

HOME *made* **VISIBLE**

REPORT



An archival project by the
Regent Park Film Festival
www.homemadevisible.ca



The Canadian archives are
lacking in home movie footage from
Indigenous people and Visible Minorities.

As old film and tapes threaten to fall
apart with time, Home Made Visible works
to preserve this history, celebrate the joy
captured in home movies, and explore how
archives have the power to shape
who we become and how we relate
to one another.

— Home Made Visible Project
mission statement

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Cover photo courtesy Bob Brooks.

Left to right: Courtesy of George and Clara Chan family, Charles and Seaman families, Trinh Nha Truon.



Executive summary

Home Made Visible ('the Project') was brought to fruition through partnerships with over 25 institutions and libraries and the commissioning of eight local IBPOC artists ('the Artists') with the prompt of activating the archives. Above all, this project was a collaborative effort with a focus on community engagement. Due to its' nature, the assessment and debriefing of the Project was an important processes identified by the host organization, the Regent Park Film Festival ('the Festival'). This evaluation of the Project was carried out with the intent of addressing all comments and concerns of the collaborative parties. The report strives to assess the Projects' impact, strengths and weaknesses, demographics, and potential offshoots for the Festival, with recommendations for other projects operating in a similar vein. In addition, this document will formulate data to support the Final Grant Reports submitted to government funders and archived along with the Home Made Visible collection at University Libraries (York).

This report harvested data through quantitative and qualitative methodologies. Some documents used include internal spreadsheets on demographics, attendance, and the planning of the Tour; metadata and interview transcripts from Donors; initial grant proposals and associated write-ups for the Canada Council for the Arts and the Toronto Arts Council.

Where these documents lacked in encapsulating the Project, interviews and surveys were conducted across the various partnership roles, including the Artists, Library Partners, Digitization and Archival Partners, Advisors, and Internal Staff. Of these contacts, twenty respondents contributed to the debriefing of the Project (see Appendix, Table 5).

The Project budget totalled 405K with 375K from the Canada Council for the Arts, and 30K from the Toronto Arts Council.

This report was authored by Shannon Gagnon, a graduate student whose research specializes in community archiving and moving image formats. This report was designed by Kohila Kurunathan.

SCOPE OF EVALUATIONS

The evaluation aims to facilitate a debrief of the Project with its' collaborators, and to assess the Project's reach and impact. The Festival aims to answer the following research questions:

1. What was the impact of the Project?
2. What were the successes, weaknesses and challenges of the Project? How does this vary across the various partnership roles created through this Project?
3. What were the demographics of our donors, and where were they located in Canada? How is this reflected in their submitted footage?
4. How could Indigenous involvement be stimulated in future programs organized by the Festival? How could this be addressed in similar Projects nationally?
5. Did our partners find this collaboration successful and would they consider continuing offshoots of the Project, or continue their partnership with Regent Park Film Festival in the future?

The Festival

Home Made Visible is a project of the Regent Park Film Festival, Toronto's longest running free community film festival that hosts year-round film screenings and workshops at no cost.

The Festival is dedicated to showcasing local and international independent works relevant to people from all walks of life, with a focus on inviting those from low income and public housing communities. The films the Festival presents break stereotypes and show that no one place or person has just one story.

To read more about the Festival visit RegentParkFilmFestival.com. For more information on the staff, see Table 1 in the Appendix.

About the Project

Home Made Visible was a nationwide archival project by The Festival which highlighted the personal histories of Indigenous, Black and People of Colour (IBPOC). The Canadian archives are lacking in home movie footage from IBPOC communities. As old film and video tapes threaten to fall apart with time, Home Made Visible worked to preserve these histories, celebrated the joy captured in home movies, and explored how archives have the power to shape who we become and how we relate to one another. The Project was envisioned by former Festival Executive Director Ananya Ohri and managed by Elizabeth Mudenyo.

