

## *Appendix 1. Interview Respondents*

*The research team thanks the 71 artists, arts organization representatives and funding organization representatives who participated in this study. All were extremely forthcoming with their thoughts and generous in sharing their time. Respondents are listed alphabetically by last name.*

Becka Barker, Centre for Art Tapes, Halifax, NS  
Steve Bates, Send and Receive, Winnipeg, MB  
Rose Bellariso, Hot Docs, Toronto, ON  
Berri Richard Bergeron, Conseil des arts et des lettres du Québec, Québec, QC  
Yvon Bergeron, Conseil des arts et des lettres du Québec, Montréal, QC  
Anne Bernard, Conseil des arts et des lettres du Québec, Québec, QC  
Reona Brass, Sâkêwêwak, Regina, SK  
Lise Brin, Toronto, ON  
David Clark, Halifax, NS  
Dana Claxton, Vancouver, BC  
Brenda Cleniuk, Neutral Ground, Regina, SK  
Angèle Cormier, Film Zone, Moncton, NB  
Luc Courchesne, Société des arts technologiques, Montréal, QC  
Lee Anne Davison, Surrey Art Gallery, Surrey, BC  
Michel Desjardins, Vidéographe, Montréal, QC  
Sara Diamond, Banff Centre for the Arts, Banff, AB  
Diane Dickert, EM Media, Calgary, AB  
Daniel Dion, Oboro, Montréal, QC  
Éric Dorion, Machines, Québec, QC  
Wayne Dunkley, Toronto, ON  
Robin Dupuis, Perte de signal, Montréal, QC  
Helen Folkmann, Alberta Media Arts Alliance Society, Edmonton, AB  
Richard Fung, Toronto, ON  
Jean Gagnon, Fondation Daniel Langlois, Montréal, QC  
Paul Gordon, Western Arctic Motion Pictures Coop, Yellowknife, NT  
Steve Heimbecker, Montréal, QC  
Richard Hunter, ImagiNATIVE, Toronto, ON  
Katherine Jerkovic, Independent Film and Video Alliance, Montréal, QC  
Victor Jerrett-Enns, Winnipeg Film Group, Winnipeg, MB  
Gary Joseph, Seven Seeds, Brantford, ON  
Val Klassen, Video Pool, Winnipeg, MB  
Kelly Langaard, Images Film Festival, Toronto, ON  
Glance Lawrence, Vancouver, BC  
Willi Lemaitre, Toronto, ON  
Cynthia Lickers, Centre for Aboriginal Media, Toronto, ON  
Deirdre Logue, Canadian Filmmakers' Distribution Centre, Toronto, ON

Alex Mackenzie, Blinding Light, Vancouver, BC  
Joel Maendel, Metro Cinema, Edmonton, AB  
Annette Manguard, Ontario Arts Council, Toronto, ON  
Ahasiw Maskegon-Iskwew, Winnipeg, MB  
Tony Merzutti, New Brunswick Film Coop, Fredericton, NB  
Maris Mezulis, Toronto, ON  
Colin Moock, Toronto, ON  
Émile Morin, Avatar, Québec, QC  
Andre Morisseau, Toronto, ON  
Kevin Morris, SAW Video, Ottawa, ON  
Ruba Nadda, Toronto, ON  
Midi Onodera, Toronto, ON  
Susan Oxtoby, Cinémathèque Ontario, Toronto, ON  
Catherine Phoenix, Halifax, NS  
Kathleen Pirrie-Adams, Inter Access, Toronto, ON  
Walter Quan, BC Arts Council, Victoria, BC  
Marie-Anne Raulet, Rencontres internationales du documentaire, Montréal, QC  
Cleo Reece, Indigenous Media Arts Group, Vancouver, BC  
Jocelyn Robert, Palo Alto, California,  
Jason Rogerson, Island Media Arts Coop, Charlottetown, PE  
Colin Salter, Toronto, ON  
Peter Sandmark, Independent Film and Video Alliance, Montréal, QC  
Punam Sawhney, Toronto, ON  
David Sutherland, Toronto, ON  
Sara Swain, St. John's International Women's Film & Video Festival, St. John's, NL  
Louis Taylor, Toronto, ON  
Tom Taylor, PleasureDome, Toronto, ON  
Alain Thibeault, Elektra, Montréal, QC  
Kim Tomczak, V-Tape, Toronto, ON  
Gariné Torossian, Toronto, ON  
Ross Turnbull, Charles Street Video, Toronto, ON  
Barbara Ulrich, Conseil québécois des arts médiatiques, Montréal, QC  
Michael Vokins, Inside Out, Toronto, ON  
Paul Wong, On Edge, Vancouver, BC  
Winston Xin, Vancouver, BC

