



**Independent
Media Arts Alliance**
Alliance des arts
médiatiques indépendants

***Report on the Cuts to Arts and Culture Programs
affecting the Independent Media Arts Sector***

Presented to the Standing Committee on Canadian Heritage

Prepared on behalf of the IMAA

by Jennifer Dorner, National Director

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The Independent Media Arts Alliance (IMAA) is a member-driven non-profit national organization working to advance and strengthen the media arts community in Canada. Representing over 80 independent film, video, audio, and new media production, distribution, and exhibition organizations in all parts of the country, the IMAA serves over 12,000 independent media artists and cultural workers.

On February 10th 2009, the IMAA sent an online survey asking people from the independent media arts¹ community to provide feedback on the arts and cultural programs cut by the federal government. By the second day, the survey had over 100 respondents from across Canada, including representatives from non-profit media arts organizations and independent producers. In addition to conducting this survey, the IMAA consulted its membership and other stakeholders from the broader media arts sector.

The programs most affected by this sector include PromArt, Trade Routes, CIFVF, The Canada Feature Film Fund, The National Training Program for the Film and Video Sector, and Canadian Culture Online.²

The message is clear. Without these programs or an alternative funding source, Canadian independent media art production, exhibition and dissemination will be crippled. There has never been a baseline of adequate support for independent media artists and organizations, the loss of these programs severely affects Canada's ability to cultivate a vital and growing cultural industry. The impact of these cuts will also have detrimental consequences for the Canadian Education System, Cultural Export and Canada's profile abroad, Tourism, and will result in a diminished quality of life for Canadians.

1. Trade Routes and PromArt: On Exporting Canadian Culture

It is felt that Canada lacks presence at international media arts festivals and events. The PromArt and Trade Routes programs were two important funds for supporting audience and market development abroad.

One respondent claimed when Canadian distributors attended International Film Festivals, it was abundantly apparent that Canada was far less present on the international cultural scene, compared to other countries such as Britain and Australia. In cutting federal programs that support the promotion of our cultural products abroad, Canada will slip even further away from being a competitor in the international cultural market.

"Without this important program I fear that Canada's reputation for creative and cultural leadership will be greatly diminished"

¹ By independent media art, we refer to works in film, video and new media where the artist maintains complete creative control over the work.

² The IMAA is opting not to comment on all the programs included in this Heritage study due to a lack of data. This does not reflect our position on the relevance of these programs.

PromArt benefited artists by opening up markets for their work and increasing sales. Many artists and cultural workers who received grants from the PromArt program reported that this fund developed important networks. For many people a small travel grant went a long way towards building careers and lead to other exhibition opportunities and financial gains.

This fund facilitated cultural exchanges and fostered a greater understanding of Canada's diverse culture. It also brought curators, museum directors, critics to Canada. Not only do cultural workers from abroad come to appreciate the cultural specificity of a city, a region, and our artists, there is a sharing of resources and information, excellent connections are developed.

The snowball effect resulted in job creation, international partnerships, new projects, product development and a multitude of opportunities for Canadian artists and cultural workers were established. In short, the fund generated increased cultural production resulting in greater economic impact. The program allowed Canadian artists to advance their practice, develop markets and increase the profile of the arts at home as well as abroad.

The loss of the Trade Routes program will have a severely detrimental impact on the promotion and dissemination of Indigenous media arts from Canada. ImagineNative, a Canadian media arts festival is the largest Indigenous film and media arts festival in the world. This fund allowed them to bring international buyers interested in programming Canadian Aboriginal film and video. ImagineNative submitted the following statement:

“The impact of this fund cannot be adequately measured or expressed. Through this fund we were able to bring in buyers from countries including Australia, New Zealand, the U.S., Germany, France, Taiwan, Spain, and the U.K, to name a few. Representatives from some of the world's major broadcasters have attended our festival including those from the Australian Broadcasting Corporation, ZDF, Channel Four, PBS, and ARTE.