Home Made Visible consisted of three parts:

1. Invited IBPOC across Canada to digitize and archive their home movies from the 20th century for free. The full collection is housed with the Project's Archival Partner, York University Libraries (York). A portion of the digitized collection is available for viewing on <http://homemadevisible.ca/home-movie/>
2. Engaged IBPOC media artists to create works that explore how archives shape the ways we engage with the colonial system and think about collaboration and coexistence between our many communities.
 - Note: These media artists did not use home movies collected through Home Made Visible in their project. They worked with researched materials of their own.
3. Toured an exhibit of the completed artworks, and selected clips of home movies across Canada, to start conversations on how our diverse histories converge on this land and reimagine the terms in which we shape our shared future.

Funders

The Project was one of the 200 exceptional projects funded through the **Canada Council for the Arts' New Chapter program**. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.



The **Toronto Arts Council's Open Door grant** provided support for additional Toronto tour locations.



Key Partners

The Project was made in partnership with Technical and Commissioning Partner, Charles Street Video (CSV) and Archival Partner, York University Libraries (York).

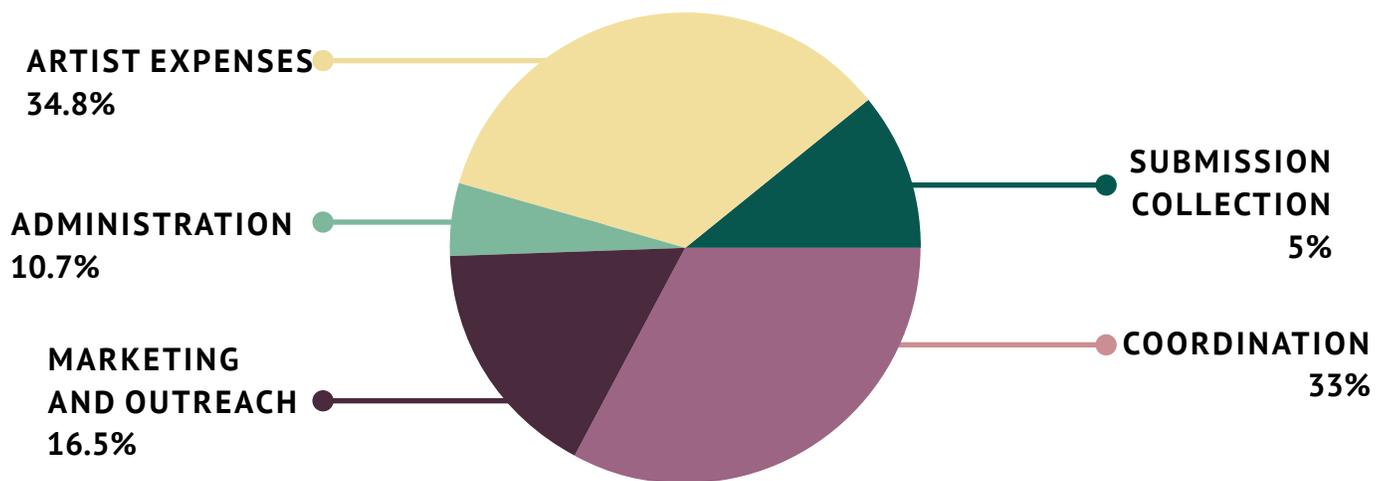


charles street video



Budget

The total Project budget was 405K, 375K from Canada Council for the Arts, and 30K from the Toronto Arts Council and in summary breaks down as follows:



-  Submission Collection: Mailings, conversions, storage materials
-  Marketing and Outreach: PR Agency, advertising, graphic designers, web development, printing and distributing marketing materials
-  Artists Expenses: Commission, Symposium, artist fees, tour expenses
-  Administration and overhead: Equipment, printing, copying, etc.
-  Coordination: Project staff and advisory

