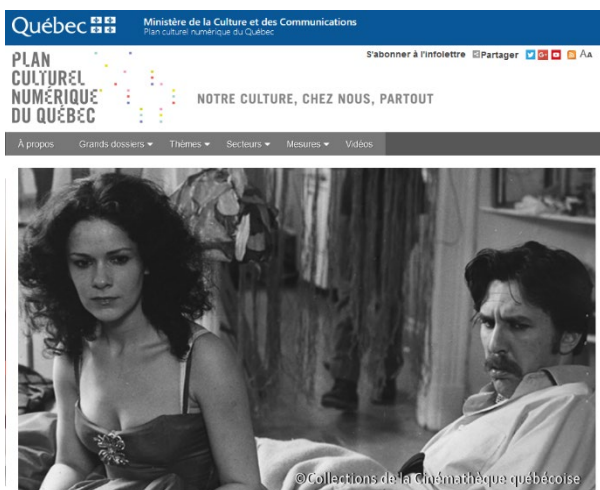
Website: <http://culturenumerique.mcc.gouv.qc.ca/a-propos/>

Quebec's Digital Cultural Plan was launched in 2014 to help the cultural community invest in digital initiatives and empower Quebec to reap the benefits of digital culture and remain competitive in global markets. The initial Plan provided \$110 million in support over seven years, and it has been extended for a two-year period with additional funding, bringing the total to \$125 million by 2023.

The Cinémathèque québécoise received a grant under the Plan to fund a sweeping digitization of its collections (short fiction, animation, experimental, analog video, 16 mm documentary and soundtrack), with technical and logistical collaboration from the NFB.¹¹⁸ Archival-quality digital files and broadcast files are created under the program.

The first films to be digitized were independent works, mostly from the corpus of feminist cinema of the 1960s and 1970s. These works include documentary cinema (*Depuis que le monde est monde/A labour of sharing* by Sylvie van Brabant, Serge Giguère and Louise Dugal) and independent productions of an experimental nature (*Anastasia Oh ma chérie* by Paule Baillargeon). Forty films and several hundred videotapes that have been compromised by age were digitized during the first phase of the digitization plan.

"We hold about 22,000 Canadian titles, which represents about 100,000 reels. These titles make up a third of our collections. There is digitization work for decades to come."



Marcel Jean
Executive Director, La Cinémathèque
québécoise

¹¹⁸ Most digitization work is performed by the NFB, with more complex restorations sent to L'Immagine Ritrovata lab in Bologna, Italy.

The Cinémathèque québécoise received \$460,000 in funding for the second phase of its film digitization and restoration program. The plan is to digitize the documentary *Comme des chiens en pacage* (1977), by Richard Desjardins and Robert Monderie, and the complete radio interviews of journalist Minou Petrowski.¹¹⁹

In the near future, once an adequate volume of digitized titles has been reached, the organization plans to develop and manage a catalogue of content on digital media to give its catalogue new life beyond the Cinémathèque in festivals, theatres, etc. There are plans to negotiate and renew rights, order to eventually act as a distributor for short films and documentaries. One option would be the creation of a video-on-demand platform along the lines of the Cinémathèque française's [Henri platform](#), depending on available funding.

While there is a database that inventories all collections preserved by the Cinémathèque,¹²⁰ professionals interested in programming films must still contact Cinémathèque teams to find out which broadcasting formats are available, as this information is not accessible online. Making the list of holdings available, along with the identity of rights holders and loan terms and conditions, would be an invaluable aid to programmers interested in showcasing Canadian films.

The main obstacle to loans, however, remains the large number of films that have not yet been digitized. The Cinémathèque québécoise therefore generally loans films on physical media, to venues equipped with a film projector. For places without this equipment, the loan process is more complicated, as loans are limited to films that exist in digital formats. In the absence of a digital version, the request structure must cover the cost of digitization, which is carried out by or under the supervision of the Cinémathèque québécoise (these cases are rare, given the cost of programming a film that is not yet digitized).

¹¹⁹ Source: *La Presse*, March 26, 2021, André Duchesne

¹²⁰ The database can be searched here: <http://collections.cinematheque.qc.ca/recherche/en>

ÉLÉPHANT: THE MEMORY OF QUEBEC CINEMA

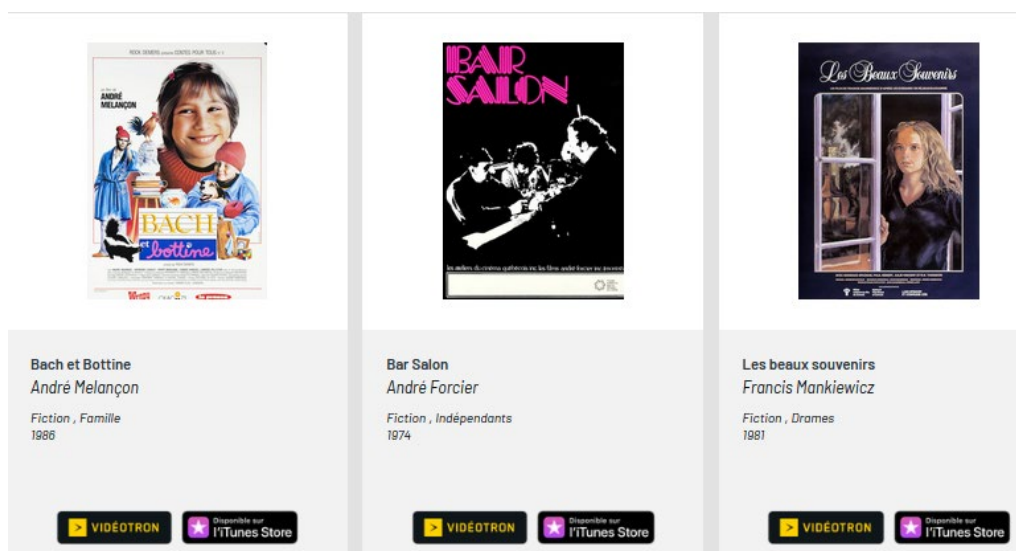
Privately funded by Quebecor

Selective digitization program

Montreal, Quebec

Scope: Quebec

Website: <https://elephantcinema.quebec/>



Since 2007, the **Éléphant** project has been actively digitizing and restoring Quebec’s feature film heritage. To date, the result is a catalogue of more than 250 classic films listed and described on the organization’s website. The project has helped support Quebec producers and distributors bringing restored heritage film to audiences.

Among the many titles in the catalogue, Éléphant has digitized and restored films by Quebec distributor Les Films de ma vie, including works by the talented filmmaker Jean-Pierre Lefebvre, whose manager, Roland Smith, is said to have invented the term “repertory cinema” in 1963 before it came into use in the United States and France. Producer and distributor Max Films, whose catalogue holds many Quebec classics, has also had its films restored by Elephant, including Denys Arcand’s *Jesus of Montreal* (1989) and Denis Villeneuve’s first feature, *Un 32 août sur terre* (1998). The restored version of this film was shown at the 2017 Cannes Classics showcase, after being selected in the festival’s Un Certain Regard section upon its initial release.

The restoration and digitization costs for these films are covered by a Quebecor, a private telecommunications company, which has reportedly invested \$11 million in this philanthropic endeavour. The fact that the private sector is making under-the-radar films accessible in this way raises questions about the public sector’s ability and willingness to undertake this work. One wonders

whether a project similar to that of *Éléphant* in Quebec would be feasible, with the support of large telecommunications groups, in the rest of English-speaking Canada.

Quebecor also promotes digitized titles and makes its legal team available for the sometimes thorny issue of rights renewal and negotiating related contracts with rights holders. Without Quebecor's support, *Éléphant*'s very existence would not be possible.

*"We are currently working with various MELS¹²¹ departments to restore and digitize our projects. For the first eight years of *Éléphant*'s existence, the work was done at Technicolor (now Difuze).*

We preserve our restored versions ourselves. The so-called 'distribution' elements (QuickTime files of the restored films, subtitle files, etc.) are stored in a MELS virtual vault. 'Archival' elements (4K scan .dpx files, RAW files, sound restoration files, subtitle files, etc.) are stored on LTO tapes, in duplicate, in two different locations at MELS and at the Cinémathèque québécoise.

The license with the rights holders gives them access to the files of the restored version of the film, and entitles them to print a copy of the film for television sale or theatrical screening, at their own expense. We have exclusive rights to video-on-demand platforms. Illico and Helix (two Videotron platforms) and iTunes and AppleTV are the only platforms where our restored films are available in Canada. Certain rights holders who have retained worldwide rights to their films can make our restored versions available on other platforms, provided they geo-block the Canadian territory."

Dominique Dugas, Executive Director

A valuable source of information on Quebec cinema, the *Éléphant* website lists all Quebec feature films, past and present. The site includes video clips made with film professionals, trailers, special features, film files and photos of the shooting. Site users can also view a list of digitized feature films available for rental, and rent a film on the available services.

¹²¹ MELS is a Quebecor-owned film production lab.

RYERSON UNIVERSITY

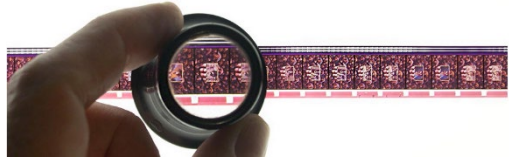
Publicly funded

Technical support for digitization

Toronto, Ontario

Scope: Local

Website: <https://www.ryerson.ca/graduate/programs/film-photography-preservation/>



While not an official film digitization organization, Ryerson University, through its Master of Film and Photography Preservation and Collections Management, has digitization equipment and students are occasionally called upon to carry out partnership projects, notably with the Canadian Filmmakers Distribution Centre in Toronto.

“CFMDC believes that the continued life and preservation of a film is part of an ecosystem that includes exhibition, critical writing and research, education and the physical preservation of the object. To this end we have developed a partnership with the Ryerson University’s MA program in Film & Photography Preservation and Collections Management. Through this we welcome preservation students into our collection to inspect, repair, maintain and catalogue. During the COVID shutdown we have organized that students work with our collection remotely at Ryerson to scan and inspect. This has been invaluable in a time when, if a work is not digitized, it cannot be seen.”

Genne Speers

Director, Canadian Filmmakers Distribution Centre

FILMOPTION INTERNATIONAL

Privately funded

Digitization of its own catalogue

Westmount, Quebec

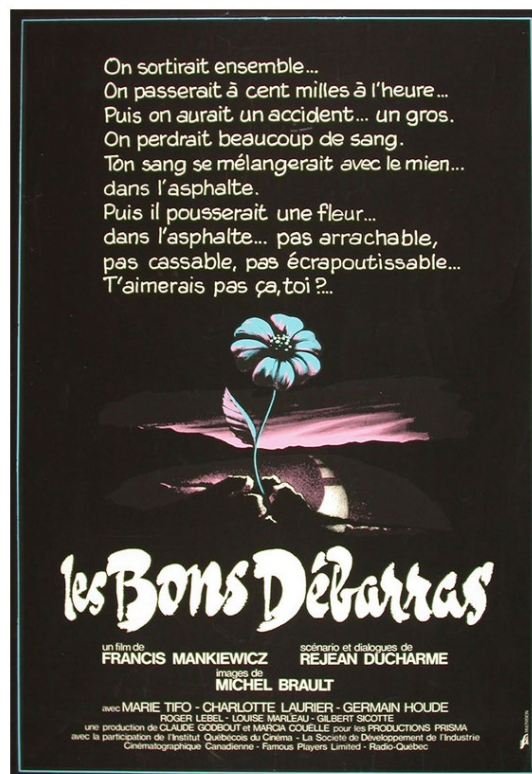
Scope: Local

Website: <https://www.filmoptioninternational.com/>

This producer and distributor, whose catalogue includes Quebec-produced heritage films, is home to an in-house laboratory known as [Studios St-Antoine](#) equipped with an ArriScan and a digital restoration station, where it can independently digitize and restore its own films and offer its services to outside clients.



SERVICES



FILMS WE LIKE

Privately funded

Digitization of its own catalogue

Toronto, Ontario

Scope: English-speaking Canada

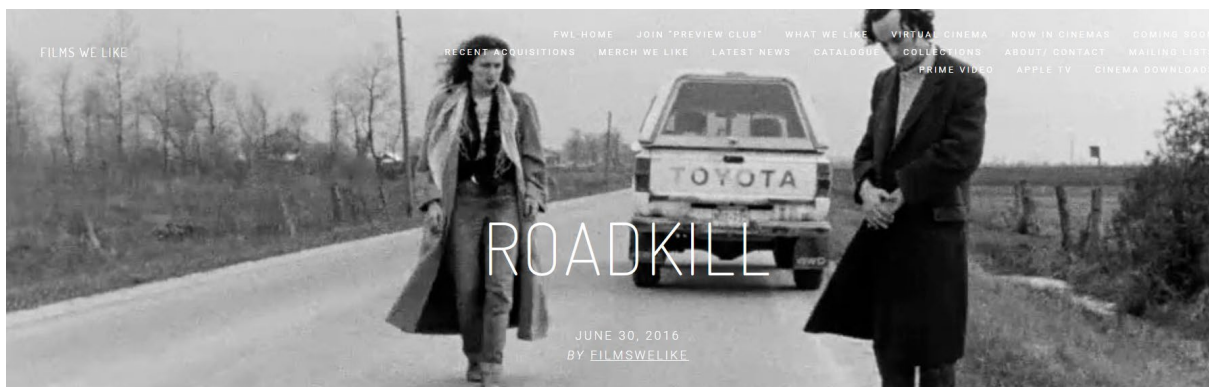
Website: <http://www.filmswelike.com/>

Films We Like is one of the few distributors in English-speaking Canada to offer, among its wide range of Canadian and international titles, restored Canadian heritage films, available on DCP for theatrical or festival screening.

Documentary filmmaker Ron Mann, one of the company's two managers, has been involved in film preservation activities for over 20 years. In 1995, he donated his films to the Art Gallery of Ontario for collection and preservation. He then helped local filmmakers and companies save and organize their collections through the [Canadian Cultural Property Export Review Board](#) program.¹²² As a result of his influence, many collections have been safely preserved, most of which have been transferred to the University of Toronto (Media Commons), which holds a large collection of film and non-film material.

Ron Mann began his distribution business in 2003 after realizing that his own films and those of his peers were no longer accessible. A true renaissance for Canadian heritage works, he had them digitized and restored with a distribution plan to recover costs: distribution on platforms with agreements, e.g., with Kanopy, iTunes, Amazon Prime, and broadcasters such as CBC, Crave or Hollywood Suite.

Films We Like restored Phillip Borsos' *The Grey Fox* (1982), which then saw a national theatrical release. Most recently, it remastered in 4K a great little-known film, Bruce McDonald's *Roadkill* (1989), which won the Best Canadian Film Award at TIFF.



¹²² This government program supports the transfer of outstanding products of the artistic, historical and scientific heritage of Canada from private hands to public collections. Certification of cultural property is carried out by the Canadian Cultural Property Export Review Board, for tax purposes. A tax certificate is provided for properties certified by the Board.

**DOCUMENTARY FILMMAKERS ASSOCIATION OF CANADA (DOC)
TĒNK CANADA**

Publicly funded, subsidized initiative
Digitization project for DOC members
Scope: National
Website: <https://docorg.ca/> | <https://www.tenk.ca/>



tēnk

DOC describes itself as the collective voice of independent Canadian documentary creators. Its mandate is to support, promote and develop the art form of documentary creation, advocate on behalf of its members to foster an environment conducive to documentary production and strengthen the documentary sector in Canada.

While preserving its members' films is not part of **DOC's** mandate, the organization is faced with the same realization that led to the creation of the video-on-demand documentary platform, Tēnk: most films are forgotten after their run at festivals, including works of high artistic quality and awards.

Currently, the organization does not maintain a database of its members' films, which makes showcasing its members' films challenging. **DOC** is therefore planning to update its website with a project for a directory of all members and links to their works, possibly with a section "Our films."

A project to digitize and program films from members across Canada, called "Docs in the Vault," was launched in 2021 in partnership with the **Tēnk** platform and funding from the **Canada Council for the Arts** through the [Digital Now: Grants for digital artistic content](#) program. This project is based on a call for projects open to **DOC** members with a selection of titles made by a jury composed of the two partner organizations.

To improve English-speaking audiences' knowledge of French-language documentary production, and vice versa, a translation phase is planned and French or English subtitles will be made available during the programming of digitized films. **DOC** and **Tēnk** share a common vision on the importance of subtitling French and English documentaries, though Canada's two official languages system does not require subtitles. In terms of the visibility and accessibility of independent Canadian documentary production, the two organizations have noted that this considerably hinders the circulation of films between the two linguistic communities and reinforces the status quo of the "two solitudes."