As a result, works from our festival were shown on television networks abroad, reaching millions of people who otherwise would not have had access to content produced by Canadian Indigenous artists. The attendance of buyers and the creation of a formal market at our festival has had an enormous impact in raising the profile of the festival and its artists to international markets. Connections made with German delegates have led to the selection of a curated program at this year's Berlin Film Festival, providing international opportunities for four Indigenous Canadian artists and two Indigenous Canadian curators.

The festival market prepares Indigenous filmmakers for the business of selling and marketing their work, creating international networks, and understanding the global film and television markets. Without this funding, these opportunities, which are already limited, will be increasingly difficult for Indigenous artists to access. In our experience, this is the beginning of many crucial business transactions that allow international audiences to view the diversity of perspectives and voices coming from Canada. By eliminating this funding we are greatly limiting the potential for Canadian artists to have a wide impact on a global scale and thereby reducing Canada's international visibility as a leader in arts and cultural production.”

Trade Routes encourages partnerships with companies abroad. Many independent producers used these funds to access overseas markets in order to facilitate export of

film and television programs. This fund enabled artists to make sales abroad and to conversely be less dependent on Canadian government subsidies.

“We consider this a very valuable fund at this time when Canadian film and television producers are trying to reduce their reliance on Canadian funding sources and are looking at building relationships with international co-funders.”

2. Canadian Independent Film and Video Fund

The most alarming of these cuts is the loss of the CIFVF. There is no question that eliminating this fund is a serious mistake and will have negative consequences for Canada's film and video industry. Funding for Independent films and videos is extremely limited. As it stands many independent media artists are obligated to self-finance a large part of their productions to see them realized.

This fund is essential for a wide range of projects which do not fit into the commercial broadcast mold, but which have great merit.

For example, the two following films: *Manufacturing Consent: Noam Chomsky and the Media*, and *The Corporation* are Canada's all-time, top-grossing feature documentaries. Mark Achbar who co-directed and co-produced these films states “the fund was absolutely crucial to our financial structure. It made the film possible.”

Another negative secondary effect will be the loss of quality media works within our educational programs. The CIFVF funded documentaries such as *The Corporation* and other genres of films and videos that are used in schools at all levels. Many of the works funded by the CIFVF are now part of university level curriculum and can be found in libraries and course packs at Simon Fraser University, University of Toronto, Ryerson University, York University and George Brown College, Université de Montréal to name a few.

Independent media artists responded with strong statements regarding the loss of this fund. Comments ranged from positive reviews on how the fund was administered to how essential the fund was for the financial structure of their projects. Here is a selection of excerpts from the IMAA survey:

“My brief encounter with CIFVF was extremely positive. They understood the project better than anyone we dealt with and went out of their way to help make it happen.”

“FCFVI est un programme souple administré de main de maître par Robin Jackson depuis plus de 10 ans.”

“It's an excellent fund with a very stringent application process, and very professional staff. They are not 'giving money away'. They are fantastic to work with, understand the sector, and allow the filmmaker creative control. I can't say enough about what a great fund this is. Without this fund, documentary production in this country will take a serious hit - which is illogical at this time of documentary resurgence in the world.”

“Absolument essentiel à la réalisation de documentaires indépendants, produits sans l'aide de la télévision, en particulier les longs métrages. La disparition du Fonds met en péril l'avenir des longs métrages documentaires.”

"I cannot stress the importance of this fund enough. It has been integral to the production of so many acclaimed documentaries--films that are now used as educational tools in schools and post secondary institutions across the country. To cut CIFVF not only hurts Canadian independent documentary producers--and by extension the Canadian film industry--but also diminishes the supply of educational films to Canadian students."

"My television/video production company has been in business since 1991, founded on a grant from the Canadian Independent Film and Video Fund. The documentary I made from this funding led to over 30 commissioned video projects relating to health care and social services, from which we still derive our income. Further the Canadian Independent Film and Video Fund contributed to another 4 documentary projects, which have been sold across Canada and around the world.

The cuts you are making here will definitely have a negative impact on our business and our numerous suppliers, subcontractors and employees. It is extremely short sighted to take this money away from a vibrant and hard working sector of the Canadian economy. A little spent in this sector I can verify sustains many in the cultural and service industries, while at the same time ensures Canadian content. Investment in the arts is not a giveaway."