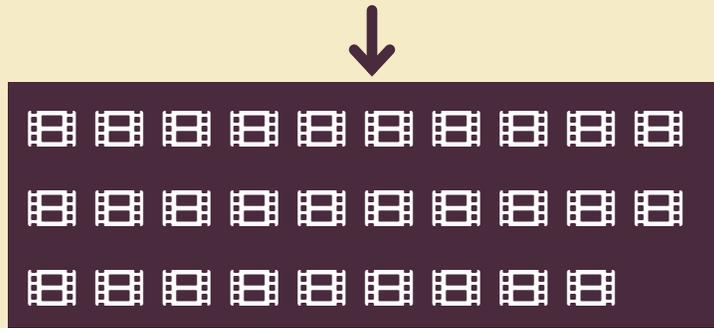
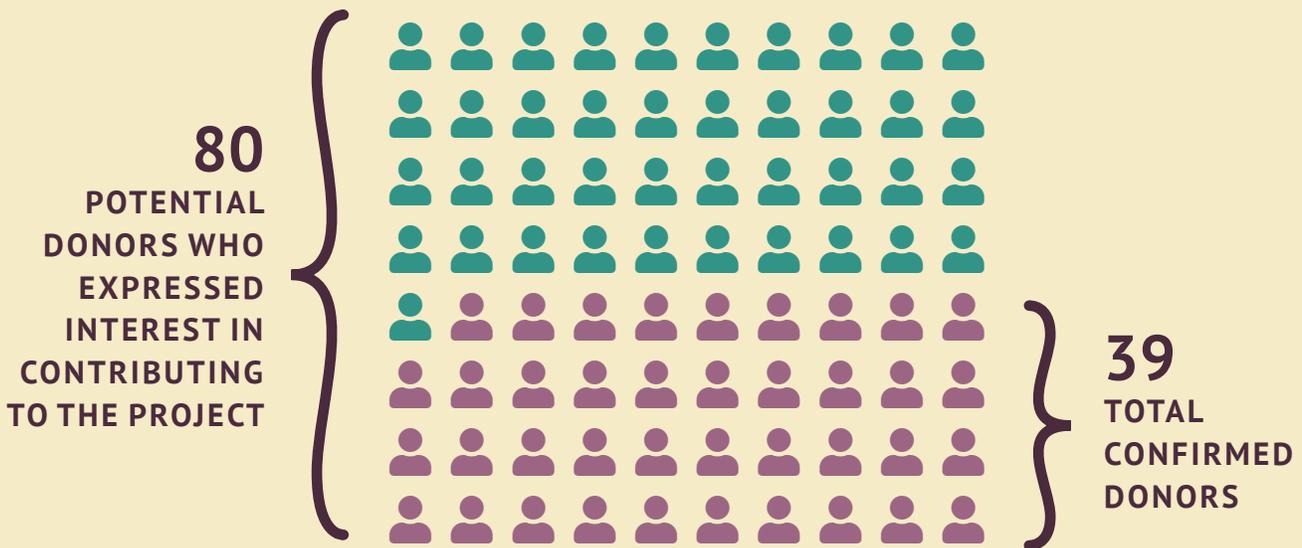
Part I – Digitizing and Archiving Home Movies

SUMMARY OF PROCESS

The Project had a nationwide call out which accepted IBPOC magnetic and analog media formats (i.e., tapes and film) for free digitization and archiving. Managed through the Project’s Technical and Commissioning Partner, Charles Street Video, each donor digitized up to five hours of footage and selected a minimum of five minutes to contribute to the archives. The digitization and transfer of materials dependent on format and location was performed by Charles Street Video (magnetic) or Niagara Custom Lab (analog) or a Regional Digitization Partner. Each donor was interviewed by a Project Team member to co-create a write up to contextualize the selected clips. These clips and write ups were submitted to our Archival Partner, York, where donors could also opt to submitting their physical materials and recorded interviews.

For additional information on the processes please refer to York for more documents.

TABLE 1. DONOR ANALYSIS



TOTAL NUMBER OF OBJECTS DIGITIZED – 294

The above dataset encapsulates the submission data for the Project. 🎞 = 10

Part II – The Artist Commission

The artists were selected through a nationwide callout for filmmakers, promoted widely through social media and outreach to artist run centres across the country. Applicants completed an artist's statement, a one-page proposed budget, a suggested timeline for production and the principal artist's CV. A Toronto based jury of six IBPOC artists and arts practitioners reviewed the top 30 applicants and through an in-person jury deliberation selected six filmmakers.