3.5.2 Inconsistent preservation of Canadian independent cinema

While the heritage of Canada's privately and publicly funded film is carefully preserved by officially mandated institutions like the National Film Board, Library and Archives Canada and the Cinémathèque québécoise, in the independent film segment preservation and restoration are more precarious. As far back as the 1960s, independent film production flourished in a country that generously supported its independent development through the Canada Council for the Arts (and its regional branches) and subsidized nonprofit cultural organizations like artist-run centres and film co-operatives Canada-wide.

The majority of independent films, which are mostly shorts, were not submitted to legal deposit or a centralized collection and preservation system, making it difficult to physically locate films in Canada and access information on their health. Fortunately, certain initiatives led by artist-run centres and independent distributors have found solutions for preserving and digitizing a portion of Canada's independent film corpus: Wapikoni, Vidéographe in Montreal; Centre for Art Tapes, in Halifax; Film and Video Arts Society of Alberta, in Edmonton; Video Pool Media Arts Centre, Winnipeg Film Group, in Winnipeg; Canadian Filmmakers Distribution Centre, in Toronto, etc. Thanks to public funding, these nonprofit organizations have acquired adequate preservation facilities and, in some cases, the equipment to transfer videos or films to digital formats themselves. Each organization has been able to inventory and catalogue thousands of works for which they are responsible as distributors, a positive step in ensuring the preservation of independent film.

But many organizations indicate that they have neither the skills nor the resources necessary to carry out this mission, and warn that film collections are in danger. While the precarious situation of short films, with their limited prospects for economic profitability compared to feature films, is the same all over the world, they were the favourite format of independent filmmakers in Canada more than fifty years ago with the emergence of production methods—portable camera, synchronous sound, access to equipment through artist-run centres—that spurred the creativity of artists eager to break free from the strictures of privately and publicly funded mainstream cinema. The resulting films, which exhibited a great formal and tonal freedom, were considered by some communities as an ideal means of expression. They constitute a cultural heritage that tells the story of developments in the audiovisual sector and Canadian society as a whole. Many of the works have also received national and international awards.

Identifying organizations experiencing difficulties collecting, inventorying, preserving and making accessible independent films is a useful step in finding sustainable, economically viable solutions to improve the current situation. Forging closer ties with organizations with restoration expertise would create an environment conducive to training, dialogue and mutual assistance, following the example of artist-run centres that have developed partnerships with local archives or equipped themselves with storage bays and digital transfer equipment. On a national scale, the preservation of independent audiovisual heritage is uneven. There is a real risk of losing film and video collections, exacerbated by the lack of a national independent film database and clear guidelines for the preservation of independent film by artists and affiliated organizations. Over time, this inconsistent preservation could lead to a Canadian public in possession of only a small portion of its audiovisual heritage, even though it was and is directly or indirectly funded by taxpayers.

The profiles of six Canadian nonprofit organizations below describe a range of experiences preserving and promoting their members' films. While some organizations have found viable solutions, others are experiencing difficulties.

VIDEO POOL MEDIA ART CENTRE

Winnipeg, Manitoba

Founded: 1983

Website: <https://www.videopool.org/>

Video Pool Media Arts Centre is an artist-run centre dedicated to independent media arts creation, dissemination and promotion. It is a founding member of the **VUCAVU** video-on-demand platform, which promotes and exhibits independent film and media arts from Canada. Its collection includes more than 2,300 titles from around 500 Canadian artists, with a focus on artists from the Prairies. Over 2,000 of these titles are more than 10 years old, and some date back to the 1960s.

Video Pool is one of the few artist-run centres in Canada with the infrastructure and equipment to preserve and digitize its collections, including an LTO storage station for long-term preservation of digital files and equipment to digitize analog video. It is home to a temperature- and humidity-controlled vault where video works are preserved on physical media.

VIDEO POOL
media arts centre

[About](#) + [Membership](#) + [Distribution](#) + [Rentals](#) + [Workshops & Residencies](#) + [Art & Events](#) + [Shop](#)



Programming



Rentals



Workshops



Residencies



Distribution

"We currently have an archive of old video formats (mostly 3/4-inch Umatic, Betacam, DVCAM etc.) and have digitized a significant portion of that content. We recently purchased an LTO deck for long-term digital storage. We developed a video archive plan last year that includes the completion of our digitization strategy. Our goal is to have everything digitized by next year.

We're lucky to have access to a Canada Council for the Arts equipment acquisition grant. Digitization is difficult to fund and a lot of the digitization work has been done within other programs or grants. We have had limited luck with Manitoba Heritage, but not for large amounts.

Since we are also a production and presentation organization (we have equipment and facilities available to members – e.g., surround sound suite, VR suite, cameras, projectors, etc.) we have the equipment needed to digitize the work ourselves."

Emma Hendrix
Executive Director

FILM AND VIDEO ARTS SOCIETY OF ALBERTA (FAVA)

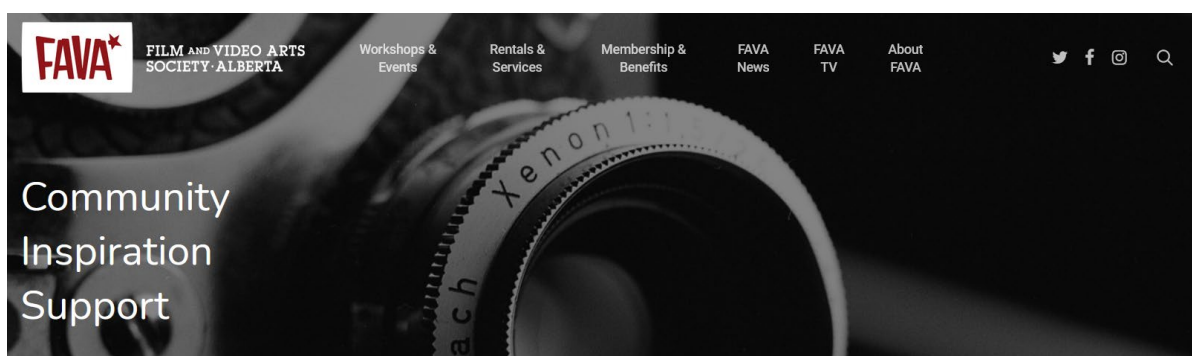
Edmonton, Alberta

Founded: 1982

Website: <https://fava.ca/>

FAVA is an artist-run centre whose mission is to facilitate and support the creation, exhibition, distribution and preservation of independent film, video and media arts in Northern Alberta. Like the Video Pool Media Arts Centre, it has the technical capacity to preserve and digitize its members' work. For physical media that require optimal conservation conditions, the organization has developed a partnership with the Alberta Archives.

One particularly noteworthy initiative could help fill gaps observed in the collection and preservation of independent artists' works on a national scale without generating major expenses: [Arts Management System | FilmReel](#) is a computerized management system created by **FAVA** for artist-run and media arts centres to manage programming, communications, invoicing and equipment. The system, which required nearly 10 years of development in conjunction with other arts cooperatives and almost \$2 million dollars in investment, offers artists who are members of nonprofit organizations the opportunity to deposit their creations in a secure storage space for preservation, free of charge. By August 2021 this innovative platform will be used by 45 organizations nationwide, and its creators hope to make it a Canadian standard and leading arts management system.



"We have been using our own designed, Arts Management System (AMS) and the AMS FAVATV module over the past years to digitize a 1,400 work historical collection, on behalf of FAVA members as well as partners including Shumka Ukrainian Dancers, Edmonton Folk Music Festival and Alberta Media Arts Alliance Society. The impetus for this effort was to preserve our members' and partners' works to ensure we don't lose them (formats like film and video can deteriorate). If the filmmakers give us their approval, we make them available for online distribution and access through FAVATV: <https://favatv.com/>.

For years now, we have been transferring and storing videos and digitized films on both physical drives and in the cloud. Non-digital media and source material are then sent to Alberta Archives and preserved professionally. Currently, FAVA's transfer suites are only able to accommodate different video mediums, not film."

Kelly Service
Executive Director

ATLANTIC FILMMAKERS COOPERATIVE

Halifax, Nova Scotia

Founded: 1974

Website: <https://afcoop.ca/>

AFCOOP is the oldest film cooperative in English-speaking Canada. Its mission is to support the production, promotion and dissemination of high quality independent films and media arts, including the provision of equipment, training workshops and grants.



About ▾ Funding ▾ Training ▾ Equipment ▾ Community ▾ Employment ▾



"We've been around since 1974 so I would feel safe to say we have supported hundreds works if not in the thousands, although we don't currently have a very good record of any of that. Any films made through AFCOOP programs or with our grants are required to be delivered to the co-op as a high-resolution digital file. Right now, those files are stored more or less consistently on a RAID drive in the office. I say more or less because not everyone delivers their film to us and we don't currently have a very organized way of storing the films we do receive.

In terms of film preservation, we sadly don't do much on that front at all right now due to funding and capacity issues. However, we actually recently applied to a new digital grant from the Canada Council for the Arts (DIGITAL NOW) to fund a preservation and digitization/dissemination project so hopefully that will change in the coming years."

Martha Cooley, Executive Director

CENTRE FOR ART TAPES

Halifax, Nova Scotia

Founded: 1979

Website: <https://www.cfat.ca/>

CFAT¹²³ is an artist-run centre that facilitates and supports artists at all levels working with electronic media including video, audio, and new media.



Transfer Suite



“As one of the few places in Atlantic Canada where one can transfer tapes to digital, we spend our days seeing first-hand how the years move fast, but technology moves faster. Approximately one-third of the work brought to us is already too far gone to transfer, and another third is significantly damaged. While archiving seems like a slow and steady art form, archiving tapes is a race against time and the lightning speed of technological innovation.”

CFAT has been around for 43 years officially, closer to 50 unofficially. In that time, CFAT has had many iterations but has always centred around the idea of sharing resources and production space. In nearly 50 years, you can make a lot of tapes. We have been lucky enough to partner with Dalhousie University’s archives, who house the majority of our materials. This includes paper correspondence, posters and invites to exhibitions, catalogues and a significant collection of tapes. CFAT simply does not have the resources to have an archive without Dalhousie. They provide to us a large footprint of climate-controlled space, a fully developed catalogue system and professionally trained archivists who care for the work.

In the past two years, we’ve put significant resources into digitizing every tape while we still have the ability to. This has mostly meant sending them to labs in Toronto better equipped than our studios to do mass digitization. The files are then accessioned digitally and housed on our servers back in Halifax, available for artists, curators and researchers.”

Tori Fleming, Executive Director

¹²³ See text by [Tory Fleming, Centre for Art Tapes](#) in Part 1. *Engaging Canadian Stakeholders*

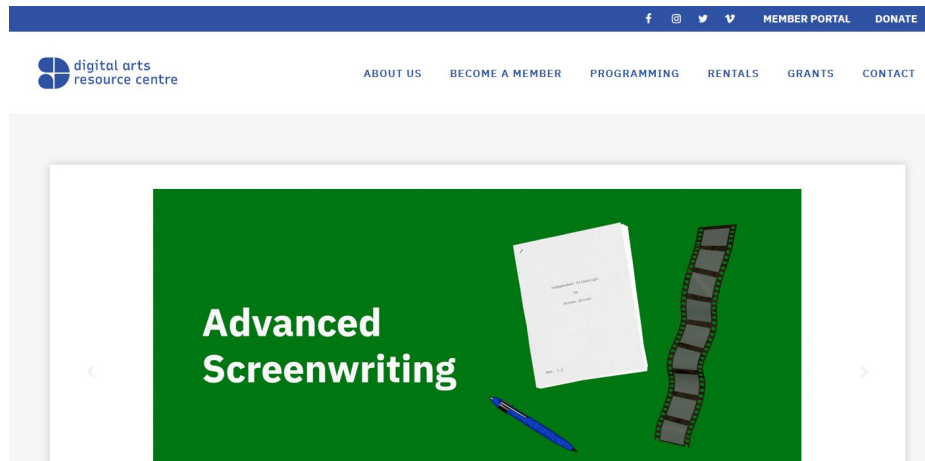
DIGITAL ARTS RESOURCE CENTRE

Ottawa, Ontario

Founded: 1981

Website: <https://digitalartsresourcecentre.ca/>

Digital Arts Resource Centre (formerly SAW Video) is an artist and media arts centre that provides its members with support, programming, training and mentoring. It has contributed to the production of multiple films whose preservation is problematic for reasons related to a lack of resources and clarification of the rights to these works.



“We directly help support (through granting, commissioning and other production programs) approximately 5–15 works a year. We usually keep reference copies of these productions for 3–4 years to help with grant applications or reporting to funders, but we hold no moral or copyrights to these works, as they remain with the artists. Exact numbers on productions supported indirectly by the centre are a bit more vague but somewhere in the region of 100 productions a year. The number of these that are finished or presented professionally is much more difficult to ascertain.

We have a library of reference copies of member works that are accessible on-site (dependent on access to presentation equipment). We have copyright/moral rights to only a few items within the collection. Some work has been digitized in the past, and some of that is viewable online on our old site (<https://www.sawvideo.com/mediatheque/about>). We also have a few other small projects digitized and or preserved, and a few seasons of a local community television series produced by artist-run centres in the region. We have deposited our collection in a cold storage vault in the art gallery of Ottawa, and the tapes and DVDs there are technically available for consultation. Our collection has a catalogue which is only accessible locally.

We do not have the resources for preservation or further development of the collection. We keep reference copies of a few works produced by the centre through grants or other production programs, though we no longer do so formally. Provincial and federal archives should be accessioning these types of work as it fits within their mandates, though not ours as an artist-run centre. No funding exists from any art council to support preservation efforts. We’ve talked with archives and none of them want the collection due to our lack of moral rights and copyrights, no archive wants materials that they can’t easily provide clear rights on. We also don’t have master tapes in the collection so from an archival perspective the tapes in our collection are worthless, or really difficult to accession for legal reasons.”

Christopher Payne, Technical Strategist

NEW BRUNSWICK FILMMAKERS' CO-OPERATIVE

Fredericton, New Brunswick

Founded: 1979

Website: <https://www.nbfilmcoop.com/>

NB Film Co-op¹²⁴ has been active in the production of photochemical, video and digital films by its members for over 40 years, providing support, equipment, training and grants.



“We would like to have a funded project to organize materials from the past 16 years to ultimately be placed into the Archives. Our storage room is crowded, and we worry about the materials as they are outside a temperature and humidity-controlled environment. We would need an archival expert and one or two people familiar with film materials to do the work. Since 2001, filmmakers have used video and digital video more than celluloid, so we have fewer elements from member films at the Co-op. Members have kept their film elements themselves. There is also the issue of storage format for the deposit as we struggle with the best way to store digital assets for future proofing data loss.

Many of our past deposited elements cannot be viewed at the archives due to the format (celluloid negative) that they are on and also some elements are not logged so we do not know what is on the asset. Since many of the films do not have a good-quality copy available for viewing, we hope to be able to transfer them to an HD-quality digital format to allow access and to produce viewable content for screening purposes. The Archives does not have equipment to produce an HD transfer of our negative film elements, so it is a goal of ours to obtain a film transfer machine that would allow us to safely transfer film elements including original negative to make our material accessible.

Our end goal is to safely store film elements at the Provincial Archive and have the content readily accessible to the general public with a well-logged searchable database describing the contents.”

Tony Merzetti, Executive Director
Cat LeBlanc, Membership Services

¹²⁴ See text on this organization by
in Part 1. *Engaging Canadian Stakeholders.*

3.5.3 Proposals 7, 8 and 9

Proposal 7: Strengthen the preservation and promotion of independent Canadian cinema

Three actions are proposed to strengthen the preservation of independent Canadian cinema.

1 – Identify at-risk film collections and implement a national digitization initiative through a call for projects

An inventory of the current status of little-known, inaccessible collections of past cinema would be a first step in a campaign to support the digitization and accessibility of important works of independent film. To this end, a call for projects from private archives, particularly community archives (e.g., [The ArQuives – Canadas LGBTQ2+ Archives](#) in Toronto), cultural organizations highlighting the voices of under-represented communities (e.g., [Reelworld Film Festival](#), in Toronto), film cooperatives and artist-run centres, as well as independent distributors/producers, could identify at-risk or unknown collections.