"Sincèrement et sérieusement, sans la présence du Fonds canadien d'aide au cinéma et à la vidéo indépendants dans l'industrie, je songe à remettre en question ma pratique de cinéaste documentaire. Sans l'accès à des fonds pour produire des films documentaires se distinguant des reportages télévisuels, la population canadienne va se retrouver avec une offre de productions très peu variées et diversifiées. Si je pratique mon métier de cinéaste documentaire comme je le fais actuellement, c'est pour contribuer à la diversité de points de vues et d'approches artistiques au documentaire dans mon milieu, mon pays et le monde."

" This tiny fund of a mere \$1.5 million is one of the most crucial funds in the country to enable filmmakers to make films that may not seem off the top as commercially viable, but relevant to the Canadian public. The fund, programmed by our peers is, cost effective, very accountable, in that funding decisions are based on audience needs. Filmmakers have to make a strong case for funding for their film, through market research and endorsements from the targeted market/audience groups.

"This little fund, HUGE results is an incredible success! To discontinue it would be such a waste and a mistake!"

"This fund is crucial to the survival of a vibrant, independent film community. More importantly, by the very nature of the kinds of films it supports, it is crucial to the preservation of democratic debate and understanding of broad social issues. It is also exemplary in that it demanded submissions be highly rigorous, show proof of exhaustive market research, thus weeding out inappropriate or insufficiently developed projects."

"As a board member, filmmaker and working for a private broadcaster, I recognize that this fund has run on a shoestring budget to deliver one of the most influential and practical programs in the television and film industry. I have sat on a half dozen industry boards over the years, as well as non-industry boards, and can confirm that Robin Jackson runs the most effective organization, in or outside of the industry, that I have witnessed. The CIFVF offers the "next step" to filmmakers; opportunity to produce early professional films after they have been trained. James Moore's plans to train more filmmakers seems ludicrous in light of the fact that his government is eliminating this organization. A generation of newly trained filmmakers will have nowhere to go, except for the few who are hired onto runaway American productions."

“I think this is a vital and important fund for documentary filmmakers, allowing for many important and original, as well as independent and non-commercial, Canadian documentary films to be made that would not be made otherwise. The loss of this fund will be deeply felt both in the filmmaking community, and on the wider front of Canadian and international filmmaking and culture. This is a huge miscalculation on the part of the government, and will have serious repercussions.”

The federal government’s decision to cut this program shocked the media arts sector. Respondents unanimously considered this program to be essential and many were critical of the way in which the program is being terminated. Currently, the program has many projects that are mid-way to completion. The CIFVF was given until March 31st of this year to close shop. What will happen to the works that have received funding and will require the final installments of payment to be completed?

3. The Canada Feature Film Fund

Even though the IMAA’s focus is on Independent works, and the Feature Film Fund has prioritized films based on box office potential, it is important to look at the larger cultural ecosystem. In Canada the line between commercial and independent is not always so distinct and artists endeavor to access as many funding sources as possible to realize their projects.

“The complex web of interlocking funding was disrupted for many filmmakers when this fund was cut. Simply put, films are now harder to make in Canada without it.”

The main criticisms that we heard related to this fund were that ‘it is not enough’ and the program should expand to include a greater diversity of projects. Evaluating projects based on commercial viability should not be the only criteria when selecting projects. The Low Budget Feature Film fund addressed this to a certain extent, but did not go far enough. “The Low Budget Feature Film Fund is a special fund of Telefilm Canada for auteur driven feature films. They are only able to fund one film per year in production and one in post production. The budget for this fund is insufficient and should be increased.”

Other comments about this fund:

“This is a very valuable fund as Canadian producers and filmmakers strive to compete with US and international films for both Canadian viewers and international viewers. Canadian stories are worthy of the best resources we can provide, and the Canada Feature Film Fund has been instrumental allowing Canadian filmmakers to achieve the many successes that they have. Much more remains to be done, however, and terrible decline would result from reduction or removal of this fund.”

“The marketing support and performance envelope aspect of this fund has been an enormous support to the production of world-class feature documentaries that often beat out Canada’s feature-length dramas at the box office. Due to lack of funds, support was curtailed, but what is needed and deserved is greater support. The number of spin-off jobs is tremendous as these projects ripple through the economy.”