Artist Melisse Watson, a digital visual arts based artist who identifies as Black and Cree, was invited as a seventh special curated visual artist to compliment the moving image works, and to ensure Black representation among the commissions.

Each artist was compensated \$6,000 for creation fees and production, with additional payment for travel, accommodations, as well as screening, speaking and exhibition fees (based on CARFAC fees).

SYMPOSIUM

In April 2018, the Project hosted Re:collections, a two-day symposium that brought all of the Artists to Toronto for private and public days of programming. The private day allowed artists to receive meaningful project feedback from their peers, mentors and the Project organizers. The event hosted two panel discussions on archiving and counter-archiving from IBPOC artists that engaged, re-framed and re-defined the archive, exploring absences, repatriation of materials, and the value of politics of personal archives.



Part III – The Tour of Works

The Project tours 16 locations nationwide to exhibit of the completed artworks, and selected clips of home movies in libraries across Canada.

Programming includes free exhibitions, workshops, screenings and installations (activities dependent on location).

See [Appendix A \(Tables 2 and 3\)](#) for full breakdown of the Home Made Visible events.

◆ External Events

During the span of the Project, the Project and its commissions were also presented at external screenings, panels and conferences across Canada.

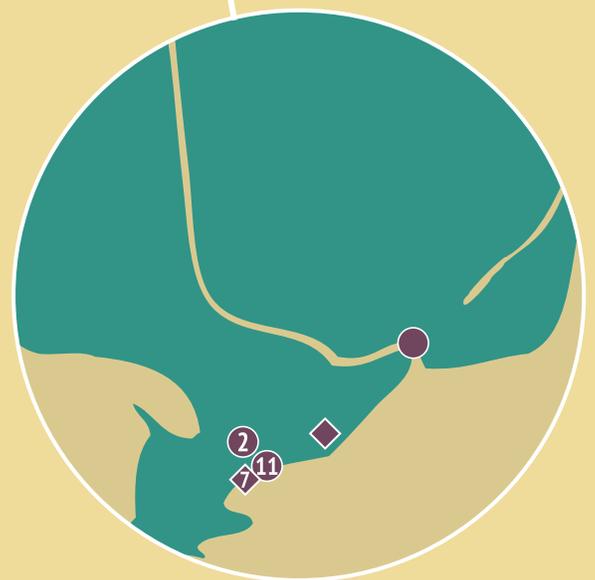
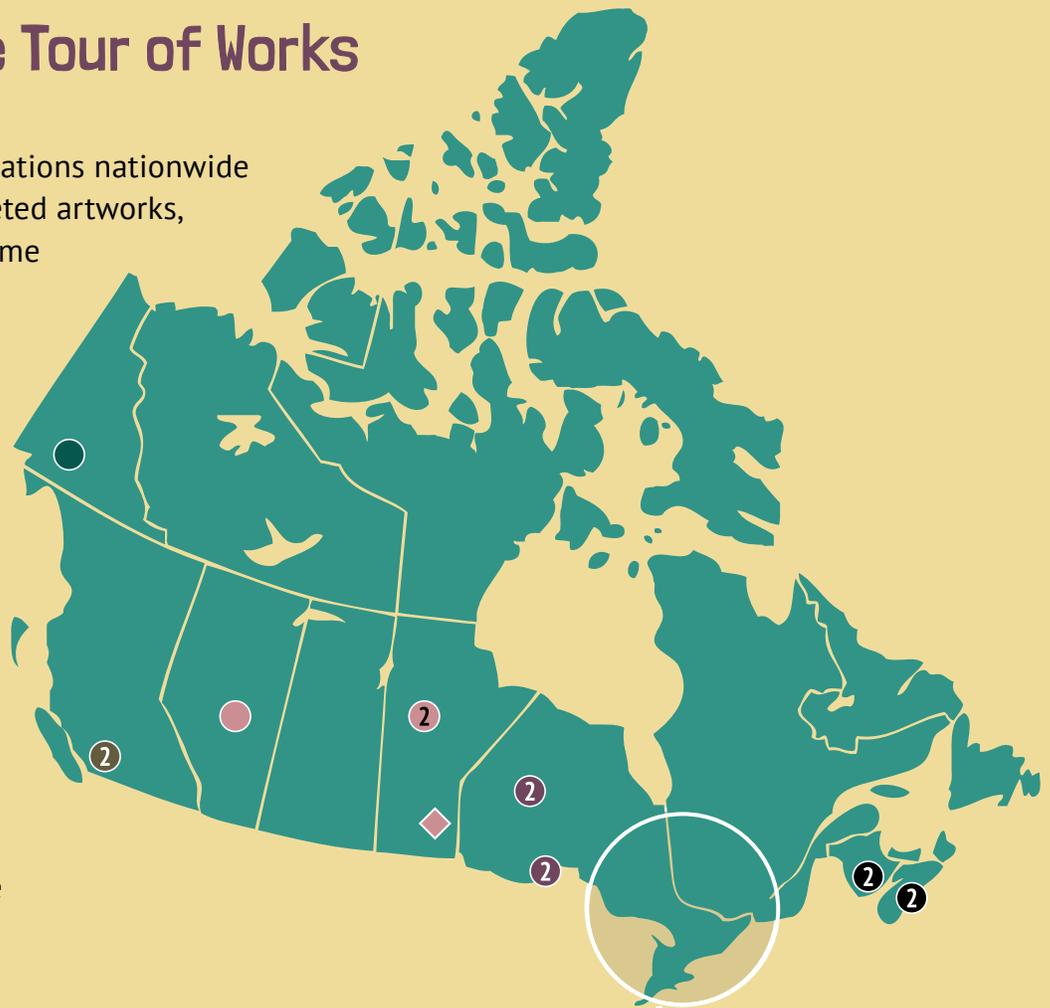