Working in consultation with these organizations to define curatorial and cultural priorities, a collective digitization plan focused on dissemination and audience impacts could be produced. Its implementation could involve partnerships with Canadian laboratories and organizations already active in the sector that possess the facilities and human resources needed: e.g., the NFB, Ryerson University laboratory and its master's program in Film and Photography Preservation and Collections Management and the Vulnerable Media Lab at Queen's University in Kingston. If feasible, a mobile video transfer station, with on-demand training, could circulate around Canada to work with organizations wishing to digitize their collections and make them accessible.

2 – Distribute a user-friendly best practices guide across Canada to educate film professionals and the audiovisual sector about digital file preservation

With extensive distribution across Canada, such a best practices guide would yield benefits in the immediate future, in the absence of a centralized system to inventory the works of independent artists. It would serve to educate creators, producers, distributors and artist-run centres, and help answer common everyday questions: "What should be kept? What can I throw away? What to do with masters? Which file and which storage solution should be favoured for digital preservation?"

The Cinémathèque québécoise is planning a similar guide for distribution throughout Quebec. A bilingual version, possibly supplemented to account for situations specific to the rest of Canada, would be valuable in providing a single shared set of standards for the entire industry.

As heard from nonprofit organizations with small film collections, such a guide would be a starting point for inventorying and cataloguing work in their own collections, and a move toward enhanced preservation and accessibility processes. Technical and archiving support from competent organizations may be needed. Where appropriate, film and video transfer work could be performed by specialized organizations with better preservation conditions, as is already done by Canadian cultural organizations that have established partnerships with provincial archives or universities.

3 – Create a centralized system for collecting and preserving independent film

As a rule, promoting Canada’s audiovisual heritage is weakened when long-term collection, indexing and preservation measures are not up to standard. A compelling example of how these could be improved is provided by the Cinémathèque québécoise’s initiative for the legal deposit of all films directly or indirectly supported by the Conseil des arts et des lettres du Québec (CALQ).

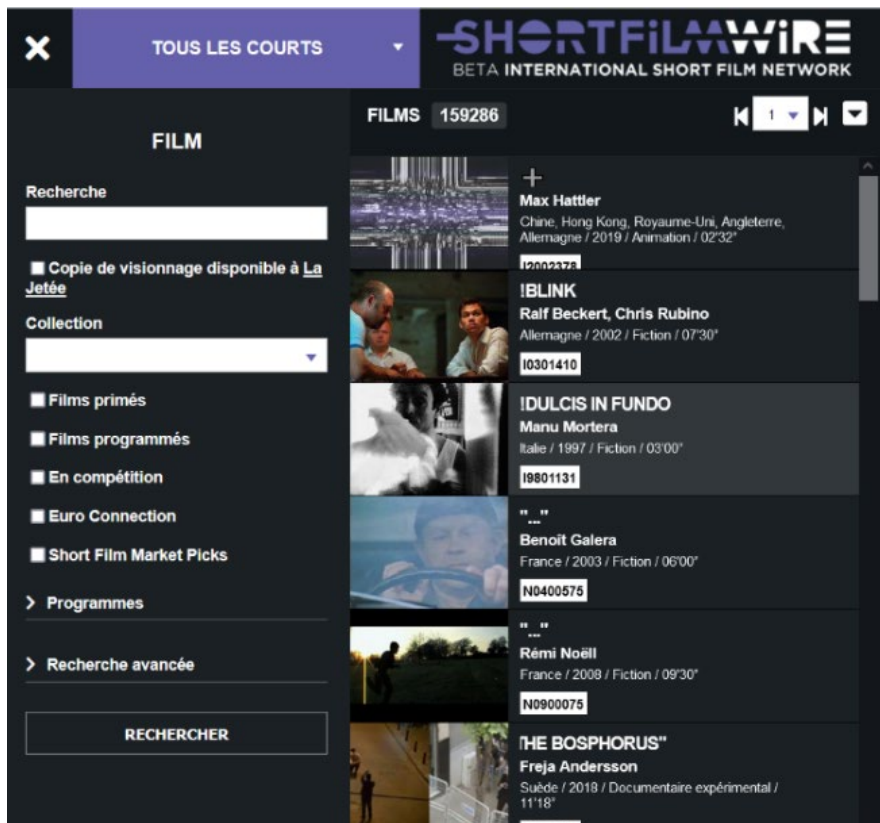
The mandates of the public arts funding bodies that finance independent artists’ film projects—the Canada Council for the Arts and its provincial and territorial counterparts—do not appear to include collecting the works they fund, or maintaining and distributing lists of films created through their programs. However, digital files of completed projects are collected (in non-physical formats) by officers of the programs concerned: completed works must be submitted by project owners for administrative purposes, but they are then destroyed by funding bodies that are neither mandated nor equipped to preserve them. Simply adding to funding program terms and conditions a procedure, like the legal deposit system, for the conservation of publicly funded films would give official administrative and legal status to a collection process that is already carried out. Digital files collected could then be transferred to an authorized organization with the infrastructure and personnel to ensure the long-term preservation of the works.

As for artist-run centres and film cooperatives, many do not preserve the films produced by their members with the organization’s financial or professional support. Beyond the frequently invoked lack of resources, the fact that they are not authorized to preserve these works can create a legal lacuna that has for decades left it up to artists to preserve their own work (or task someone else to), though the obsolescence of video and digital formats makes this a perilous task. The result is the all-too-real threat that an entire segment of independent film production will disappear, except those distributed by a dedicated organization with preservation capabilities like the Canadian Filmmakers Distribution Centre, Video Pool Media Arts Centre or Vidéographe.

Including the preservation of films created with their support in the mandate of artist-run centres would be a massive step forward, with high stakes for the protection of artists’ works and Canada’s audiovisual heritage. The [Arts Management System / FilmReel](#) developed by FAVA, with its system for collecting and digitally preserving works made by artists affiliated with nonprofit cultural organizations, could provide a cost-effective solution, leveraging the public-sector investments that supported the creation of this cooperative project whose impact could be extended nationally.

Reorganizing the collection and preservation of completed films by arts funding bodies and artist-run centres in this manner would have the further benefit of creating a directory of independent productions, especially of short films, for which a Canadian database is currently lacking. The directory could be supplemented by lists of films from independent distributors and Canadian film festivals which have thorough knowledge of contemporary film production (and its quality) and have already collected pertinent data when films are registered.

A European database known as [The International Short Film Network](#) could serve as inspiration for promoting short film, a segment of boundless artistic interest whose often small-scale distribution can hinder its promotion in the media and traditional exhibition channels.



As part of a plan to implement a national database and organized collection of independent films, stakeholders are advocating for the registration of publicly supported works using the universal [ISAN](#) (International Standard Audiovisual Number). The ISAN is a unique, permanent internationally recognized identifier that makes it possible to instantly and accurately identify audiovisual works, which the possibility of achieving international impact.

On the promotion front, a centralized system for collecting and preserving independent films could be created, with a formal network of Canadian independent distributors, some of whom promote their catalogues on the [VUCAVU](#) digital distribution platform. Or, as in France, a national organization could be created along the lines of the French [Agence du court métrage](#) with the mandate of collecting, inventorying, preserving and digitizing films and making them accessible on all platforms, including a film education and outreach component.

Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources

Many Canadian film exhibition professionals have voiced the demand for simplified, centralized access to resources on digitized and restored film titles. Some have also expressed the difficulties they may encounter in the field.

THE CINEMATHEQUE

Vancouver, British Columbia

Website: <https://thecinematheque.ca/>

“Part of our work as curators is to access and present Canadian works, and attempt to engage the public with them. The nuts-and-bolts curatorial work can be straightforward: some films, particularly more recent films, are readily available from commercial or nonprofit distributors, which have the right to authorize screenings, or from the artists themselves. For older films, the curatorial work can be more complicated: sometimes films have to be located in the collections of archives; and, since archives rarely hold legal copyright, the rights holders also have to be identified and contacted, and they must grant permission (and, sometimes, rights fees paid) for the film to be screened.”

Jim Sinclair, Executive & Artistic Director

VANCOUVER SHORT FILM FESTIVAL

Vancouver, British Columbia

Website: <https://www.vsff.com/>

“As an organization, we would certainly be interested in screening more heritage works in the future. I would love to be kept on any emailing lists or looped into any further information about the availability/accessibility around finding collections of heritage short films to screen, particularly if they have a Vancouver/B.C. connection.”

Emily Weldon, Co-director

RAINBOW VISIONS FILM FESTIVAL

Edmonton, Alberta

Website: <https://www.rainbowvisions.ca/>

“Audiences have been fairly interested in the archival films we’ve shown in the past, and I know they would be open to seeing more.

Basically, the hardest thing is finding an easy way to book older films, at an affordable price, and with one distributor to contact. If there was one central place to book the films from, along with a list of films available, and at a reasonable screening fee, we would very much be interested.”

Guy Lavallee, Artistic & Program Director

WINNIPEG FILM GROUP

Winnipeg, Manitoba

Website: <https://www.winnipegfilmgroup.com/>

“Sometimes tracking down rights can be tricky for older Canadian cinema, but we’ve been pretty successful in being able to. But, if there were more theatres screening these kinds of films, it would make for a stronger network of knowledge, sharing and accessibility.”

David Knipe, Manager of Operations & Special Programming, Cinematheque

THE SCREENING ROOM

Kingston, Ontario

Website: <https://screeningroomkingston.com/>

“Can you even tell me who is in the business of licencing classic Canadian films to cinemas for theatrical runs, other than the very occasional restoration from Films We Like? If we are to play a film at our cinema, we need to buy the theatrical rights from someone, and I’m not really aware of anyone who’s actively in the business of selling DCP restorations of Canadian films to cinemas.”

Wendy Huot, Owner

FANTASIA INTERNATIONAL FILM FESTIVAL

Montreal, Quebec

Website: <https://fantasiafestival.com/>

“We are fortunate that our festival audience isn’t resistant to our showings of older films, which attract between 150 and 300 people per screening. Our main obstacle is not access to the films or the ability to find them, but rather tracking down the rights holders of certain films to obtain permission to play the film, particularly independent films that are not distributed by a major player. There is no database for that kind of information. It’s different every time...”

Marc Lamothe, Director of Partnerships and Programmer

LE CARROUSEL INTERNATIONAL DU FILM DE RIMOUSKI

Rimouski, Québec

Website: <https://www.carrousel.qc.ca/>

“As one of the Carrousel’s missions is education in and through film, we must continue to present the classics and keep alive the cinematographic culture that has built the landscape of Quebec cinema today.

Finding distributors of heritage films is often challenging, because they have been bought out by others, or are simply no longer distributed. The costs of showing major classics are still rather high, making them less accessible to small events. It would be helpful to centralize films and distribution contacts in one place.”

Julie Bernier, Programming Director

How can the Canadian heritage film segment be revitalized and made more visible?

Everyone from the programming sector expressed the need for easier access to resources to help exhibit Canadian non-new-release films. Film professionals also mentioned gaps in the resource promotion, film restoration and conditions for presenting and promoting Canadian heritage films.

Despite the multiple initiatives designed to support digitization of the nation's cinematic heritage, the Canadian film system is not currently structured to promote heritage film. This perception is shared by exhibitors, festival programmers and cultural organizations that may wish to make room for the classics but are too often confronted with partial or incomplete information on available films and their rights holders. Operating without a formalized network to pool knowledge and leverage influence, programmers are sometimes outside the information loop, deprived of access to digitized titles and a panel of stakeholders to support restored works.

The inadequate accessibility and promotion of Canadian films perceived by Canadian audiences is aggravated by the heritage segment's lack of visibility for programmers and presenters, including television networks.

Many professionals also noted that a listing of titles restored and/or digitized by the private and public sectors and available for small- and big-screen exhibition would be a powerful incentive to support access to and promotion of Canadian film culture, while strengthening the impact of heritage film promotion initiatives.

Over the last decade, many films have become accessible again through the efforts and investments of public and private bodies. These titles tend to suffer from poor visibility, save those restored by the NFB and *Éléphant: The Memory of Quebec* cinema; the latter project has created a digitized catalogue of 250 feature films with English subtitles. Once again, the "two solitudes" issue seem to hinder the visibility of this important Quebec initiative for programmers in Western Canada and the Prairies.

The same applies to titles digitized in recent years through TIFF, the Canada Media Fund's *Encore+* project and Library and Archives Canada, which could be more actively promoted with broadcast professionals looking for easily accessible resources.

It is apparent that a single, bilingual, national gateway that included the greatest possible range of short and feature heritage films in digital formats would showcase the richness and quality of Canadian cinema, and the tremendous initiatives undertaken Canada-wide to restore its film heritage to Canadians. Investing in communication campaigns targeting film distribution professionals would raise the profile of available films, boosting their circulation. In these ways, such a gateway would increase film transactions and Canadian audiovisual industry revenues.

Another valuable addition would be a search engine to help broadcasters make selections with filters by filmmaker, year, available screening/broadcast format, run time, genre, language, persons involved, and geographic area. In this area, the NFB is working to develop a new viewing platform for its catalogue, scheduled to launch in 2022. This innovative project is designed to enhance user experience, and could inspire the development of a resource portal for professionals, as this report suggests. Concretely, the new platform will allow searches of the entire NFB catalogue and access to all metadata. A mapping tool with geolocation of the films should be added, to browse collections by geographic origin and shooting locations. Such a tool will be appreciated by programmers, who have expressed great interest in having a resource of this kind to boost audience impact by selecting local films. Similar online services which encourage audiences and professionals to use advanced searching mechanisms seem like an appropriate measure to meet the objective of revitalizing and enhancing the

visibility of film collections. The portal for this resource window could also be enriched by adding existing databases from Canadian networks of archives, cinémathèques and rights holders.¹²⁵

According to professionals, a collection of useful resources covering the broad film heritage segment makes a starting point for redefining their relationship with Canadian cinema and imagining new programming and cooperation directions. To support them in this venture, all agree on the need for the following services or information:

- Listing of titles already digitized through public- and private-sector programs and available on the market, as well as ongoing and future restoration projects;
- Search engine with selection filters;
- Rights holders and distribution contacts;
- Licensing fees, presented in a transparent manner;
- Available broadcast format;
- List of artists and speakers to accompany the films;
- Comprehensive guide on accessing and loaning films from Canadian heritage organizations;¹²⁶
- Summary, awards and promotional materials (poster, photo, media review, trailer), based on a model like that used by MediaFilm;

¹²⁵ In France, the [Ciné-Ressources](#) portal, a collaborative film and archive catalogue administered by the Cinémathèque française, has proven effective as a national resource gateway for professionals.

¹²⁶ Programmers often do not know, for example, that it is possible to loan restored, digitized DCPs from Library and Archives Canada, or order digital copies of non-digitized films from LACs collections, or that the TIFF Film Reference Library also loans films, including those they have digitized.

[1] Chef-d'oeuvre [2] Remarquable [3] Très bon [4] Bon [5] Moyen [6] Pauvre [7] Minable



[2] Les Bons Débarras

Qué. 1979. Drame de moeurs de Francis Mankiewicz avec Marie Tifo, Charlotte Laurier, Germain Houde. Une jeune femme éprouve des difficultés avec sa fillelette qu'elle élève seule tout en prenant soin de son frère simple d'esprit.



Genre : Drame de moeurs

Année : 1979

Pays : Québec

Canada

Distributeur : Films Mutuels

Creating a resource gateway to enhance access to Canada’s film heritage would have four main advantages.

- 1 – Provide a “one-stop shop” for information currently accessible only through a time-consuming search many programmers would rather avoid due to lack of time and resources
- 2 – Foster a climate favourable to the purchase and sale of films, generating profits for the industry, with prospects for a return on investment for rights holders of rereleased digitized and restored films.
- 3 – Enhance the visibility of major investments made by Canadian organizations, often with public funding, to make yesterday’s cinema accessible on today’s screens.
- 4 – Contribute to the international promotion of Canadian heritage films around the world, per Proposal 10: Strengthen the international promotion and export of Canadian classic films

Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding

The multiplicity of digitization initiatives underway in Canada demonstrates a strong interest in preserving and restoring heritage film. But this very multiplicity may also point toward the limitations of a non-centralized system for attempting to shape a national heritage that can be rendered in an intelligible manner to Canadian audiences unfamiliar with their film culture.

Creating an ideal list of Canadian films to be restored and made accessible may seem ambitious in a country of such rich cultural and linguistic diversity, and an institutional context that prioritizes increasing the representation of traditionally underrepresented communities. But building a community of experts drawn from the educational, community and social sectors, supported by film specialists (academics, critics or industry professionals) along with archives, cinémathèques and film organizations would help create a unified system and define a curatorial line that reflects the richness of Canadian cinema. It is suggested that a national committee be formed to create an ideal list of films, including treasures that have languished in obscurity for decades.