“The Canada Feature Film Fund allows for the development and production of feature films in Canada. Being so close to the United States means that Canada has to work

hard to compete in this media. Australia or England have also set up ways to finance home grown projects in order to compete in the international marketplace.

The fund is very important to develop new talent in this country. It allows filmmakers to be paid for their work whether it is writing, directing, producing or any other position associated with feature film production. By having a fund that allows for professionals to be paid for their expertise, the economy of Canada benefits. Despite the current economic crisis, people continue to flock to movie theatres. Film is our escape and it has been proven throughout the history of film to be a way people will choose to spend their money even in times of crisis. The Canada Feature Film Fund is an important program that allows for the creation of films by Canadians for Canada and a worldwide audience.”

4. The National Training Program for the Film and Video Sector

Institutions including the National Screen Institute and the Canadian Screen Training Centre were funded by this program. Some respondents voiced their support for these training centres.

“The course that I took was exceptional - it provided the students with first-hand information from leading industry professionals.”

“The NSI has been instrumental to my growth as a filmmaker and the CSTC provides valuable training opportunities for aspiring filmmakers across Canada.”

Graduates from these institutions work in various positions within the film and video sector and some end up working in our artist run centres, providing valuable skills and training to artists.

It is felt that a national fund such as this is vital for film and video training, especially in provinces where there is little or no funding available for training at the provincial or municipal level. Another common recommendation from many respondents is that this fund should be renewed, however on a truly national scale, with more than just a few organizations receiving it.

“Special attention also needs to be directed towards regions and cultural groups on the margins such as the Atlantic region and under-represented groups.”

Smaller not for profit organizations are in desperate need for resources that support training. Not only did respondents feel that this was vital for the large training institutions as listed above, but that more funds are needed for small production centres in all parts of Canada. Staff in these centres do not get paid sufficient wages for the skills required to conduct specialized workshops and training. In most cases, staff hold university or college degrees yet often make little more than minimum wage. The provincial and federal granting programs that artist-run centres have access to do not adequately fund training and workshops.

5. Canadian Culture Online

Canadian Culture Online funded various types of projects from the digitization of film and video archives to online film and video programming to training Indigenous youth in the

field of new media. Not only should these projects be recognized as imperative for developing cultural content within the new media realm, they each address critical needs within the larger cultural landscape.

First, the issue of preservation and archiving of film, video and new media work is a major concern amongst all media arts organizations. Throughout Canada's media arts centres reside thousands and thousands of valuable works reflecting the history of media arts in Canada. There are little to no resources to address this issue. The Canadian Culture Online funded projects that aimed to recover media art archives and transform them into learning modules, and make them available online.

“This fund has made a huge difference to our organization as we have recovered 150 works from the oldest section of our archive, which were rapidly deteriorating. This helps us to maintain Canadian cultural history from the modern era. The impact of the project on our organization has also been huge in offering the stability of being able to maintain a staff person for a full year through the project, and by strengthening the partnerships of our organization and the educational field in our area. It has increased accessibility to media art as anyone can go to our Web site (going live in March 2009) to view learning modules on media art. It has also increased accessibility as it allows for funding for the works to be translated into French, which we would never have the funding to do otherwise. Overall it raises the profile of Ed video Media Arts Centre and of media art in general.”

Second, making media art curatorial programs available online has been of interest to cultural organizations worldwide. Canada is well known around the world for its high standards for paying artists. The Canadian Culture Online funded projects that posted contemporary video art works on the web. An interesting example is a project coordinated by SAW video, an artist run centre in Ottawa. The project was an “independents online webstreaming project”, a website streaming 500 independent Canadian films and videos. This site was one of the first of its kind in the country and has been used as a model for other sites by media art centres. This fund paid \$100,000 in fees to over 230 artists. The films and videos on the site have been seen by over 20,000 people.

A third example is a project that put First Nation's history, language, and culture online. First Nation was able to employ 4 people for short-term project and train youth in new media creation.