TABLE 2. EVENTS BY REGION

- ATLANTIC REGION: 4
- CENTRAL CANADA: 30
- THE PRAIRIE PROVINCES: 4
- WEST COAST: 2
- NORTH: 1

Highlights of Report Findings

TABLE 3. QUANTIFIABLE GOALS MET

Quantifiable benchmarks	Quantities met
Digitize 50 items	294 items digitized
Commission 12 artworks by POC artists paid \$3,000 each	seven commissioned works delivered by IBPOC artists, paid \$6,000 each
Tour across Canada at five libraries	16 tour stops delivered

The above data set displays the quantifiable achievements of the Home Made Visible's Project goals.

TABLE 4. QUALITATIVE GOALS MET

Qualitative goals at onset	Goals met and breakdown
Positively shape narrative of people of colour in Canada	ACHIEVED A lasting impact was created by this project through the submission of over nine hours of footage to York. The digitization of 294 media objects will impact Canadian families and individuals on a micro scale.
Provide opportunities and resources for other community based organizations to engage in discourse on identity and lived experiences	ACHIEVED Through the 16 nation-wide tour stops, novel methods of exhibiting media arts were exposed to library partners who prioritize community-based programming.
Unifying community engagement and arts creation	ACHIEVED This was achieved through the creation of new media works by active IBPOC artists, and the successive touring of said works to communities across Canada.
Create access to the arts for low income and public housing communities nation-wide	ACHIEVED Free events were hosted in physically accessible venues. Where possible, ASL and childcare services were offered. Although the target audience of public housing communities was re-aligned during the early stages of the Project, this goal was still met.
Facilitate artists to engage with community minded approaches to creating work	ACHIEVED Through the workshops facilitated by local artists and the Artists' attendance at the symposium, workshops and screenings, artists were able to see the impacts of their work.

The above table addresses the qualitative goals established at the outset of the Project and how they were achieved.



Strengths, Weaknesses and Challenges

This section of the report will hone in on the Home Made Visible's identified strengths, weaknesses, and challenges. The following was gathered from the feedback surveys and interviews conducted during the Project wrap-up and debriefing with partners, artists, exhibitors, and Regent Park Film Festival staff.