The stakes are high: key parts of Canada's film heritage, including documentaries and short and feature-length fiction films, remain inaccessible on today's viewing platforms. *Les Cinémas du Canada*¹²⁷ is a valuable reference work for identifying remarkable films that have fallen from visibility despite being recognized for their artistic and cultural excellence by Canadian film specialists. Examples include *Stations* (1981) and other works by William D. MacGillivray, as well as the films of Ken Pittman and John Pedersen, leading independent filmmakers in the Atlantic provinces in the 1980s. From British Columbia, there is *Waiting for Caroline* (1968), Ron Kelly's only drama; the films of Larry Kent; Zale Dalen's *Skip Tracer* (1976), Bruno Lazaro Pacheco's *The Traveller* (1989) and Patricia Gruben's *Deep Sleep* (1990).

Creating such an ideal list would make it possible to identify Canadian works that are inaccessible to the public yet acclaimed by professionals, or winners of prestigious awards in Canada and abroad. This work, in conjunction with rights holders, professional and community organizations, and archive facilities, would make it possible to develop a visionary plan with universal buy-in.

Making the search for lost, forgotten and invisible films a collective mission built around a collaborative action plan would pinpoint problematic issues (films not digitized or not inventoried, unidentified rights holders, costly rights renewals, lost or deteriorated source elements, digitized yet inaccessible films) in publicly and privately funded films as well as independent productions, a treasure trove of often inadequately preserved content.¹²⁸ An initiative of this kind would ensure that the diversity of Canadian artistic expression in the history of moving images is properly represented.

¹²⁷ *Les Cinémas du Canada*, eds. Sylvain Garel and André Pâquet. Paris: Éditions Centre Pompidou, 1992.

¹²⁸ See Part [3.5.2 Inconsistent preservation of Canadian independent cinema](#).

This list could guide the implementation of following initiatives:

- [Proposal 2: Promote an online catalogue of Canadian films labelled “Canadian favourites/Films d’ici, Films d’hier,” including undiscovered gems](#)
- [Proposal 3.3: Circulate a catalogue of Canadian heritage films in a network of associated theatres](#)
- Initiatives to educate young Canadian audiences on film culture, in [Proposal 6: Create an online portal to instill a love of cinema | Enhance Canadian cinema education on public television and associated youth services.](#)

In France, the Centre national du cinéma et de l’image animée (CNC), which has overseen a selective support programme for film digitization since 2012,¹²⁹ has created an ideal list of films to be made available to audiences to facilitate the work of the expert group responsible for funding decisions. The list was carefully prepared with industry professionals, then presented to the main rights holders to ensure compatibility with their current release schedule and encourage them to take the proposed titles into consideration when submitting applications to the CNC assistance program.

The list acts as a strategic compass, and has already proven effective with certain catalogue holders. For example, in 2017, of 128 films whose restoration was funded by the CNC, 74 were drawn from the list. And when Covid-19 lockdown forced cinemas to close, the CNC shared the list with public, with directions on where to find films on video-on-demand platforms. Sharing a similar reference list of Canadian films with Canadian audiences might also be successful, and significantly contribute to revitalizing Canadian heritage film.

SPONSORSHIP AND CROWDFUNDING: DIVERSIFYING FUNDING SOURCES

Creating a list of Canadian films to digitize and make available would also lay the groundwork for a multi-year business plan with favourable conditions for bringing together the entire chain—rights holders, television broadcasters, exhibitors, traditional funders, and entities in charge of preserving and digitizing films—to carry out various project phases: locate under-the-radar films, identify rights holders and potential rights complications, identify and assess the health of physical film stock, renew broadcasting rights, complete restoration and digitization, and promote newly available works. Such a plan would also facilitate the search for alternative financing.

In this direction, in 2020 the CNC sent out an inspiring call for projects with a [sponsorship component for the digitization and restoration of heritage film](#). In a press release, CNC president Dominique Boutonnat described the initiative:

“This is a first for the CNC: a unique measure to support the restoration and digitization of heritage films. Sponsorships exist in every sphere of culture. We encourage them today, as a means to keep the history of French cinema alive.”

Groundwork was required before launching the sponsorship initiative. It had to be presented to catalogue holders and professional unions, who would validate the issues at stake and other legal documents required for participation. To date, two commissions have been held, and the largest catalogues responded by submitting applications. Digitization and restoration is administered by the

¹²⁹ This still-active program supported the digitization of 1,141 short and feature films between 2012 and 2020 (French or French co-productions), with a total investment of €68 million.

CNC, with sponsorship sought out for funding. The structure requires the full agreement and close collaboration with the copyright owner, and terms are defined in a written agreement.

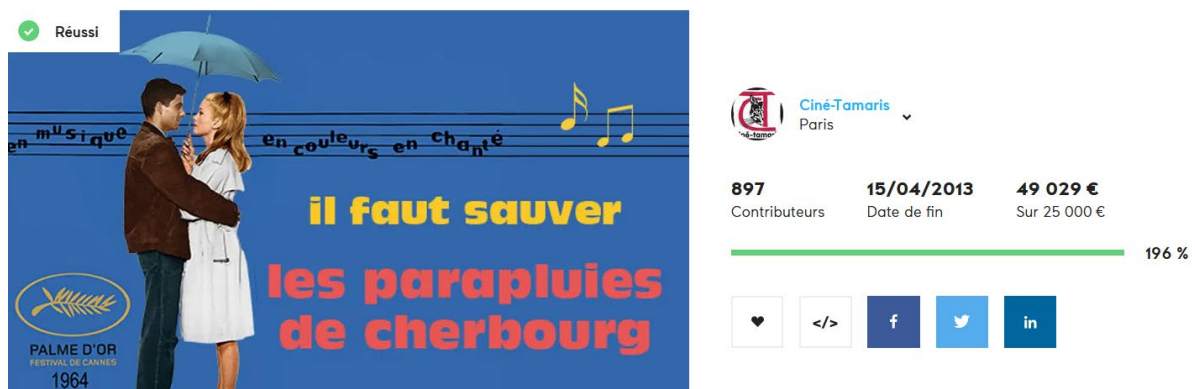
Sponsors' donations are collected by the CNC, which then pays the laboratory responsible for the project for digitization and restoration work. In some cases, the CNC's film heritage department approaches potential patrons, who receive tax breaks equivalent to 60% of the donated amount for companies and 66% for individuals.

Another model to be considered would be a crowdfunding campaign to "save" films with strong popular appeal and give them a second life on viewing platforms. Such a campaign might have greater impact if launched on Heritage Day (the third Monday in February), Canadian Film Day (second half of April), UNESCO's World Day for Audiovisual Heritage (October 27), or during various other community celebrations across the country.

While the film digitization in France so far has been largely state-funded, some crowdfunding initiatives have been very successful. A good example is Jacques Demy's musical *Les Parapluies de Cherbourg*, which won the Palme d'Or at the Cannes Film Festival in 1964, restored with funding gathered on the KissKissBankBank platform.

Il faut sauver Les Parapluies de Cherbourg

La société familiale Ciné-Tamaris a besoin de votre aide pour numériser, restaurer le film et le proposer aux normes actuelles de projection



The image shows a crowdfunding campaign page for the film "Il faut sauver Les Parapluies de Cherbourg". The campaign is successful, as indicated by a green checkmark and the word "Réussi" in the top left corner. The main image is a promotional poster for the film, featuring a man and a woman under a blue umbrella, with musical notes and the text "il faut sauver les parapluies de cherbourg" and "PALME D'OR FESTIVAL DE CANNES 1964".

On the right side of the page, the following information is displayed:

- Ciné-Tamaris Paris** (organization name)
- 897** contributeurs (number of contributors)
- 15/04/2013** Date de fin (end date)
- 49 029 €** Sur 25 000 € (amount raised over the goal)
- 196 %** (percentage of goal reached)

At the bottom of the campaign details, there are icons for social media sharing: a heart icon, a code icon, and icons for Facebook, Twitter, and LinkedIn.

3.6 Boosting the international impact of Canadian film abroad: A place in the sun

3.6.1 Quality cinema worth sharing with the world

Enhance the international profile of Canadian heritage film

The quality of Canadian cinema and the professionals behind it is well established: For 80 years now Canadian films have been winning international awards and distinctions. The NFB is the non-Hollywood production company that has won the most Oscars in the world—12 Oscars and 75 nominations since 1941—and has created a special channel, “[Oscar® winners and nominees](#),” on its video-on-demand platform.

Éléphant: The Memory of Quebec cinema maintains a page on its website listing Quebec films shown at the Cannes Film Festival and awards won. Readers can learn that three Éléphant-restored films have been presented at Cannes Classics: Jean-Pierre Lauzon’s *Léolo* (2014); Michel Brault’s *Les Ordres* (2015), and Denis Villeneuve’s *Un 32 août sur terre* (2017). For the four most recent editions of Cannes Classics, it seems Canada has not had the opportunity to show a restored classic.

The international heritage film market has exploded in recent years with the advent of digital technology and the magnificent restorations performed with the new tools and software available to laboratories. “Outsider” countries (Mexico, China, Eastern European nations, etc.) whose cinema may be considered “minor” in the universal history of film, have managed to find windows of exposure and a path to recognition at prestigious film events.

In the heritage film segment, Canada is fortunate to possess both a proud film history with multiple awards, and the means to restore a portion of this heritage through several ongoing digitization initiatives: these include the NFB’s restoration work; Éléphant: The Memory of Quebec cinema; Library and Archives Canada; Canada Media Fund with the Encore+ project; Canadian Cinema – Reignited (Telefilm Canada), the Cinémathèque québécoise (with funding from Quebec’s Digital Cultural Plan) and private distributors like Film We Like. Canada now stands ready to conquer new markets for the presentation and appreciation of heritage cinema. On this front, professionals interviewed in France (film buyers and programmers) reported that they were not very familiar with Canadian cinema, particularly English-language Canadian cinema, and expressed their interest in receiving proposals for restored films that include context on their production and director.

To improve international promotion, which has undeniable cultural and commercial potential, an attractive offering for the cinephiles market, consisting of memorable, award-winning films alongside lesser-known restored treasures, could be organized based on suggestions made in the above sections:

Proposal 2: Promote an online catalogue of Canadian films labelled “Canadian favourites/Films d’ici, Films d’hier,” including undiscovered gems

- [Proposal 2: Promote an online catalogue of Canadian films labelled “Canadian favourites/Films d’ici, Films d’hier,” including undiscovered gems](#)
- [Proposal 8: Promote digitized classics with Canadian programmers through a single gateway for resources](#)
- [Proposal 9: Develop an ideal list of films to digitize and restore | Alternative funding](#)

Online services promoting Canadian cinema internationally

To reach territories and markets that place a premium on heritage films, Canada has tools showcasing the international reach of its industry and its audiovisual works.

RDV CANADA

Sponsor: Telefilm Canada

Website: <https://rdvcanada.ca/en/> | <https://rdvcanada.ca/fr/>

This Telefilm Canada website dedicated international cooperation foregrounds Canada as a financial and cultural partner for co-productions (the country has signed co-production agreements with close to 60 countries) and assists the promotion and selection of contemporary films for foreign festivals. It also features a directory of Canadian producers and production companies, and distributes a newsletter that reaches 1,800 readers in 75 countries. A press release was issued to mark the launch of Telefilm Canada's digitization initiative.



Les films classiques canadiens reprennent vie grâce à l'initiative de numérisation de Téléfilm

29 • 07 Incontournables, Pleins feux

CANADA NOW

Sponsor: Telefilm Canada

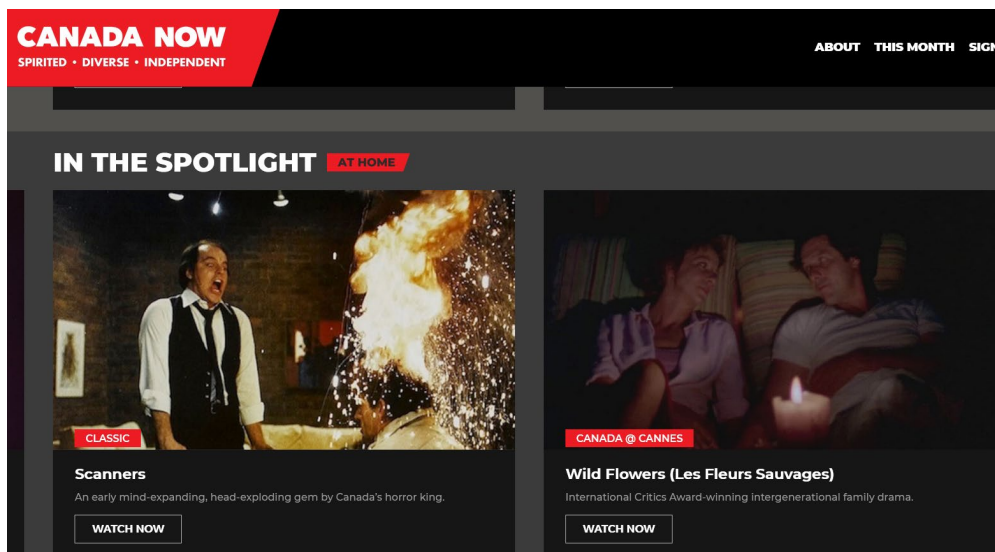
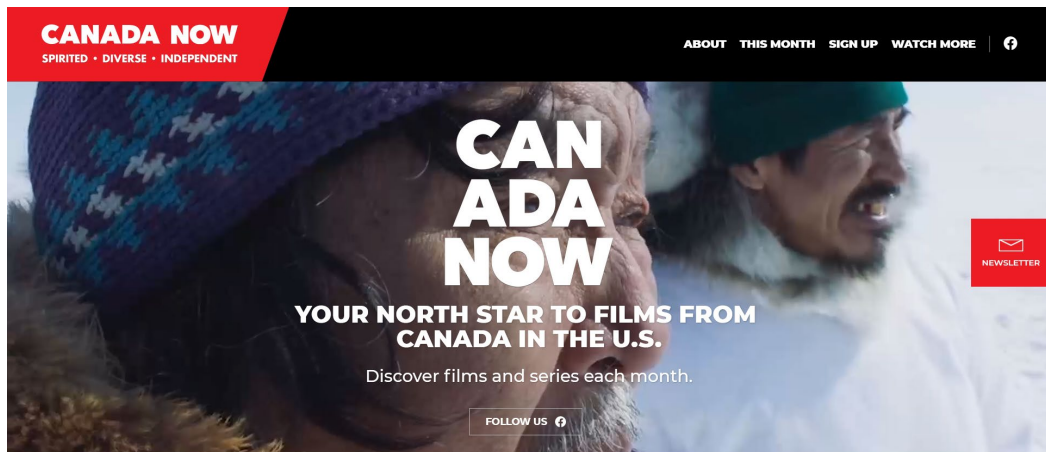
Another innovative, collaborative tool, the **Canada Now** platform (also administered by Telefilm), exports and promotes Canadian films in foreign territories, either through enhanced access to legal online viewing options or partnerships with local events (providing a time-sensitive exhibition window).

So far, the service is available in the following markets:

- United States, [Canada Now US](#)
- Mexico, [Canada Now Mexico](#)
- United Kingdom, [Canada Now UK](#)
- Germany, [Canada Now Germany](#)

Telefilm Canada reports it is in the process of rolling out the platform in Taiwan and China.

The selection made for **Canada Now US** includes a handful of classic films selected by Tom McSorley, who was hired for the programming mandate: Denys Arcand's *Decline of the American Empire* (1986), Claude Jutra's *Mon Oncle Antoine* (1970), Jean Pierre Lefebvre's *Les fleurs sauvages* (1982), and others.