## *Appendix 2. Respondents' Achievements*

### *Excerpts from the interviews*

*Media art has been developing in Canada for over 30 years. The research team asked artists and organizations to tell us about their most significant achievements. Their answers are an excellent indication of the vitality and importance of the media arts sector.*

#### *Artists*

My most important achievement has been creating a cohesive forum for Aboriginal artists within Toronto. Our project has grown over the years to become a respected place to meet and explore the burgeoning Aboriginal artistic community, my presence at events built confidence and buzz. A good thing in a community so used to being ignored.

Still being an artist is a major achievement. When I have an exhibition, it's a major achievement.

Longevity. It's not a calling but there's a compulsive element to art-making and the only other thing that engages me in the same way is reading. It's an activity that engages with the world in a way that's interesting and relevant.

Contributing an aboriginal perspective to cultural production in Canada.

I invented a 3-D media integration tool that I use frequently in my work. I have shared this technology with other artists.

Someone else can be the judge of this. Surviving as an artist has cost me a lot, emotionally and financially. When I bend over I can touch my toes, I still ride a bike, I'm not bald, and my hair still has colour. Instead of an RSP for retirement I got a vasectomy.

I'm tired but I love it! De pouvoir changer de médium me plaît énormément. L'audace de vouloir remettre en question ma pratique, changer de direction et plus ça va je me fous de la célébrité dans la mesure où je peux faire mon travail et le présenter à des gens qui l'apprécient.

My last documentary work and the lobbying/organizing work I did in the early 90's around cultural equity/diversity in the media arts

Getting a grant has made the biggest difference. Pivotal. I don't know if I would have made anything if I hadn't got that approval, encouraging me to keep going.

D'être encore là!

Le premier prix d'un festival majeur. Mon implication dans les collectifs parce que ça consolide le filet d'idée dans une place, ça créer une communauté, ça permet de la faire émerger.

It's not just about me, it's a continuum. It's what I've been lucky enough to witness. I'm working hard just to contribute back. Learning to work with the technology and to share what I've learned on an 'indy' level. This is what the MOMA misses. It's like CB radio, people do this because they are just into it. In video games, the software is sewn up by the gaming companies but now you can go around that, you can build your own games.

Having the courage to protect the thing that gives me purpose (do things my own way without giving up or compromising or being too influenced by others). I am proud that I have been able to protect that.

Educating an audience for independent media. You have to do more than just show the work, that's why we have critical discourse.

Travelling – seeing things and talking to people is the most important thing for me right now.

Mon documentaire. Je sens que mon doc a eu un grand impact et que ça a changé la vie des participants.

The completion of and continued interest in my first web-based work continues to be a highlight of my art practice. The project is multi-disciplinary – I span photography, web interface design, the use of text and narrative online, social politics and other areas. I have had opportunity to present the work in a variety of contexts. This broad-based approach has enabled me to be involved in a wide variety of discussions.

### *Organizations*

Creating awareness of film and video in the province. Film certificate program at the university and workshop series with community college. Filmmaking in the region is very difficult, we are pretty much alone creating awareness of film but we won an award for best arts organization in our province last year.

The success of some of our members who came through there, made their first films. This has attracted others who have gone on to make features. Providing training too and getting known in festivals all over the world. We have a good reputation and wide distribution network.

Still alive and well! Ça fait vingt ans que ça existe et je suis encore excité par le fait que je viens travailler tous les jours. L'équipe qui travaille là est extraordinaire, nos ressources se développent, notre professionnalisme se développe. Nous avons un impact sur le secteur, et nous nous en apercevons après des années de travail, très motivant. L'organisme continue à croître dans ses ressources et dans la qualité du travail que nous faisons.