Strengths

Vision. The focus of the Project on IBPOC communities allowed ample room for inspiration on all levels of the Project. This united Canadians in a conversation reflecting on Black, Persons of Colour and Indigenous voices within the archive. The breadth of the Project in this regard was manageable in its size from conception, and successfully brought together community engagement and arts creation.¹

Content. The content of the home movies submitted to York increased the representation of the IBPOC community, beyond anti-racism working with images of their normal, everyday lives. The stories shared were touching, empowering, and left an impression on patrons at the touring screenings and workshops. In some cases, specifically for the example of magnetic media, the donors would not have access to the content on these legacy formats. This Project created access to content on both macro and micro community levels, providing access to content and work that otherwise would have been inaccessible within smaller communities.²

Production of new work. The received funding of the Project allowed the commissioning of new work by active artists. The call exposed the Artists at the national scale, impacting their artistic careers, and offered a paid opportunity for IBPOC artists. This Project allowed for the development of artistic practices of Canadian IBPOC artists.³

Activation of the Archive. The call for artists directly prompted interactions with archival documents, resulting in an active reconciliation to Canada's history of colonialism. As an example, Jennifer Dysart's film uses the National Film Board of Canada's pre-existing footage of her Indigenous community. The original materials exemplify colonialism at work in classical Canadian docu-media—the documentarians observed the community members with a lack of interaction, and neglected to record names or details. Dysart's activation of this footage is a reparative act towards reconciliation through the reversion of the colonial gaze. This strength would not have been prompted without the Home Made Visible commissions.⁴

Programming. The curation of eight IBPOC artists formulated a cohesive program, and the touring of these films as a group was successful. Five of the created works have been curated as individual works elsewhere in Canada.⁵

Artistic Development. The Project explicitly sought to engage IBPOC artists. The Project created a safe and nurturing space to develop ideas, and brought on feelings of empowerment for these artists to tell their own unique stories. To be involved in a completely IBPOC artistic space was a first for many artists whom expressed gratitude to this, as it allowed for further experimentation with documentary filmmaking and the activation of the archive.⁶

1 See Appendix B, Question 10.

2 See Appendix B, Question 3.

3 See Appendix B, Artist Specific Question 1, Question 2.

4 See Appendix B, Question 10, response 11.

5 See Appendix B, Artist Specific Questions, Question 2.

6 See Appendix B, Artist Specific Questions Question 3 and Question 4.

“The Festival staff were committed to soliciting participation to the archival Project, and were dedicated to the contribution of proper metadata description which reflected the community’s own words.”

Organization & communication. The core staff, lead by Ananya Ohri and Elizabeth Mudeny provided impeccable planning, communication, and foresight to the Project.⁷

Advisory board. The selected advisory team provided ample experience and connections within the local arts community, allowing insight for the Festival’s staff to seek guidance from. Their broad and differentiated expertise increased the in-depth knowledge provided, while minimizing the advisories burnout.⁸

Symposium. After the artist selection was complete, the Festival hosted a Symposium as an official beginning to the Project. The purpose of this event was to bring together Advisors, Artists, and local artists to nurture artistic growth and create a platform for a broader discussion. Artists identified this as achieved, but many expressed a desire for these connections made to exist beyond the symposium as points of contact for feedback during their creative process.⁹

7 See Appendix B, Question 5, Question 15.

8 See Appendix B, Advisory Specific Question, Question 1, Indu Vashist’s response.

9 See Appendix B, Question 13, response 4. Question 12, response 10. Artist Specific Questions, Question 3, response 1.



Weaknesses

Quality of submissions. The content of the submitted works varied in content and quality. This is mainly due to external factors—magnetic material ages poorly and does not provide the clearest image (sometimes dull and grey). As donors were able to choose their five minutes of content to submit, some content is composed of rather short clips (for example, 20 seconds at most) because of privacy wishes of the donor. These issues aside, the measurement of impact and importance of these submissions should not be limited, as the Project has created an important framework of future IBPOC home-video collections within Canadian archives.¹⁰