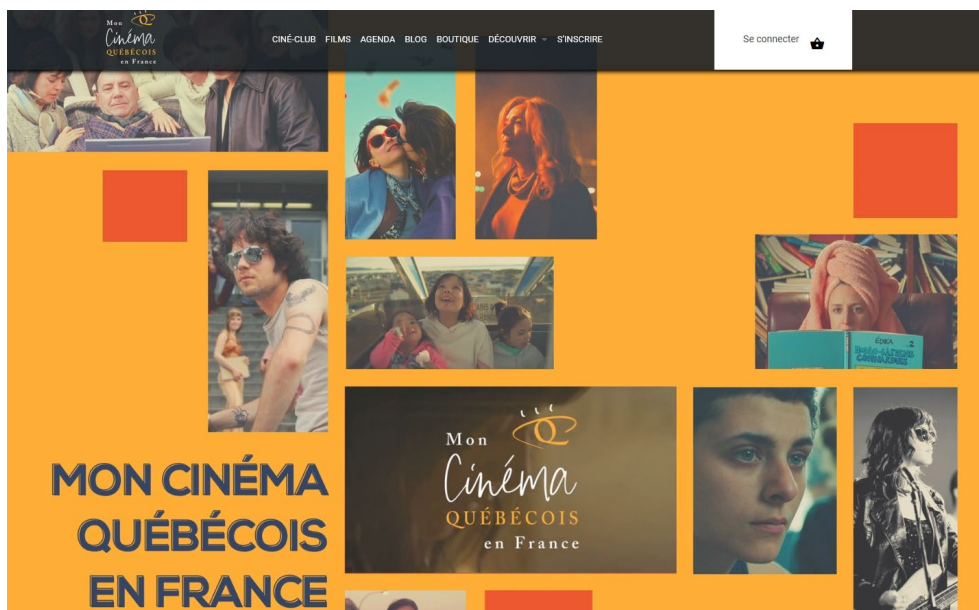
MON CINÉMA QUÉBÉCOIS EN FRANCE

Sponsor: Festival 48 images par seconde, rendez-vous avec le cinéma québécois et la francophonie

Website: <https://www.cinemaquebécois.fr/>

This platform launched in 2020 is a strong demonstration of the interest present in France for Canadian film. The platform is an exciting showcase of both contemporary and heritage Quebec film. It was originally created by the teams of the *Festival 48 images par seconde, rendez-vous avec le cinéma québécois et la francophonie*, and is the fruit of a French-Canadian multi-stake partnership (Éléphant: The Memory of Quebec cinema, Films du Québec, Québec Cinéma, Cinemania and Regard festivals, the Quebec government, the CNC and the Occitanie region of France).

[Mon cinéma québécois en France](#) features an online store for Quebec films, a news blog, and a [listing](#) of French festivals featuring Quebec cinema.



Three Canadian organizations are also members of the International Federation of Film Archives (FIAP): the Cinémathèque québécoise, Library and Archives Canada and the TIFF Film Reference Library.

The context therefore seems amenable to strengthening the promotion of Canadian classics in lucrative markets such as France, home to many film festivals, television channels, platforms and distributors dedicated or open to discovering international heritage film. In a small market of 38 million people, Canadian cinema certainly has every reason to export and increase its exposure abroad, in search of new audiences, potential buyers and wider recognition.

International promotion would create opportunities to showcase films restored through existing public- and private-sector digitization initiatives in Canada (as done by *Éléphant* at Cannes Classics), and would help justify investments in exchanges and agreements with foreign professionals, transactions and selections of Canadian restorations at prestigious festivals.

This kind of cinephile marketing would enhance Canada's reputation in the international audiovisual landscape, particularly since, despite its excellence, Canadian cinema tends to be little known *even in its own country*. Incentives geared towards the international market would enhance the understanding and appreciation of the history of Canadian cinema for film-sector professionals, and boost the visibility of Canadian film based on a curated offering of high-quality restored classics. Actions of this kind could help Canada more easily export new creations under better conditions due to the growing repute of its audiovisual sector.

3.6.2 Proposal 10

Proposal 10: Strengthen the international promotion and export of Canadian classic films

With Canada engaged in multiple digitization initiatives to make its cinematic past more visible, there is enormous potential for strengthening the international promotion of Canadian heritage cinema. Recent years have seen the restoration of admirable, often little-known films such as Bruce McDonald's *Roadkill* (1989), John Paizs' *Crime Wave* (1985), Phillip Borsos's *The Grey Fox* (1982), Ted Kotcheff's *The Apprenticeship of Duddy Kravitz* (1974), Patricia Rozema's *I've Heard the Mermaids Singing* (1987), Julian Roffman's *The Mask* (1961), Larry Kent's *The Bitter Ash* (1963), Robert Morin's [Yes Sir! Madame...](#) (1994), and Gilles Groulx's *Le chat dans le sac* (1964).

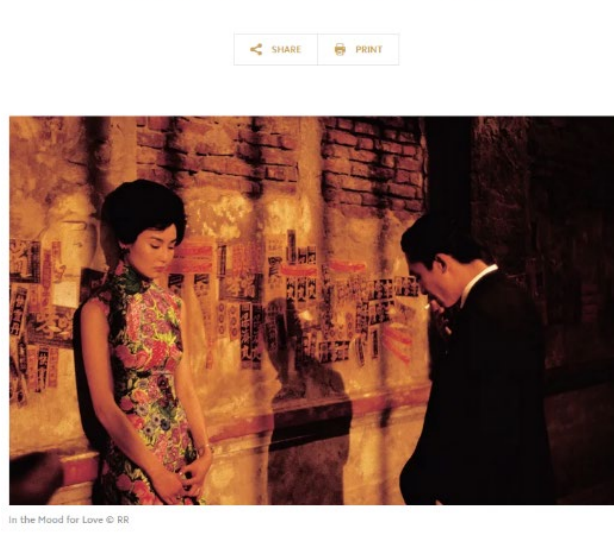
Four main actions are proposed to support Canada in presenting its film heritage in both official languages:

1. Invest in international heritage film festivals



Festival Lumière du 9 au 17 octobre 2021

Cannes Classics 2020



For the 17th consecutive year, here is the program of the classic cinema section of the Cannes Festival. Restored prints, celebrations and documentaries will be programmed.

Festivals focused on heritage film provide exhibition windows to restored versions of both great classics and lesser-known repertory films. Digitized Canadian classics could be very well received by major heritage festivals looking for premieres of restored films, curiosities and new releases.

Canada is a regular presence at international premieres of these cinephile events, some of which include a film rights market, like the prestigious Lumière Classics Festival in Lyon, France, and seem to represent a profitable investment turned towards a network of professionals and buyers from around the world. For example, in 2014, *Éléphant* presented a restoration of Francis Mankiewicz's *Les Bons débarras* (*Good Riddance*, 1979). Overall, Canadian participation in this type of festival seems to be sporadic, even though they are an excellent place to negotiate and showcase heritage films.

International recognition and exposure for high-quality restored Canadian works help create an event around the re-release of lost films, which in turn maximizes their chances of success on the Canadian market by attracting the interest of critics and local (television) broadcasters. The federal government would benefit from further supporting Canadian companies seeking to promote their restored works abroad by providing financial assistance for circulation at classic film festivals and markets.

Non-exhaustive list of the main festivals around the world dedicated to (or offering exposure for) heritage film:

FRANCE

- Festival Lumière and classic film market (Lyon)
<http://www.festival-lumiere.org/>
- Cannes Classics
<https://www.festival-cannes.com/fr/infos-communiqués/communiqué/articles/la-selection-cannes-classics-2021>
- Toute la mémoire du Monde (Cinémathèque française, Paris)
<https://www.cinematheque.fr/>
- Festival La Rochelle Cinéma
<https://festival-larochelle.org/>

ITALY

- Il Cinema Ritrovato Festival (Bologna)
<https://festival.ilcinemaritrovato.it/en/>
- Venice Classics
<https://www.labiennale.org/en/cinema/2019/venice-classics>

GERMANY

- Retrospective, Berlinale Classics & Homage
<https://www.berlinale.de/en/festival/sections/retrospective-homage-berlinale-classics.html>

SUITZERLAND

- Locarno Film Festival
<https://www.locarnofestival.ch/>

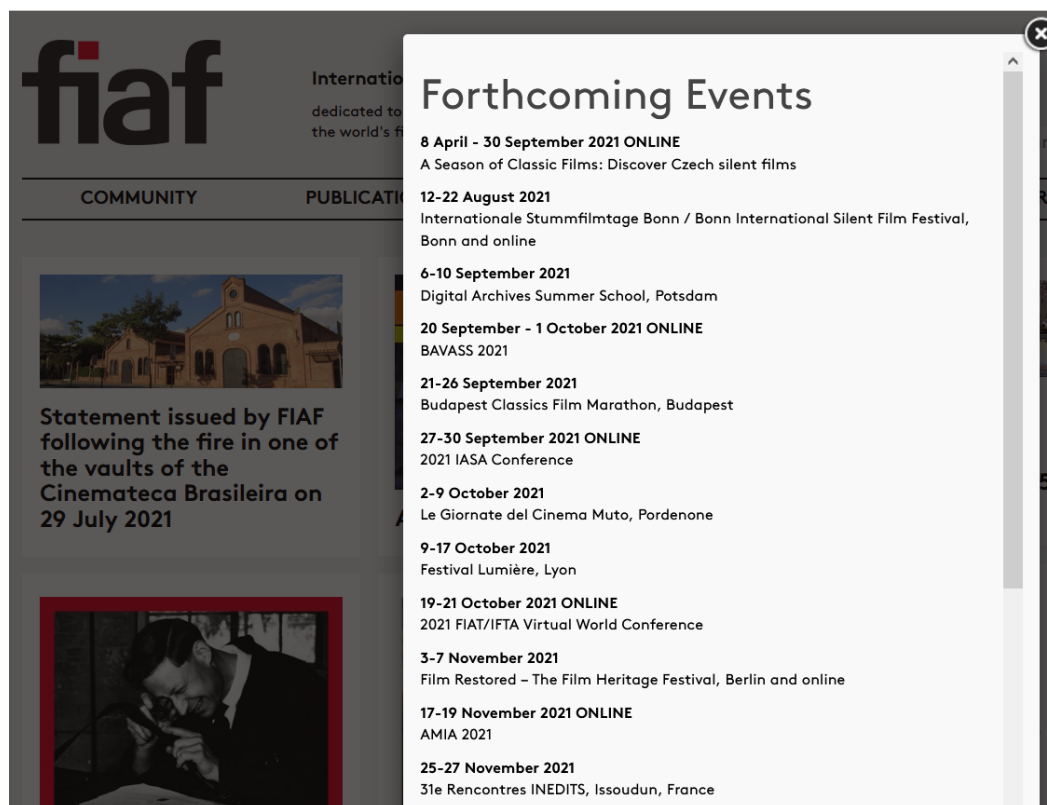
FINLAND

- Midnight Sun Film Festival (Sodankylä)
<https://msfilmfestival.fi/en/>

UNITED STATES

- TCM Classic Film Festival
<https://filmfestival.tcm.com/>

Finally, the FIAF website (<https://www.fiafnet.org/>) contains a wealth of information showcasing new film heritage events around the world.



The screenshot shows the FIAF website interface. On the left, there is a navigation menu with 'COMMUNITY' and 'PUBLICATIONS' visible. Below the menu is a news article titled 'Statement issued by FIAF following the fire in one of the vaults of the Cinemateca Brasileira on 29 July 2021'. The main content area on the right is titled 'Forthcoming Events' and lists several events with their dates and descriptions:

- 8 April - 30 September 2021 ONLINE**
A Season of Classic Films: Discover Czech silent films
- 12-22 August 2021**
Internationale Stummfilmtage Bonn / Bonn International Silent Film Festival, Bonn and online
- 6-10 September 2021**
Digital Archives Summer School, Potsdam
- 20 September - 1 October 2021 ONLINE**
BAVASS 2021
- 21-26 September 2021**
Budapest Classics Film Marathon, Budapest
- 27-30 September 2021 ONLINE**
2021 IASA Conference
- 2-9 October 2021**
Le Giornate del Cinema Muto, Pordenone
- 9-17 October 2021**
Festival Lumière, Lyon
- 19-21 October 2021 ONLINE**
2021 FIAT/IFTA Virtual World Conference
- 3-7 November 2021**
Film Restored - The Film Heritage Festival, Berlin and online
- 17-19 November 2021 ONLINE**
AMIA 2021
- 25-27 November 2021**
31e Rencontres INEDITS, Issoudun, France

2. Networking with industry professionals from around the world

Beyond film festivals, a curated catalogue of restored heritage films, representing the diversity of Canadian cinema, could be promoted for the foreign audiovisual sector: broadcasting organizations, platforms, distributors and television channels involved in the presentation and acquisition of these films. For each title, this offer could be accompanied by a synopsis, a technical fact sheet, a press review, awards won, visuals or a trailer, the name of the laboratory that digitized the film with contextual elements related to its restoration, and rights holders along with contact information for the acquisition of broadcasting rights in territories concerned.

The [RDV Canada](#) and [Canada Now](#) platforms deployed by Telefilm Canada in international markets could help open new markets and opportunities for exporting and promoting Canadian film treasures.

In France, a number of new avenues to be explored or strengthened have been identified for the promotion of Canadian heritage films:

- **Television channels:** Ciné+ Classic (Canal+ group), and general audience channels Arte and France Télévisions

According to the CNC study *L'économie des films de patrimoine*,¹³⁰ presented at the 2020 Festival Lumière Classics, French television channels broadcast over 1,000 heritage films per year—close to 50% of total film programming France—and streaming platforms are very active purchasers of repertory content: Netflix, for example, includes heritage films as over 25% of their total film content.

¹³⁰ The study is available on the CNC website:

https://www.cnc.fr/professionnels/etudes-et-rapports/etudes-prospectives/leconomie-des-films-de-patrimoine_1339614

- **Heritage film distributors:** Carlotta Films; Association des Distributeurs de Films de Patrimoine (whose members include Les Acacias, Clavis Films, Lost Films, Malavida, Solaris Distribution, Tamasa Films, Théâtre du Temple), who purchase foreign rights
- **Distributors whose catalogues currently include Canadian films:** Les Alchimistes, Pyramide, Editions Montparnasse, Gaumont
- **Video-on-demand platforms for heritage and auteur cinema:** [UniversCiné](#), [LaCinétek](#) [La Cinémathèque des réalisateurs](#), [Tènk France](#), [Mon cinéma québécois en France](#)
- **Distributors:** [Forum des images](#), [Cinémathèque du documentaire](#), [Bibliothèque publique d'information](#) (Centre Pompidou), [Cinémathèque française](#), Paris ; [Institut Lumière](#), Lyon; [Cinémathèque de Toulouse](#) ; [Département Patrimoine de l'Agence pour le Développement Régional du Cinéma](#) (ADRC); [Groupe Patrimoine / Répertoire de l'Association française des cinémas d'art et d'essai](#); [Catalogue Images de la culture du CNC](#).
- **Media outlet:** [Revus & Corrigés](#), the magazine dedicated to classic film news

Elsewhere in Europe:

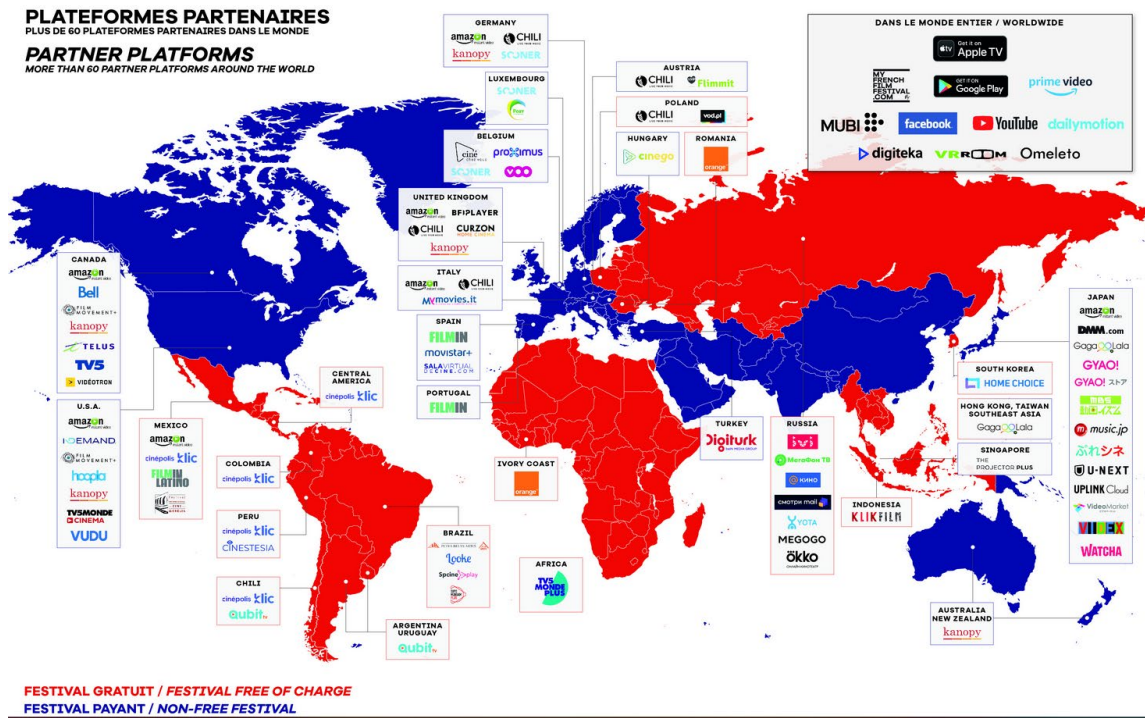
- **Video-on-demand platforms for auteur cinema:** [Tènk Europe](#), [MUBI](#)

3. My Canadian Film Festival

An initiative could be modelled on [My French Film Festival](#), founded in 2011 by Unifrance to promote the young generation of French-speaking filmmakers around the world and give awards (including the Prix de la Presse International). A similar festival could be developed to honour contemporary and classic Canadian films. An online festival, with its own viewing platform and partner platforms, would provide an annual opportunity to celebrate Canadian cinema and its artists on international screens.