We started a new media lab with and from nothing. We also have garnered attention and support from international communities. Our work has been adjudicated nationally and locally and described as "world class". We are emerging from an isolated region with sophisticated goals and that is an enormous achievement. Funding from the Daniel Langlois Foundation was another major achievement.

Le festival est l'accomplissement le plus important mais il y a tout un secteur professionnel qui se développe et qui est également fort important. Le forum devient de plus en plus important.

The establishment of the a technology lab and our ongoing commitment to the presentation and support of the production of electronic arts. There isn't anything comparable in Canada. We have helped make new media art visible. We have produced publications on new media – CDs, commissioned essays, staff presentations. We have shared our documents on planning and done outreach consultation. We offer a positive, proactive context for new media presentation and production.

We have had great luck in the community and in establishing a role in the community. We are very proud that we have learned how the media arts community works here.

Despite low funding, we have a thriving group of artists working here. We are achieving international recognition and our members are starting to work on an international scale. One of our members has won a national award.

Helping artists create works, influencing media arts discipline, influencing the next generation of artists.

Our festival has grown significantly. We have panellists and attendees from all over the world. This has helped artists to make connections overseas.

The ability to remain relevant within the production chain while addressing the needs of the production community, whether it's addressing shifts in needs for production opportunities or providing equipment.

We still get senior artists working here as well as young people who have never made a tape before.

De mieux faire connaître le domaine des arts médiatiques.

The scholarship programme is the flagship programme, and it's the oldest one of its kind. Training, production, mentoring for anyone of any age or background.

Initiating festivals and conferences.

Founding association for media arts organizations.

Creating summer youth camps in media studies.

Creating an award.

Initiating new technology programs in areas that otherwise would not have access to this technology.

Giving mid-career and senior artists from other disciplines access for the purpose of exploration, experimentation and project development.

## *Appendix 3. Impacts of the Media Arts*

### *Excerpts from the interviews*

*Though many recognize intuitively how relevant and important the media arts are within our larger culture, exactly how they are important or the impact they have is very difficult to describe. The research team asked respondents to try. Below are some of their comments.*

#### *Artists*

Media art is the modern fluid communication that speaks to us all, like a mirror of our times. Media art is the roof of our collective Sistine Chapel.

Travaille avec d'autres autodidactes qui sont en train de développer leur propre langage.

Media art has an R/D aspect to it. The important thing is the notion of freedom of speech, that individuals can speak, that they have a voice that is not inflected by industry and commerce. The media arts is a place where voices can afford to question. It's a pressure valve that allows questioning of overriding ideologies that are at play all the time.

The biggest impact on culture is in education, in giving a broader idea of what media education is. Canadians have a great deal of access to their own media and the power to tell their own stories.

Media art could have a major impact but does not because it is not shown enough in North America. But we are seeing the creation of a new art form. Media art is like film. Film grew out of theatre and photography, and media art will someday be as accepted and mainstream as film now is.

There is a potential for the development of an enhanced technologized theatre, a spinoff of games and entertainment. Like interactive theatre. Media arts has the potential to become a new social phenomena. It has the potential to change society dramatically.

Media arts and media literacy are crucial to the development of a future media arts community. The exhibition of culturally diverse work and genres are also key to that development.

Media art preserves a Canadian point of view, promotes Canadian stories and fosters up-and-coming filmmakers.

L'art c'est ce qui renouvelle la culture. Et les arts médiatiques, parce que les outils sont nouveaux, permettent un renouvellement plus rapide que ce que l'on a vu dans les années précédant l'arrivée des arts médiatiques. Donc leur impact sur le renouvellement de la culture est majeur à cause de ça.

L'art médiatique en soi change très vite et son impact sur la culture est majeur.

Dans le cas des nouveaux médias, ce qui est remarquable c'est qu'il s'agit d'une nouvelle lecture de ce qui est déjà là. Quand on va au guichet automatique, on est déjà impliqué dans un travail interactif. Le travail des nouveaux médias n'a pas amené ni la technologie ni de nouvelles méthodes de travail, mais quand on va voir le travail des œuvres en nouveaux médias, on a déjà une base de connaissance sur laquelle on peut s'appuyer pour interagir avec l'œuvre et ça vient enrichir l'expérience culturelle.