“This fund has provided hope for Aboriginal communities to address the many misrepresentations about who they are and how they got to the point that they are at today. This is a part of a larger process of addressing the many wrongs that the government of Canada has inflicted on these communities.”

Conclusion:

The cuts to programs affecting the Independent Media Arts sector are strongly felt. Funding is extremely limited for artists and organizations working in film, video and new media. By eliminating programs that are key to the growth and development of this cultural sector the federal government has restricted the sector's ability to develop into a healthy, self-sufficient segment of the creative economy.

Additionally, given that there is a strong need for public funds to fuel the media arts industry, artists and organizations will become increasingly reliant on the few programs that remain.

The Media Arts section at the Canada Council for the Arts does not have the resources to manage the influx of applications that will arrive due to the cancellation of the CIFVF and the Feature Film Fund. The Media Arts section is under-funded and already must turn away hundreds of projects with tremendous potential and artistic merit due to a lack of funds. This section holds one of the smallest budgets of all sections at the Canada Council, yet the media arts in Canada is one of the fastest growing sectors.

The IMAA recommends:

- That the Federal Government reinstate funding to the following programs: PromArt, Trade Routes, CIFVF, The Canada Feature Film Fund, The National Training Program for the Film and Video Sector, and Canadian Culture Online.
- That these funding programs expand to address the needs of smaller artist-run organizations and independent media artists.
- That the Federal Government increase funding to the Media Arts Section at the Canada Council for the Arts.

Survey and Interview Respondents

The Independent Media Arts Alliance sincerely thanks the artists, organizations and cultural workers who participated in this survey.³

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Andreas Kraetschmer, BLICFILM
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Catherine Hébert, réalisatrice et productrice Mango Films
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Eva Ziemsen, Filmmaker, Cineva Films Inc.
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³ This list is not indicative of the number of respondents as many opted not to include this information

Gary Marcuse, Director, Face to Face Media
Gerry Rogers Producer/Director, Augusta Productions
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Leonard Terhoch President, Leaping Lizard Productions Inc,
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Madi Piller - Volunteer President of TAIS, Toronto Animated Image Society
Marian White, Fire Crown Productions Inc.
Marianne Kaplan, MSK Productions Inc.
Marion Gruner, Producer/Director, Praxis Productions and Cogent/Benger Productions
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Island Media Arts Co-op (IMAC)

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Charlottetown, PE C1A 8C3

Phone: (902) 892-3131
Fax: (902) 892-3131
imac@pei.aibn.com
<http://islandmedia.pe.ca/>

La Bande Vidéo

541 rue de Saint-Vallier Est, B.P. 2
Québec, QC G1K 3P9
Phone: (418) 522-5561
Fax: (418) 522-4041
info.labandevideo@meduse.org
<http://www.meduse.org/labandevideo>

Le Labo

55 rue Mill, Édifice Cannery No 58, Studio 317,
Toronto ON M5A 3C4
Phone: (416) 861-1853
info@lelabo.ca
<http://www.lelabo.ca>

Les Films de l'Autre

460 Sainte-Catherine Ouest, #302
Montréal, QC H3B 1A7
Phone: (514) 396-2651
Fax: (514) 396-7738
fda@qc.aira.com
<http://www.lesfilmsdelautre.com>

Les Films du 3 mars (F3M)

2065 rue Parthenais, #277
Montréal, QC H2K 3T1
Phone: (514) 523-8530
Fax: (514) 523-1291
info@f3m.ca
<http://www.f3m.ca>

Liaison of Independent Filmmakers of Toronto (LIFT)

1137 Dupont St.
Toronto, ON M6H 2A3
Phone: (416) 588-6444
Fax: (416) 588-7017
office@lift.on.ca
<http://www.lift.on.ca>

Main Film

4067 boulevard St-Laurent, #303
Montréal, QC H2W 1Y7
Phone: (514) 845-7442
Fax: (514) 845-0718
info@mainfilm.qc.ca
<http://www.mainfilm.qc.ca>

Media Net

2750 Quadra Street, #106
Victoria, BC V8T 4E8
Phone: (250) 381-4428

info@media-net.bc.ca
<http://www.media-net.bc.ca>

Metro Cinema

632, 7 Sir Winston Churchill Square
Edmonton, AB T5J 2V5
Phone: (780) 425-9212
Fax: (780) 428-3509
metro@metrocinema.org
<http://www.metrocinema.org>