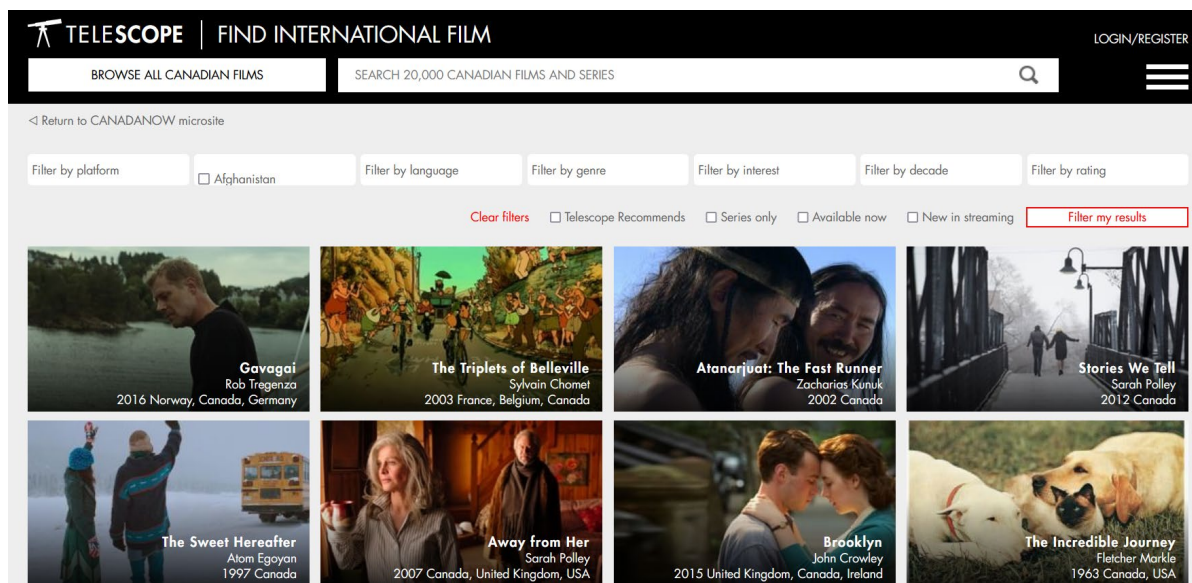
Implementing an international cooperation initiative of this nature would be facilitated by Canada's strong capacity and expertise in the audiovisual sector, and specifically its co-production agreements and business relationships in nearly 60 countries. In addition to raising the profile of Canadian cinema in the target territories, the event would benefit Canada's film industry, complementing the promotion and export missions for Canadian film (supported by Telefilm Canada and SODEC).





4. Canada Now in France

The export and discoverability platform for Canadian film in the United States, **Canada Now US**,¹³¹ works with the powerful U.S. platform, **Telescope Film**, which in a single click opens the door to 5,000 Canadian productions accessible on an online viewing platform.



After taking its quest for new territories and lucrative markets to the United States, Mexico, Great Britain and Germany, **Canada Now** would benefit from exploring the possibilities of adapting its service

¹³¹ See the April 7, 2021, Telefilm Canada press release: <https://telefilm.ca/en/news-releases/canada-now-powered-by-telefilm-canada-joins-forces-with-telescope-to-launch-all-new-film-and-television-discoverability-tool-in-the-u-s>

and offering to France, a film-loving country with very large audiences hungry for cinematic diversity and home to a well-organized network of art house cinemas, cinematheques, cultural venues and platforms open to presenting both contemporary and repertory international arthouse films. Professional networking, particularly with the above-mentioned organizations, would strengthen the commercial potential of such an initiative to promote on French platforms Canadian classics not seen since their theatrical release in France.

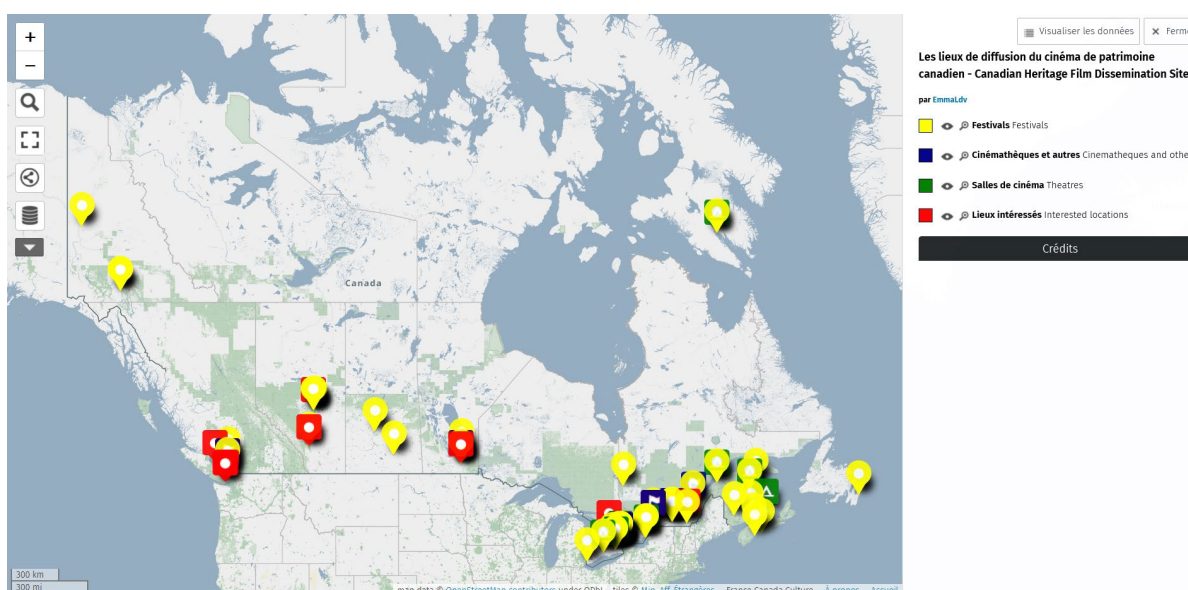
Some remarkable films are still unavailable in France—Bruce McDonald's *Roadkill* (1989), John Paizs' *Crime Wave* (1985) and Allan King's *Warrendale* (1967), to name but a few. These films are still waiting to achieve the recognition they deserve, in the land of the Lumière brothers, and in other international markets.

4. Appendices

[Appendix 1: Interactive map of Canada | List of Canadian heritage film dissemination sites](#)

An interactive map of film venues was developed especially for this study by the Cultural Service of the French Embassy in Canada. The map serves to locate all entities active in the dissemination of Canadian heritage films, or interested in doing so, by country, province, territory or city.

Organizations not listed on the map but active in this sector are invited to write to service-culturel@ambafrance-ca.org so their location can be added to the map and contribute to the creation of the most complete database possible for the Canadian dissemination network.



Festivals de cinéma diffusant des films de patrimoine canadiens

Film Festivals screening Canadian Heritage Films

Nom Name	Province /Territoire Territory	Ville City	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Pas de diffusion mais intérêt exprimé No screenings but interest expressed	Contact	Fonction Job position	Email	Site Web Web site
Calgary underground film festival	Alberta	Calgary	X			Brenda Lieberman Brennan Tilly	Festival Director / Programmer Lead Programmer/Operations Manager	branda@calgaryundergroundfilm.org brennana@calgaryundergroundfilm.org	https://www.calgaryundergroundfilm.org/
Northwestfest International Documentary Festival	Alberta	Edmonton			X	Guy Lavallee	Artistic Director Programmer	guylav@northwestfest.ca	https://www.northwestfest.ca/
Rainbow Visions Film Festival	Alberta	Edmonton		X		Guy Lavallee	Artistic Director Programmer	info@rainbowvisions.ca	https://www.rainbowvisions.ca/
Dreamspeakers Festival Society	Alberta	Edmonton		X		Christine Frederick	Executive Director	info@dreamspeakers.org	https://dreamspeakers.org/
FAVA FEST	Alberta	Edmonton			X	Kelly Service	Executive Director	kellyservice@fava.ca	https://fava.ca/events/festival-fava-fest/
Powell River Film Festival	Colombie-Britannique British Columbia	Powell River			X	Gary Shilling	Executive director	gary@prfilmfestival.ca	https://www.prfilmfestival.ca/
Vancouver International Film Festival (VIFF)	Colombie-Britannique British Columbia	Vancouver		X		Tom Charity	VIFF Centre Year-Round Programmer	tom.charity@viff.org	https://viff.org/
Vancouver Short Film Festival	Colombie-Britannique British Columbia	Vancouver			X	Emily Walden	Co-director	info@vsff.com	https://www.vsff.com/
Victoria Film Festival	Colombie-Britannique British Columbia	Victoria			X	Bryan Skinner	Program Manager	festiv@victoriainfestival.com	https://www.victoriainfestival.com/About/
Whistler Film Festival	Colombie-Britannique British Columbia	Whistler		X		Niki Sagola Paul Gordon Aaron Zepher	Film Programming Manager Director of Film Programming Festival Director	info@whistlerfilmfestival.com paul.gordon@whistlerfilmfestival.com festivaldirector@whistfilm.com	https://whistlerfilmfestival.com/
Gimli Film Festival	Mantoba	Gimli		X		Pascal Boutroy	Directeur artistique et général	execdirecteur@treezfilmfestival.ca	https://www.treezfilmfestival.ca/
Freeze Frame Festival International de films pour enfants de tous âges	Mantoba	Winnipeg		X		Ahan Wong	President/Chair	info@freezeframe.ca	https://freezeframe.ca/
FascinAsian Film Festival	Mantoba	Winnipeg			X	Margaret Elizabeth Diamond	Director/Organizer	general@fascinAsian@gmail.com	https://www.winnipegfilm.com/
Winnipeg Underground Film Festival	Mantoba	Winnipeg		X		David Knipe	Programmeur	dwkn@winnipegfilm.com	https://winnipegfilm.com/
Grimma Some Truth Documentary Festival	Nouveau-Brunswick New Brunswick	Carriquet		X		Jean Roux	Responsable des communications	communication@grimmafestival.ca	https://www.facebook.com/filmartinternational/261dca8NCW1h0QAVWVpYhWwWtLb1b5Eh1B7CF345w61GAE1cZv6CHMBvTD4R0Q2X104NXCQ1f6w55
Festival maritime de Caraquet	Nouveau-Brunswick New Brunswick	Carriquet		X		Carl Béhar	Membership Services Director	info@nbfilm.com	https://nbfilmfest.com/
NB Silver Wave Film Festival	Nouveau-Brunswick New Brunswick	Fredericton		X		Dominique Léger	Responsable de la programmation	info@nfca.com	https://www.nfca.com/
Festival International du cinéma francophone en Acadie	Nouvelle-Écosse Nova Scotia	Halifax		X		Jason Seaudry	Director of Programming	festival@infestival.ca	https://www.infestival.ca/
FIN Atlantic International Film Festival	Nouvelle-Écosse Nova Scotia	Halifax	X			Kenny Lewis	Festival Administrator	animationhalifax@gmail.com	https://www.infic.ca/
Animation Festival of Halifax	Nouvelle-Écosse Nova Scotia	Halifax	X			Parvati Stegler	Executive Director Programmer	info@lunenburgdocfest.com	https://lunenburgdocfest.com/

Nom Name	Province / Territoire Territory	Ville City	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Pas de diffusion mais intérêt exprimé No interest expressed	Contact	Fonction Job position	Email	Site Web Web site
Devour! The Food Film Fest Festival	Nouvelle-Écosse Nova Scotia	Wolfville		X		Michael Howell	Executive Director	michael@devourfest.com	https://devourfest.com/
Nunavut International Film Festival	Nunavut	Iqaluit	X			Amelia Spedalliere	Project Manager	admin@nbs.ca	https://www.uobut.com/nunavut-international-film-festival/
Guelph film festival	Ontario	Guelph		X		Kimber Sider Nathan Lawr	Artistic Director Operations Director	info@guelphfilmfestival.ca	https://guelphfilmfestival.ca/
Hamilton Film festival	Ontario	Hamilton		X		Nathan Fleet	CEO / Executive Director	info@hamiltonfilmfestival.ca	https://www.hamiltonfilmfestival.com/
AGH Film Festival (Art Gallery of Hamilton)	Ontario	Hamilton	X			Ryan Ferguson	Film Curator	ryan@artgalleryofhamilton.com	https://www.artgalleryofhamilton.com/film-program/agh-film-festival/
Reelout Queer Film Festival	Ontario	Kingston		X		Matt Salton	Executive Director	director@reelout.com	https://www.reelout.com/
Kingston Canadian Film Festival	Ontario	Kingston	X			Marc Garniss	Festival Director	marc@kincanfilmfest.com	kincanfilmfest.com/
Forest City Film Festival	Ontario	London		X		Dorothy Downs	Executive Director	info@forestcityfilmfest.ca	https://fcff.ca/
Meaford International Film Festival	Ontario	Meaford			X	Anna den Hengst	Artistic Director	denhengstanna@gmail.com	https://meafordfilmfest.ca/
Oakville Festivals of Film and Art	Ontario	Oakville	X			Wendy Donnan	Executive Director, Co-Chair & Programming	contact@ofa.ca	https://ofa.ca/
Ashabka Film and Media Arts Festival	Ontario	Ottawa		X		Howard Adler	Co-Director/Programmer	ashabkafestival@gmail.com	https://ashabkafestival.org/
International Film Festival of Ottawa / Ottawa International Animation Festival (Canadian Film Institute)	Ontario	Ottawa	X			Tom McSorley	Directeur général	mcSORLEY@ci-ict.ca	https://www.iffo.ca/ https://www.animationfestival.ca/
Images Festival	Ontario	Toronto	X			Samuel La France	Executive Director	executivedirector@imagesfestival.com	https://imagesfestival.com/
Cinefranco	Ontario	Toronto		X		Marcelle lean	Directrice	marcelle@cinfranco.com	https://www.cinefranco.com/?lang=fr
Pendance Film Festival	Ontario	Toronto			X	Robert Misovic	Festival Director & founder	info@pendancefilmfestival.com	https://pendancefilmfestival.ca/
Workman Arts / Rendezvous with Madness Festival	Ontario	Toronto		X		Scott Miller Berry	Managing Director	scott_millerberry@workmanarts.com	https://workmanarts.com/rendezvous-with-madness/
Lakeshorts International Short Film Festival	Ontario	Toronto			X	Michelle Nalden	Artistic Director	lakeshorts@lakeshorts.ca	http://www.lakeshorts.ca/
Hot Docs Cinema	Ontario	Toronto	X			Shane Smith	Director of Programming	ssmith@hotdocs.ca	https://hotdocscinema.ca/
Reelworld Film Festival	Ontario	Toronto			X	Tonya Williams	Executive Director	tonya@reelworld.ca	https://www.reelworld.ca/
Toronto International Film Festival (TIFF)	Ontario	Toronto	X			Alison Grogrove	Communications Director	alison@reelworld.ca	https://www.tiff.net/
Windsor International Film Festival	Ontario	Windsor	X			Vincent George	Executive Director and Chief Programmer	vg@reelwindsor.ca	https://windsorfilmfestival.com/
Prends ça court!	Québec	Montréal	X			Danny Lennon	Directeur	dbovlemon@gmail.com	http://www.courtmetrage.ca/
Festival International de films Fantasia	Québec	Montréal	X			Marc Lamothe	Directeur des partenariats et programmeur	marc.lamothe@sympatico.ca	https://fantasiafestival.com/fr/
Le Festival International du Film sur l'Art (Le FIFIA)	Québec	Montréal		X		Philippe U. del Drago	Directeur général et artistique	drago@leffia.com	https://leffia.com/
Les Rendez-vous Québec Cinéma	Québec	Montréal	X			Sylvie Quenneville	Directrice générale	quenneville@quebeccinema.ca	https://quebeccinema.ca/
Rencontres Internationales du Documentaire de Montréal (RIDM)	Québec	Montréal		X		Bruno Dequen	Directeur artistique	bd@quen@ridm.ca	https://ridm.ca/fr/