There isn't a lot of hi-fi art, to oppose, balance, compliment hi-fi corporate art that would be free from commercial messaging. You can't sacrifice anything from within a corporate viewpoint. Media art is important because corporate messages say there is only one way of thinking about things. You need a disinterested point of view. The corporate voice is rhetorical. The academic voice is different again. The whole point is to create A truth, not THE truth. Art shouldn't be in a bubble.

I believe that media art can have a positive impact on culture. In particular when the technology we use is at the service of the ideas we want to communicate. This is not to say there is no room for the artist to explore and play with technology. But it is essential that we not simply get caught up in the “seduction of the new.” This is an ever-present danger, one that has certainly shaped media art as we know it today. When artists are seduced by the “splash” of technology we simply replicate the prevailing trends in popular consumer culture. I believe it is best when media artists engage ideas and seek out the best technological solutions for the communication of ideas. As artists grapple with finding the best means to communicate their ideas, the public sense of the possibility of media becomes enlarged as people are challenged to think, react and respond to the idea from the artist.

### *Organizations*

We integrate a lot of talent from the community. Musicians provide original soundtracks. Dancers, painters, all can contribute or become involved. We have people from the local university theatre acting for films and we have been able to hook up with local events and other festivals, becoming connected, entwined in the fabric of the community.

Media art activity makes communities better places to live. Local films do not just attract friends and family. We have developed arts and culture policy for the province and grant program for organizations. It's part of what cities are about – art and culture are important parts of cities' growth; people want to work and live in communities that have a thriving art community.

Media art often involves critique, parody or subversion of media impacting on culture. It provides a non-corporate, unmediated access to information. It encourages interaction. It suggests and demonstrates the personal power to affect media. It encourages interdisciplinary practices. By offering an alternative experience/perspective, media art encourages an alternative action in “real” life.

Media art influences culture through public exhibition, reaching an influential audience, public education, contributing to intellectual understanding, contributing to artistic discourse. Media art influences mainstream media like advertising, television and popular film. Media art introduces art to a wider audience through the Internet. The question is vast; it's like asking for the impact of television on North American culture.

Media arts festivals have a huge impact that can't be measured in box office terms. Festivals endure, become part of the cultural life of a city. Independent artists know they have a venue. Festivals balance out the industry-related events by showing more challenging work that wouldn't be accepted by the industry events.

Le secteur a beaucoup de valeur en tant que recherche intellectuelle pour les artistes, le secteur de l'éducation, particulièrement dans les universités c'est là où il y a de la recherche, c'est chez les jeunes artistes.

Les arts médiatiques c'est l'art de nos jours qui tient compte de toutes les nouvelles technologies. Ce sont les jeunes artistes qui s'y intéressent parce qu'ils sont nés là-dedans. Les artistes ont fait des études universitaires et ils ont exploré divers médiums. Et l'art c'est l'expression de soi à travers un médium. Ça a un impact sur la culture parce qu'éventuellement ça va pénétrer davantage dans les maisons auprès du public parce que c'est moins difficile que d'aller à une galerie puisque les moyens de diffusion rejoignent le public chez lui. Déjà on voit des choses à la télé. Mais, on peut s'inquiéter de la langue et de l'héritage culturel. L'art, en général, a un impact énorme sur la conservation de l'héritage culturel, plus important encore que l'éducation qui néglige le culturel.

Media art has various effects that can be described but they are not all desirable. It's not about “benefit”. It's an experience.

The public funding of media arts, for example through the Canada Council is an expression of our society, of the importance we place on art.

Art should not be divided from science. It's all philosophy – it's all about communicating an idea, as a culture, we represent ourselves in everything we do, e.g. medicine is an exploration and communication about our bodies.

Comme les outils sont disponibles de façon commerciale, les influences vont dans les deux sens. De la culture large à la culture plus précise. Il y a des résonances de part et d'autre. Ce qui est important c'est de ne pas voir ça comme un sens unique, ça ne va pas juste des arts médiatiques à la culture générale mais fonctionne en sens inverse.

Media arts centres actively seek input, advice and different perspectives from the various participants and stakeholders involved. They retain a certain flexibility and responsiveness. They function as an essential resource and conduit for members and for the artistic community. One of their most critical roles is as a voice that can be a progressive force for fairness, equality, innovation and expression. They are unique in the role they can, and do play in the broader culture.