Moving Images Distribution

402 West Pender Street, #606
Vancouver, BC V6B 1T6
Phone: (604) 684-3014 / 1-800-684-3014
Fax: (604) 684-7165
mailbox@movingimages.ca
<http://www.movingimages.ca>

New Forms Media Society

1965 Main St.
Vancouver BC V5T 1T1
Phone: (604)728-3024
info@newformsfestival.com
<http://2008.newformsfestival.com>

New University Television (NUTV)

315 MacEwan Hall
2500 University Drive NW
Calgary, AB T2N 1N4
Phone: (403) 220-3392
Fax: (403) 210-8107
nutv@ucalgary.ca
<http://www.nutv.ca>

New-Brunswick Filmmakers' Co-operative

732 Charlotte Street Arts Centre
Fredericton, NB E3B 1M5
Phone: (506) 455-1632
Fax: (506) 457-2006
info@nbfilmcoop.com
<http://www.nbfilmcoop.com>

Newfoundland Independent Filmmakers'Co-op (NIFCO)

40 Kings Road
St. John's, NL A1C 3P5
Phone: (709) 753-6121
Fax: (709) 753-5366
jean@nifco.org
<http://www.nifco.org>

Oboro

4001, rue Berri, #301
Montréal, QC H2L 4H2
Phone: (514) 844-3250
Fax: (514) 847-0330

oboro@oboro.net
<http://www.oboro.net>

Paraloeil

188, Évêché Ouest, 2e étage
Rimouski, QC, G5L 4H9
Phone: (418) 725-0211
Fax: (418) 725-1753
info@paraloeil.com
<http://www.paraloeil.com>

PAVED Arts

20th Street West, #424
Saskatoon, SK S7M 0X4
Phone: (306) 652-5502
<http://www.pavedarts.ca>

Peterborough Arts Umbrella / Optic Nerve Film Festival

378 Aylmer Street North
Peterborough, ON K9H 4B9
Phone: (705) 749-3220
Fax: (705) 749-2818
info@pauart.ca
<http://www.pauart.com>

Planet in Focus - International Environmental Film & Video Festival (PIF)

55 Mill Street, Case Goods Warehouse
Building 74, Studio 402
Toronto, ON M5A 3C4
Phone: (416) 531-1769
Fax: (416) 531-8985
information@planetinfocus.org
<http://www.planetinfocus.org>

Pleasure Dome

195 Rushton Road
Toronto, ON M6G 3J2
Phone: (416) 656-5577
pdome@ican.net
<http://www.pdome.org>

Productions et Réalisations Indépendantes de Montréal (PRIM)

2180 rue Fullum
Montréal, QC H2K 3N9
Phone: (514) 524-2421
Fax: (514) 524-7820
info@primcentre.org
<http://www.primcentre.org>

Quickdraw Animation Society (QAS)

201-351, 11 Ave SW
Calgary, AB T2R 0C7
Phone: (403) 261-5767
Fax: (403) 261-5644
gas@shaw.ca
<http://qas.awn.com/index.php?section=1>

Reel Asian - Toronto Reel Asian International Film Festival

401 Richmond Street West, #309
Toronto, ON M5V 3A8
Phone: (416) 703-9333
Fax: (416) 703-9986
info@reelasian.com
<http://www.reelasian.com>

Saskatchewan Filmpool Cooperative

1822 Scarth Street, #301
Regina, SK S4P 2G3
Phone: (306) 757-8818
Fax: (306) 757-3622
web@filmpool.ca
<http://www.filmpool.ca>

SAW Video

67 Nicholas Street
Ottawa, ON K1N 7B9
Phone: (613) 238-7648
Fax: (613) 238-4617
sawvideo@sawvideo.com
<http://www.sawvideo.com>

Soil Digital Media Suite

1856 Scarth Street, #203
Regina, SK S4P 2G3
Phone: (306) 522-7166
Fax: (306) 522-5075
neutralground@accesscomm.ca
<http://www.soilmedia.org>