Nom Name	Province / Territoire Territory	Ville City	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Pas de diffusion mais intérêt exprimé No interest but interest expressed	Contact	Fonction Job position	Email	Site Web Web site
Festival Pop Montréal	Québec	Montréal		X		Frédéric Savard	Programmeur film	frederic.m.savard@gmail.com	https://popmontreal.com/fr/
Festival du Nouveau Cinéma	Québec	Montréal	X			Zoé Probst	Directrice de la programmation	zoedat@nouveau cinema.ca	https://nouveau cinema.ca/fr/
Festival de films Cinemania	Québec	Montréal	X			Guilhem Gaillard	Directeur général	guilhem@festivalcinemania.ca	https://www.festivalcinemania.com/fr
Festival Plein(s) Ecran(s)	Québec	Montréal	X			Catherine Legaré-Pelletier	Directrice générale	clepape@pleinscreens.com	https://www.pleinscreens.com/
Festival International de cinéma d'auteur Les Percées	Québec	Percé		X		François Cormier Charles Parise	Directeur général et artistique, responsable de la programmation Responsable de la section des courts métrages	fran.cois.cormier@percées.ca charles.parise@percées.ca	https://percées.ca/
Festival de cinéma en famille du Québec	Québec	Québec		X		Annie Frenette	Chargée de projet	info@freq.ca	https://www.freq.ca/
Le Carrousel International du film de Rimouski	Québec	Rimouski	X			Julie Bernier	Directrice de la programmation	julie@carrousel.qc.ca	https://www.carrousel.qc.ca/
Festival du cinéma international en Abitibi-Témiscamingue	Québec	Rouyn-Noranda		X		Emilie Villeneuve	Directrice générale	direction@festivalcinema.ca	https://festivalcinema.ca/
Festival cinéma du monde de Sherbrooke	Québec	Sherbrooke			X	Valérie Sarocosa Catherine Viau	Directrice des communications et du marketing	v.sarocosa@fims.ca	https://fims.ca/
Queer City Cinema	Saskatchewan	Regina		X		Gary Varro	Directrice de la programmation	projects@citycinema.ca	https://www.queercitycinema.ca/
Festival Cinegrie Festival International du Film Francophone	Saskatchewan	Saskatoon		X		Margo Leblanc	Directrice	direction@cineriesk.ca	https://www.cineriesk.ca/
Nickel Independent Film Festival	Terre-Neuve-et- Labrador Newfoundland and Labrador	Saint-John		X		Devin Shears	Director of Programming and Communications	devin@nickelfestival.com	https://www.nickelfestival.com/
Dawson City International Short Film Festival	Yukon	Dawson		X		Dan Sokolowski	Artist Residency Coordinator Dawson City International Short Film Festival Producer	filmfest@kic.ca	http://www.dawsonfilmfest.com/
OUT North Queer Film Festival	Yukon	Whitehorse			X	Kim Lisgo	President, Yukon Queer Film Alliance	outnorthqf@gmail.com	https://www.yukonqueerfilmalliance.com/
Available Light Film Festival	Yukon	Whitehorse	X			Andrew Connors	Artistic Director	pr@yukonfilmsociety.com	https://yukonfilmsociety.com/alf/

Cinéma mathématiques et autres lieux de diffusion diffusant des films de patrimoine canadiens									
Cinemathèques and other cultural organisations screening Canadian Heritage Films									
Nom Name	Province / Territoire Territory	Ville City	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Pas de diffusion mais intérêt exprimé No screenings but interest expressed	Contact	Fonction Job position	Email	Site Web Web site
Calgary Cinematheque	Alberta	Calgary			X	Kevin Dong	Programming Coordinator	programming@calgarycinema.org	http://calgarycinema.org/
The Cinematheque	Colombie-Britannique British Columbia	Vancouver	X			Jim Sinclair	Executive & Artistic Director	jim@thecinematheque.ca	https://thecinematheque.ca/
Cinecentra, University of Victoria Students' Society	Colombie-Britannique British Columbia	Victoria			X	Amy Anderson	Program Coordinator	cincentraprogrammer@uvss.ca	https://www.cincentra.com
The Winnipeg Film Group	Manitoba	Winnipeg	X			David Krnipe	Cinemathèque Manager of Operations and Special Programming	david@winnipegfilmgroup.co	https://www.winnipegfilmgroup.com/
CineCycle	Ontario	Toronto	X			John Porter		info@super3porter.ca	http://www.super3porter.ca/index.htm
TIFF Cinematheque	Ontario	Toronto	X			Amy Thind	Manager, Government Relations	athind@tiff.net	https://www.tiff.net/
Canadian Film Institute	Ontario	Ottawa	X			Tom McSorley	Directeur général	mcSORLEY@cf-icf.ca	https://www.cf-icf.ca/
Cinéma mathématique québécoise	Québec	Montréal	X			Marcel Jean Guillaume Lafleur	Directeur de la diffusion, de la programmation et des publications	mjean@cinematheque.qc.ca glafleur@cinematheque.qc.ca	https://cinematheque.qc.ca/
Ciné Campus Université de Montréal	Québec	Montréal			X	Amélie Michaud	Coordonnatrice Ciné-Campus et projets	amelie.michaud.1@umontreal	https://www.sac.umontreal.ca/pub/media/cinecampus.htm
Antitube	Québec	Québec	X			Jason Béliveau	Directeur de la programmation,	programming@antitube.ca	https://www.antitube.ca/

Salles de cinéma diffusant des films de patrimoine canadiens

Movie Theaters screening Canadian Heritage Films

Nom Name	Province / Territoire Territory	Ville City	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Pas de diffusion mais intérêt exprimé No interest expressed	Contact	Fonction Job position	Email	Site Web Web site
Metro Cinema	Alberta	Edmonton			X	Nick Keating	Administrative Assistant	Nick Keating n.keating@metrocinema.org	https://www.metrocinema.org/
City Cinema	Ile-du-Prince-Édouard Prince Edward Island	Charlottetown		X		Marshall Harrington	Manager	marshall.harrington@citycinema.ca	https://citycinema.ca/
Cinéma du Centre de Caraquet	Nouveau-Brunswick New Brunswick	Caraquet		X		Jean Rioux	Responsable des communications	communication@cinemaducentre.ca	https://www.cinemaducentre.ca/
Astro Theatre	Nunavut	Iqaluit		X		Charlotte Dewloff		astrotheatre@gmail.com	https://astrotheatre.ca/
Playhouse Cinema	Ontario	Hamilton	X			Jacob Tutt	General Manager	info@playhousecinema.ca	https://playhousecinema.ca/
Hyland Cinema	Ontario	London	X			All Adlan		adlan@hylandcinema.com	https://www.hylandcinema.com/
The screening room	Ontario	Kingston		X		Wendy Huot	Owner	wendy@screeningroomkingston.com	http://screeningroomkingston.com/
Apollo Cinema	Ontario	Kitchener		X		Andy Willick	Owner and programmer	andy@bytowne.ca	https://apollocinema.ca/
Mayfair	Ontario	Ottawa			X	Lee Demarbré	Programmer	lee@mayfairtheatre.ca	https://mayfairtheatre.ca/
Hot Docs Ted Rogers Cinema	Ontario	Toronto	X			Alan Black	Managing Director, Hot Docs	ablack@hotdocs.ca	https://hotdocsinema.ca/
Fox Theatre	Ontario	Toronto		X		Andy Willick	Owner and programmer	andy@bytowne.ca	https://foxtheatre.ca/
The Royal Cinema	Ontario	Toronto		X		Richelle Charkot	Film Programmer	rcharke126@gmail.com	www.theroyalto.com
Revue Cinema	Ontario	Toronto		X				info@revuecinema.ca	https://revuecinema.ca/
Paradise Theater	Ontario	Toronto			X	Scott Hadley	Events Specialist & Operations Manager	scott.hadley@paradiseonbloor.com	https://paradiseonbloor.com/
Regent Theatre	Ontario	Toronto		X		Carlos Herrera		chdsol1@gmail.com	http://regenttoronto.com/
Cinéma Beaubien	Québec	Montréal		X		Alain Langlois	Directeur	alain.langlois@cinemabeaubien.com	https://cinemabeaubien.com/
Cinéma du Musée	Québec	Montréal		X		Alain Langlois	Directeur	alain.langlois@cinemabeaubien.com	https://www.cinemadumusee.com/
Cinéma Moderne	Québec	Montréal	X			Anne-Julie Lalande	Communications / Gérante	anne-julie@cinemamoderne.com	https://www.cinemamoderne.com/
Cinéma Paraloëil	Québec	Rimouski		X		Sébastien Raboin	Responsable de la programmation	sebastien.raboin@paraloel.com	http://www.paraloel.com/

Appendix 2: List of broadcasters and online platforms that program Canadian heritage film

Plateformes de vidéo à la demande sur le territoire canadien diffusant des films de patrimoine canadiens

Video on demand platforms available in the Canadian area showing Canadian Heritage Films

Nom Name	Territoire desservi Broadcast area	Propriétaire Owner	Siège Head office	Secteur Public / Private	Type	Langue Language	Contenus Contents	Diffusion étendue Extensive Broadcast	Diffusion limitée Limited Broadcast	Site Web Web site
PLATEFORME ONF	Canada et monde entier Canada + worldwide	Office national du film du Canada National Film Board of Canada	Montréal, Québec	Public	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Bilingue Bilingual	Courts et longs métrages de langue française, anglaise et autochtone issus du catalogue de l'ONF (documentaire, animation, œuvres interactives, fiction) NFB collection of French, English and Indigenous short and feature films (documentary, animation, interactive works, drama)	X		https://www.onf.ca/ https://www.nfb.ca/
CHAÎNE YOUTUBE ENCORE+ CHANNEL	Canada et monde entier Canada + worldwide	Fonds des médias du Canada Canada Media Fund	Toronto, Ontario	Public	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Bilingue Bilingual	Séries, émissions télévisées, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire, contenus pour les enfants International and French/English Canadian series, TV shows, short and feature films (drama, documentary), Kids contents)	X		https://www.youtube.com/encoreplusmedia https://www.youtube.com/channel/UC9ePLusMediaFR
CBC GEM	Canada	CBC	Ottawa, Ontario	Public	Vidéo à la demande par abonnement sans publicité (VADA) / VAD gratuite avec publicité Subscription VOD ad free (SVOD) / AVOD – advertising-based video on demand	Anglais English	Séries, émissions télévisées, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire), contenus pour les enfants International and French/English Canadian series, TV shows, short and feature films (drama, documentary), Kids contents		X	https://gem.cbc.ca/
ICI TOUT TV	Canada	Société Radio Canada	Montréal, Québec	Public	Vidéo à la demande par abonnement sans publicité (VADA) / VAD gratuite avec publicité Subscription VOD ad free (SVOD) / AVOD – advertising-based video on demand	Français French	Séries, émissions télévisées, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire), contenus pour les enfants International and French/English Canadian series, TV shows, short and feature films (drama, documentary), Kids contents		X	https://ici tout.tv/
CHAÎNE YOUTUBE BIBLIOTHÈQUE ET ARCHIVES CANADA LIBRARY AND ARCHIVES CANADA YOUTUBE CHANNEL	Canada et monde entier Canada + worldwide	Bibliothèque et Archives Canada Library and Archives Canada	Ottawa, Ontario	Public	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Anglais English	Films muets, films de famille, actualités, documentaires - Contents canadiens anglophones Silent films, home movies, newstreels, documentaries - Canadian English contents	X		https://www.youtube.com/user/LibraryArchivesCanadaChannel
CRAVE	Canada	Bell Media	Toronto, Ontario	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Bilingue Bilingual	Séries, longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) French/English Canadian and International series and feature films (drama, documentary)	X		https://www.crave.ca/fr/ https://www.crave.ca/en/
ILICO CLUB ILICO	Canada	Vidéotron (Québecor)	Montréal, Québec	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) / Vidéo à la demande par abonnement (VADA) TVOD – transactional video on demand / Subscription VOD (SVOD)	Français French	Longs métrages internationaux et canadiens francophones (fiction, documentaire) French Canadian and International feature films (drama, documentary)	X		https://ilico.videotron.com/id-ub-illco
TÉNK CANADA	Canada	Tenk Canada	Montréal, Québec	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Bilingue Bilingual	Courts et longs métrages documentaires internationaux et canadiens de langue française et anglaise International and French/English Canadian short and feature documentaries	X		https://www.tenk.ca/
VUCAVU	Canada	Coalition canadienne des distributeurs indépendants d'arts médiatiques Coalition of Canadian Independent Media Art Distributors	Toronto, Ontario	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) Transactional video on demand	Bilingue Bilingual	Courts et longs métrages canadiens anglophones et francophones (documentaire, animation, fiction et expérimental) French/English Canadian short and feature films (documentary, drama, animation, experimental)	X		https://vucavu.com/

Nom Name	Territoire desservi Broadcast area	Propriétaire Owner	Siège Head office	Secteur public / Privé Public / Private sector	Type	Langue Language	Contenus Contents	Diffusion étendue Extensive Broadcast	Diffusion limitée Limited Broadcast	Site Web Web site
VITHEQUE	Canada	Vidéographe	Montréal, Québec	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Bilingue Bilingual	Courts et longs métrages expérimentaux canadiens et internationaux Canadian short and feature experimental films	X		https://vitheque.com/
FIM.ca	Canada	Les Films du 3 Mars	Montréal, Québec	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) / Vidéo à la demande par abonnement (VADA) TVOD – transactional video on demand / Subscription VOD (SVOD)	Bilingue Bilingual	Courts et longs métrages canadiens de fiction et de documentaire Canadian short and feature films (drama, documentary)	X		https://3m.vixx.tv/
MAPIKONI	Canada et monde entier Canada + worldwide	Mapikoni	Montréal, Québec	Privé Private	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Bilingue Bilingual	Courts métrages canadiens des Premières Nations (documentaire, fiction) First Nations Canadian short films (documentary, drama)	X		https://evenement.swanikonline.ca/collection-divers
NSI ONLINE SHORT FILM FESTIVAL ARCHIVE	Canada	National Screen Institute	Winnipeg, Manitoba	Privé Private	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Anglais English	Courts métrages canadiens (fiction, documentaire, animation, expérimental) Canadian short films (drama, documentary, experimental, animation)	X		https://nsi-canada.ca/film-festival/
THE CRITERION CHANNEL	Canada et États-Unis Canada and United States	The Criterion Collection, Inc.	États-Unis United States	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Anglais English	Longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and English/French Canadian feature films (drama, documentary)	X		https://www.criterion.com/
KANOPY	Canada, États-Unis, Australie, Nouvelle-Zélande, Grande-Bretagne Canada, United States, New Zealand, UK	Kanopy, Inc.	États-Unis United States	Privé Private	Vidéo à la demande en accès gratuit pour les publics des bibliothèques et des universités Video on demand for public libraries and universities	Anglais English	Séries, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire), contenus pour les enfants International and French/English Canadian series, short and feature films (drama, documentary), Kids contents	X		https://www.kanopy.com/
NETFLIX CANADA	Canada et 190 autres pays Canada + 190 other countries	Netflix	Toronto, Ontario	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Bilingue Bilingual	Séries et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and French/English Canadian series, short and feature films (drama, documentary)		X	https://www.netflix.com/ca
PRIME VIDEO	Canada et 200 autres pays Canada + 200 other countries	Amazon	États-Unis United States	Privé Private	Vidéo à la demande par abonnement (VADA) Subscription VOD (SVOD)	Bilingue Bilingual	Séries et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and French/English Canadian series and feature films (drama, documentary)		X	https://www.primevideo.com/storefront/movie/
ITUNES STORE	Canada et monde entier Canada + worldwide	Apple	États-Unis United States	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) TVOD – transactional video on demand	Bilingue Bilingual	Séries, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and French/English Canadian series, short and feature films (drama, documentary)	X		https://www.apple.com/itunes/
YOUTUBE FILMS ET TV	Canada et monde entier Canada + worldwide	Google	États-Unis United States	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) TVOD – transactional video on demand	Bilingue Bilingual	Séries, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and French/English Canadian series, short and feature films (drama, documentary)	X		https://www.youtube.com/movies
GOOGLE PLAY FILMS ET TV	Canada et monde entier Canada + worldwide	Google	États-Unis United States	Privé Private	Vidéo à la demande à l'acte (VAD à l'acte) TVOD – transactional video on demand	Bilingue Bilingual	Séries, courts et longs métrages internationaux et canadiens francophones et anglophones (fiction, documentaire) International and French/English Canadian series, short and feature films (drama, documentary)	X		https://play.google.com/store/movies
CHAÎNE YOUTUBE BIBLIOTHÈQUE ET ARCHIVES CANADA LIBRARY AND ARCHIVES CANADA YOUTUBE CHANNEL	Canada et monde entier Canada + worldwide	Bibliothèque et Archives Canada Library and Archives Canada	Ottawa, Ontario	Public	Vidéo à la demande gratuite sans publicité Free Video On Demand (FVOD)	Anglais English	Films muets, films de famille, actualités, documentaires - Contents canadiens anglophones Silent films, home movies, newsreels, documentaries - Canadian English contents	X		https://www.youtube.com/user/LibraryArchivesCanada/channels