Low levels of archival submissions beyond Ontario. An issue presented by a West Coast Digitization partner was that they did not receive any submissions for digitization, and therefore did not contribute much to the Project beyond

outreach. There were four donors from the West Coast, but since they were analog film materials, all submissions were sent to Ontario to be transferred at Niagara Custom Lab; this sits largely in contrast against the 29 donors from the Ontario region. Although the partnership was created and deemed successful nonetheless, the Project did not provide any growth to this specific partner. An overall constraint of the Project was the ability to forge trusted nationwide networks for submission over its span.

Minor technical issues. Some library exhibitors reported technical issues of display, although all were solved before screenings and workshops (ie., hard-drives being formatted for Mac only). As well, one exhibitor suggested that the artists be more involved with the set-up and tear-down of their works on the day of screenings and exhibitions.

10 See Appendix B, Question 10, response 10.



Challenges

Low levels of Indigenous submissions.

The Festival had been historically POC run and predominantly had relationships within these non-Indigenous communities. The Project had a limited window of time for creating lasting relationships and trust with new Indigenous community groups.

Hiring a PR Agency. In 2019 to support the final push for the call out and to promote three targeted tour stops, the Project hired a Toronto-based PR agency. The process allowed RPPF to access new markets in Halifax and Thunder Bay. However there were many shortcomings to the process reflecting a lack of alignment between proposals and deliverables, and the difficulty of holding a PR agency accountable as a small community based organization.

Workshop attendance. Overall, the low attendance to workshops allowed a respectful and encouraging environment. Participants of the workshops were pleased to be in a fun and reflective space. This activity created a space for relationship building amongst participants who often differed in age, background, and lived experience, but shared the land they currently stand on.

This aside, two library exhibitors addressed the low attendance as a weakness as the turn-out hadn't met their expectations, and more support from the Festival for attaining outreach goals.¹¹ The low attendance may be due to the following:

- The intrinsic characteristics of the “The Library” as a setting for an arts exhibition. The existing engagement within each library location may vary prior to the Home Made Visible events.
- Outreach on the part of Regent Park Film Festival was difficult to improve remotely from Toronto to locations across the country. A heavy reliance was placed on the libraries hosting the tour stops and may have extended their resources beyond what was expected.
- One-off screenings



11 See Appendix B, Question 11, responses 1 and 7.

Exhibition. The intention with the exhibition was to allow visitors to the library to enjoy the commissioned films at their own leisure, independent of screenings. The set up for the exhibition varied from location to location but most consisted of library computers having a desktop icon that led to <https://hmv.favatv.com> where users could login (with logins information on nearby signage) and watch the films. The main trouble with this set up was 1) that larger libraries like TPL often have computers book up in advance for personal use and people are not leisurely watching 10 min films. The exhibition worked best when tied in and promoted with workshop programming, this was done at Whitehorse and Kahnawake library. Another set up that worked better but requires extra technical support is having the films looping gallery exhibition style on monitors with headphones. This allows visitors for more immediate interaction and was done at TMAC. Outside of the above examples interaction with the exhibition through computers was limited despite the 2-4 week span that the projects were available at branches for. Issues around the exclusivity of the films is what led to the password protection option but ultimately made the set up more complicated and the films less easy to access.

Complex elevator pitch. Two library exhibitors contributed to the feedback that although the scope and breadth of the Project were manageable and well thought out, there was difficulty in explaining the concept quickly and succinctly to community members and potential attendees of the events. One of these library partnerships identified the difficulty to develop the purpose of the Project into understandable advertisements.

Tour scope. Given the span of the Project, the tour had to run a maximum of seven months, the increased target of 16 Tour stops meant the Project reached more communities but that the events happened in close proximity and sometimes simultaneously. This limited capacity of the Festival to be in attendance for event facilitation or to do extensive remote outreach in communities.¹²

Installation. There were difficulties in communication between the branches and the Artist, determining set up and the best way to showcase and care for the works in public space. Though there was understanding of possible damage to the works, in future insurance specific to the installation would be recommended. The tight timeline of the tour brought added labour to all involved parties - the Artist, the libraries and the organizers.