Spirafilm

541 rue De Saint-Vallier Est
Québec, QC G1K 3P9
Phone: (418) 523-1275
spirafilm@meduse.org
<http://www.meduse.org/spirafilm>

Studio XX

4001 rue Berri, #201
Montréal, QC H2L 4H2
Phone: (514) 845-7934
Fax: (514) 845-4941
info@studioxx.org
<http://www.studioxx.org>

The Factory - Hamilton Media Arts Centre

126 James Street North
Hamilton, ON L8R 2K7
Phone: (905) 577-9191
info@hamiltonmediaarts.org
<http://www.hamiltonmediaarts.org>

Toronto Animated Image Society (TAIS)

60 Atlantic Avenue, Suite 102, Studio 09

Toronto, ON M6K 1X9
Phone: (416) 533-7889
tais@bellnet.ca
<http://www.tais.ca>

Trinity Square Video (TSV)
401 Richmond West, #376
Toronto, ON M5V 3A8
Phone: (416) 593-1332
roy@trinitysquarevideo.com
<http://www.trinitysquarevideo.com>

Uberculture - Cinema Politica
PO Box 55097
Montreal, QC H3G 2W5
Phone: (514) 655-6837
info@uberculture.org
<http://www.uberculture.org>

Ullus Collective
En'owkin Centre
Lot 45, Green Mountain Road
RR2 S50 C8
Penticton, BC V2A 6J7
Phone: (250) 493-7181
Fax: (250) 493-5302
enowkin@vip.net
enowkin.tripod.com/id32.html

Urban Shaman Gallery
290 McDermot Avenue, #203
Winnipeg, MB R3B 0T2
Phone: (204) 942 2674
inquiries@urbanshaman.org
<http://www.urbanshaman.org>

Vidéo Femmes
291, rue De Saint-Vallier Est, #104
Québec, QC G1K 3P5
Phone: (418) 529-9188
Fax: (418) 529-4891
info@videofemmes.org
<http://www.videofemmes.org>

Vidéographe
Production >
4550, rue Garnier
Montréal, QC H2J 3S7
Phone: P > (514) 521-211 | D + E > (514) 866-4720
Fax: P > (514) 521-1676 | D + E > (514) 866-4725
info@videographe.qc.ca
<http://www.videographe.qc.ca>

Video Pool
100 Arthur Street, #300
Winnipeg, MB R3B 1H3

Phone: (204) 949-9134
Fax: (204) 942-1555
vpadmin@videopool.org
<http://www.videopool.org>

VIVO Media Arts

1965 Main Street
Vancouver, BC V5T 3C1
Phone: (604) 872-8337
info@vivomediaarts.com
<http://www.vivomediaarts.com>

VTape

401 Richmond Street West, #452
Toronto, ON M5V 3A8
Phone: (416) 351-1317
Fax: (416) 351-1509
info@vtape.org
<http://www.vtape.org>

Western Artic Moving Pictures (WAMP)

Box 2487
Yellowknife, NT X1A 2P8
Phone: (867) 766-2586
wamp@wamp.ca
<http://www.wamp.ca>

Western Front

303 East 8th Avenue
Vancouver, BC V5T 1S1
Phone: (604) 876-9343
Fax: (604) 876-4099
media@front.bc.ca
<http://www.front.bc.ca>

Winnipeg Aboriginal Film Festival (WAFF)

PO Box 26074
R.P.O Maryland
Winnipeg, MB R3G 3R3
Phone: (204) 774-1375 or (204) 880-5381
Fax: (204) 772-0910
info@aboriginalfilmfest.org
<http://www.aboriginalfilmfest.org>

Winnipeg Film Group

100 Arthur Street, #304
Winnipeg, MB R3B 1H3
Phone: (204) 925-3457 or (204) 925-3454
info@winnipegfilmgroup.com
<http://www.winnipegfilmgroup.com>

Yukon Film Society

4137 C 4th Avenue
Whitehorse, YT Y1A 1H8
Phone: (867) 393-3456
yukonfilmsociety@yknnet.ca <http://www.yukonfilmsociety.com>