Chaines de télévision canadiennes diffusant des films de patrimoine canadien

Broadcast television networks showing Canadian Heritage Films

Nom Name	Territoire desservi Broadcast area	Propriétaire Owner	Siège Head office	Secteur Public / Privé Public / Private sector	Type	Langue Language	Diffusion régulière Regular Screenings	Diffusion occasionnelle Occasional Screenings	Site Web Web site
ICI RADIO-CANADA TELE	Canada	Société Radio-Canada	Montréal, Québec	Public	Chaîne nationale National broadcast television network	Français French		X	https://ici.radio-canada.ca/tele
ICI ARTV	Canada	Société Radio-Canada	Montréal, Québec	Public	Chaîne nationale National broadcast television network	Français French		X	https://ici.artv.ca/
CINEPOP	Canada	Bell Media	Montréal, Québec	Privé Private	Chaîne nationale National broadcast television network	Français French		X	https://www.cinepop.ca/
TVA	Canada	Groupe TVA (Quebecor Contenu)	Montréal, Québec	Privé Private	Chaîne nationale National broadcast television network	Français French		X	https://www.qub.ca/tvaplus/tva
PRISE 2	Canada	Groupe TVA (Quebecor Contenu)	Montréal, Québec	Privé Private	Chaîne nationale National broadcast television network	Français French		X	https://www.qub.ca/tvaplus/prise2
TELE QUEBEC	Québec	Gouvernement du Québec	Montréal, Québec	Public	Chaîne régionale Regional broadcast television	Français French	X		https://www.telequebec.tv/cinema
UNIS TV	Canada	Consortium de TV5 Québec Canada	Montréal, Québec	Public	Chaîne nationale National broadcast television network	Français French	X		https://www.tv5unis.ca/
APTN - ABORIGINAL PEOPLES TELEVISION NETWORK RTPA - RÉSEAU DE TELEVISION DES PEUPLES AUTOCHTONES	Canada	Aboriginal Peoples Television Network	Winnipeg, Manitoba	Privé Private	Chaîne nationale National broadcast television network	Anglais, français et langues autochtones English, french, indigenous languages	X		https://www.aptn.ca/movies
KNOWLEDGE NETWORK	Colombie-Britannique	Gouvernement de la Colombie-Britannique Government of British Columbia	Vancouver, Colombie-Britannique British Columbia	Public	Chaîne régionale Regional broadcast television	Anglais English	X		https://www.knowledge.ca/
TFO - TELEVISION FRANÇAISE DE L'ONTARIO	Ontario	Groupe Média TFO (Gouvernement de l'Ontario) Government of Ontario	Toronto, Ontario	Public	Chaîne régionale éducative Regional educational television network	Français French	X		https://www.tfo.org/
TVOntario	Ontario	Gouvernement de l'Ontario Government of Ontario	Toronto, Ontario	Public	Chaîne régionale éducative Regional educational television network	Anglais English		X	https://www.tvo.org/

Appendix 3: List of 150 Canadian films (REEL CANADA)

Accessible here:

<https://canadianfilmday.thedev.ca/films/>

Appendix 4: List of people contacted and interviewed | Acknowledgements

CANADA

Federal government agencies | Organismes fédéraux

Téléfilm Canada | Telefilm Canada

Francesca Accinelli, Vice-présidente, Promotion, Communication et Relations internationales

Marie-Claude Lavigne, Vice-présidente, Affaires publiques et gouvernementales

Maria-Anita Damiani, Analyste Distribution et mise en marché

Fonds des médias du Canada | Canada Media Fund

Mathieu Chantelois, Vice-président communications et promotion

Paulina Abarca-Cantin, Chef programmation et opérations, Encore+

Alexandra West, Brand Manager / Chef de la marque, NOUS | MADE

Conseil des arts du Canada | Canada Council for the Arts

Line Dezainde, Agente de programme, Rayonner au Canada et Rayonner à l'international

Bibliothèques et Archives Canada | Library and Archives Canada

Kathryn Lagrandeur, Directrice Archives privées de la vie sociale et de la culture, direction générale des Archives

Pascal Leblond, Gestionnaire supports spécialisés privés, direction générale des Archives

Roslynn Ross, Directrice Préservation numérique et migration, direction générale des Opérations numériques et de la Préservation

Tina Harvey, Gestionnaire Migration audiovisuelle, direction générale des Opérations numériques et de la Préservation

Loïc Dumas, Analyste principal, coordination stratégique, Relations avec les intervenants et affaires internationales

Tina Grznar, Gestionnaire, web et médias sociaux, direction générale des communications

Office national du film du Canada | National Film Board of Canada

Claude Joli-Cœur, Commissaire du gouvernement à la cinématographie et Président

Jérôme Dufour, Directeur général Distribution, communication et marketing

Luisa Frate, Directrice générale, Finances opérations et technologies

Julie Laperrière, Directrice des ressources techniques

Jimmy Fournier, Directeur R&D et plateformes numériques

Lily Robert, Directrice Communication et Affaires publiques

Marc Saint-Pierre, Conservateur de collection (fonds francophone)

Albert Ohayon, conservateur de collection (fonds anglophone)

Kevin Chlebovec, Head, Business Development & Audience Engagement, NFB Education

Florence François, Agente de programmation Cinéclub ONF + Les Rendez-vous de la Francophonie

Louis-Charles Mignot-Grenier, Agent de vente | Ventes et développement de marchés Canada / Europe / VR / Inflight

Frédéric Savard, Agent de vente internationale

Provincial and Territorial Organizations | Organismes provinciaux et territoriaux

Alberta

Marla Touw, Alberta Film Commission - Government of Alberta

Île-du-Prince-Édouard | Prince Edward Island

Shannon Pratt, Creative Industries Development Officer, Innovation PEI - Province of Prince Edward Island

Nunavut

Roselynn Akulukjuk, Projects Manager, Nunavut Film Development Corporation - Government Nunavut

Québec | Quebec

Élaine Dumont, Directrice générale Affaires internationales, exportation et mise en marché du cinéma - SODEC

Catherine Boucher, Directrice générale Livre, métiers d'art, musique, variétés et diffusion du cinéma - SODEC

Mara Gourd-Mercado, Chargée de projets Multisecteur - SODEC

Manitoba

Louise O'Brien-Moran, Director of Film Financing, Tax Credits & Film Commission Services - Manitoba Film & Music, Government of Manitoba

Randy Joynt, Executive Director - Manitoba Art Council

Nouveau-Brunswick | New Brunswick

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Ontario

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Terre-Neuve-et-Labrador | Newfoundland and Labrador

Dorian Rowe, Executive Director/Film Commissioner - Newfoundland and Labrador Film Development Corporation

Territoires du Nord-Ouest | Northwest Territories

Camilla MacEachern, Film Commissioner & Promotions Manager - Government of the Northwest Territories

Professional and Trade Associations | Organisations professionnelles

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Sarah Spring, Directrice générale - Association des documentaristes du Canada

Jean-François Dubé, Directeur général - Front des réalisateurs indépendants du Canada

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Karen Bruce, Executive Director - Women in Film & Television

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Nuria Bronfman, Executive Director - Movie Theatre Association of Canada

Bradley Peters, Board Secretary - The Movie Theatre Association of Central Canada

Nicole Matiation, Directrice générale, On Screen Manitoba

Cinematheques and Archives | Cinémathèques et archives

Alberta

Daryl Betenia, Director Collections - Glenbow Museum, Calgary

Kevin Dong, Programming Coordinator - Calgary Cinematheque

Colombie-Britannique | British Columbia

Jim Sinclair, Executive & Artistic Director - The Cinematheque, Vancouver

Sue Halwa, Archivist - BC Archives (Royal BC Museum), Victoria

Île-du-Prince-Édouard | Prince Edward Island

John Boylan, Public Services Archivist - Public Archives and Records Office of Prince Edward Island

Manitoba

David Knipe, Cinematheque Manager of Operations & Special Programming - Winnipeg Film Group

Stephanie Poruchnyk-Butler, Distribution Coordinator - Winnipeg Film Group

Brian Hubner, Acquisition and Access Archivist - Archives of University of Manitoba, Winnipeg

Sharon Humphrey - Archives of University of Manitoba, Winnipeg

Nouveau-Brunswick / New Brunswick

Robert Richard, Archiviste - Centre d'études acadiennes, Université de Moncton

Ontario

Amy Thind, Manager Government Relations - TIFF Film Reference Library, Toronto

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Québec / Quebec

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Fabien Galipeau, Archiviste et coordinateur adjoint - Les Archives gaies du Québec, Montréal

Saskatchewan

Tim Novak, Reference Archivist - Provincial Archives of Saskatchewan

Terre-Neuve-et-Labrador / Newfoundland and Labrador

Beverly Bennett, Still and Moving Images Archivist - The Rooms, St. John's

Territoires du Nord-Ouest / Northwest Territories

Robin Weber, Library/Archival Technician - Archives des Territoires du Nord-Ouest, Yellowknife

Yukon

David Schlosser, Territorial Archivist - Yukon Archives, Whitehorse

Film Festivals | Festivals de cinema

Alberta

Adam Keresztes, Programming Administrator/Shorts Programmer - Calgary International Film Festival

Brenda Lieberman, Festival Director / Programmer - Calgary underground film festival

Brennan Tilley, Lead Programmer/Operations Manager - Calgary underground film festival

Kelly Service, Executive Director - FAVA FEST, Edmonton

Christine Frederick, Executive Director - Dreamspeakers Festival Society, Edmonton

Guy Lavallee, Artistic & Program Director - NorthwestFest International Documentary Festival et Rainbow Visions Film Festival, Edmonton

Colombie-Britannique | British Columbia

Tom Charity, VIFF Centre Year-Round Programmer - Vancouver International Film Festival

Bryan Skinner, Program Manager - Victoria Film Festival

Nikki Segovia, Film Programming Manager - Whistler Film Festival

Paul Gratton, Director of Film Programming - Whistler Film Festival

Emily Weldon, Co-director - Vancouver Short Film Festival

Gary Shilling, Executive director - Powell River Film Festival

Janet Fairbanks - World Community Film Festival, Courtenay

Île-du-Prince-Édouard | Prince Edward Island

Marshall Harrington, City Cinema Manager - Charlottetown Film Festival

Manitoba

Daniel Gervais, Secrétaire - Cinémental Festival de films francophones au Manitoba, Winnipeg

Pascal Boutroy, Directeur artistique et général - Freeze Frame Festival international de films pour enfants de tous âges, Winnipeg

Alan Wong, President/Chair - FascinAsian Film Festival, Winnipeg

Steve Langston, Founder, director - The Riding Mountain National Park Film Festival

Aaron Zeghers, Festival Director - Gimli Film Festival

Meganelizabeth Diamond, Director/organizer - Winnipeg Underground Film Festival

David Knipe, Programmer - Gimme Some Truth Documentary Festival, Winnipeg

Nouveau-Brunswick / New Brunswick

Dominique Léger, Responsable de la programmation - Festival international du cinéma francophone en Acadie, Moncton

Jean Rioux, Responsable des communications - Festival maritime de Caraquet

Cat LeBlanc, Membership Services - NB Silver Wave Film Festival, Fredericton

Nouvelle-Ecosse / Nova Scotia

Jason Beaudry, Director of Programming - FIN Atlantic International Film Festival, Halifax

Kenny Lewis, Festival Administrator - Animation Festival of Halifax

Pamela Segger, Executive Director | Programmer - Lunenburg Doc Fes

Michael Howell, Executive Director - Devour! The Food Film Fest, Wolfville

Nunavut

Amelia Spedaliere, Project Manager - Nunavut International Film Festival, Iqaluit

Ontario

Samuel La France, Executive Director - Images Festival, Toronto

Angela Britto, Executive Director - Regent Park Film Festival, Toronto

Scott Miller Berry, Managing Director - Workman Arts | Rendezvous with Madness Festival, Toronto

Bern Euler, Founder & Executive Director - The Canadian Film Fest, Toronto

Robert Misovic, Festival Director & Founder - Pendance Film Festival, Toronto

Brett Hendrie, Executive Director - Hot Docs Cinema, Toronto

Tonya Williams, Executive Director - Reelworld Film Festival, Toronto

Alison Cosgrove, Communications Director - Reelworld Film Festival, Toronto

Adam Lopez, Festival Director & Founder - Toronto After Dark Film Festival

Kelly Michael Stewart, Festival Director - Blood in the Snow Canadian Film Festival, Toronto

Amy Thind, Manager Government Relations - Toronto International Film Festival

Michelle Nolden, Artistic Director, Toronto - Lakeshorts International Short Film Festival

Mariam Zaidi, Executive Director - Breakthroughs Film Festival, Toronto

Marcelle Lean, Directrice générale et artistique - Cinéfranco, Toronto

Jessica Johnson, Market Analysis and Development - Cinéfest Sudbury International Film Festival

Matt Salton, Executive Director - Reelout Queer Film Festival, Kingston

Kimber Sider, Artistic Director - Guelph film festival

Nathan Lawr, Operations Director - Guelph film festival

Dorothy Downs, Executive Director - Forest City Film Festival, London

Anna den Hengst, Artistic Director - Meaford International Film Festival
Ryan Ferguson, Film Curator - AGH Film Festival (Art Gallery of Hamilton)
Nathan Fleet, Executive Director - Hamilton Film Festival
Vincent Georgie, Executive Director and Chief Programmer - Windsor International Film Festival
Wendy Donnan, Executive Director, Co-Chair & Programming - Oakville Festivals of Film and Art
Marc Garniss, Festival Director - Kingston Canadian Film Festival
Howard Adler, Co-Director | Programmer - Asinabka Film and Media Arts Festival, Ottawa
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Québec | Quebec

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Saskatchewan

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Terre-Neuve-et-Labrador | Newfoundland and Labrador

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Territoires du Nord-Ouest | Northwest Territories

Jeremy Emerson, Festival Director - Yellowknife International Film Festival

Yukon

Dan Sokolowski, Producer - Dawson City International Short Film Festival

Kim Lisgo, President - OUT North Queer Film Festival, Whitehorse

Andrew Connors, Artistic Director - Available Light Film Festival, Whitehorse

Movie Theaters | Salles de cinema

Alberta

Nick Keating, Administrative Assistant - Metro Cinema, Edmonton

Île-du-Prince-Édouard | Prince Edward Island

Marshall Harrington, Manager - City Cinema, Charlottetown

Nouveau-Brunswick | New Brunswick

Jean Rioux, Responsable des communications, Cinéma du Centre de Caraquet

Hugh Murphy, Director of Programming, Far Out East Cinema, Moncton

Nunavut

Charlotte Dewolff - Astro Theatre, Iqaluit

Ontario

Jacob Tutt, General Manager - Playhouse Cinema, Hamilton

Lee Demarbre, Programmer - Mayfair, Ottawa

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Québec / Quebec

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Paul Armstrong, Co-Executive Director & Executive Producer - Crazy8s, Vancouver

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Nouveau-Brunswick | New Brunswick

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Nouvelle-Ecosse | Nova Scotia

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Nunavut

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Ontario

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Québec | Quebec

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Nonprofit artist-run centres | Centres d'artistes à but non lucratif

Alberta

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Manitoba

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Nouveau-Brunswick | New Brunswick

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Nouvelle-Ecosse | Nova Scotia

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Ontario

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Québec | Quebec

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