12 See Appendix B, Question 10, response 10; Question 6, response 4.

Conclusions

Below is an overview of the reports' findings. the Project operated to:

- ▶ Advanced the careers and artistic visions of local IBPOC artists, through the development of new models of dissemination and innovative means of production
- ▶ Developed new audiences to The Festival and its' collaborative partnerships
- ▶ 82 percent (14) of the interviewed partners were interested in continuing their partnership with the Festival
- ▶ Overall, most partnerships were happy with the outcome of the Project and were benefited by the process
- ▶ Audience engagement was high, despite low attendance at some locations
- ▶ Leveraged engagement between IBPOC peoples and partners who had a previously low connection with said communities
- ▶ The archival submissions reached a broad demographic of Canadians
- ▶ The vast majority of Partners and the Artists met their personal goals for this project (i.e., increased engagement, creation of new work, etc.)
- ▶ Created a lasting impact on partnerships to participate in future projects on a national scale, and/or with the target audience of IBPOC communities
- ▶ Created a minimum of nine hours of footage to be donated to the York
- ▶ Through lessons learned, identified preferred engagement/communication methods with rural communities, and underlined the need to redistribute outreach efforts when facilitating events remotely/offsite.

Findings and Observations

The following section will posit observations and findings of the Home Made Visible assessment. Illustrations are included to contextualize the information and provide additional data.

When referencing the interviews and surveys, a brief summary will be given followed by footnotes to the appropriate section of the Appendix B, where the raw feedback can be found for further information.



Evolution of the Project Goals

As seen in Tables 1 and 2 located in the executive summary above, the final deliverables differ significantly from the proposed quantitative elements at the onset of the Project. These include:

- ▶ Increasing the benchmark from 50 to 294 media objects digitized
- ▶ The addition of tour stops from the initial goal of five to 16, allowing the exhibition to travel across all five regions of Canada [see [Table 5](#), and [Table 2](#)]
- ▶ Changes were adopted for the facilitation of the artist commissions, with the purpose of increasing each Artist’s payment per commission. The roster of artists developed from the original 12, to the final selection of six commissioned films and one Special Commission in a different medium. This allowed for a higher commission fee, per artist

The evolution of the Project goals to include Indigenous community members.

Although the engagement of Indigenous communities through the Tour was always a goal of the Project, the framework of the Project was developed in the early stages to incorporate Indigenous participation through the call-outs for artist commissions and archival submissions. As the Project drew closer to launch, the initial plan to engage Black and POC only began to feel exclusionary, and not in service of fostering engagement and connection with Indigenous histories and people that formed one of the main motivations for this project. Engaging Indigenous communities was also a natural next-step for the Project, as Indigenous members of the Toronto Arts community were already involved as advisors and jurors.

Broadening the target audience from public housing and low income communities to IBPOC communities more widely.

An original goal of this project was to “create access to the arts for low income and public housing communities nation-wide.” This goal is on-par with Regent Park Film Festival’s mandate to make accessible materials created by IBPOC community members. Adjusting this goal meant increasing the likelihood of finding old home movies from the IBPOC communities from Phase 1, and allowing us to focus on engaging IBPOC artists on working with archives for phase 2.

TABLE 5. EVENTS ASSOCIATED WITH THE PROJECT

Event types	Number of events
Number of tour screenings	11
Number of tour workshops	15
Combined tour stops	16
External events and screenings	9

Reach of the Project

Assessing the attendance to hosted events is an invaluable aspect for establishing the reach of the Project. This includes workshops, screenings, and exhibitions hosted as part of the tour, and excludes externally hosted events; event attendance only encapsulates opening nights for multi-day screenings and exhibitions (see [Table 6](#)).¹³

The average screening attendance was 40 people per event, and eight attendees per workshop. From the feedback received, this element of workshop attendance was received dually as a strength and weakness of the Project by partners. Using a loose benchmark of room capacity for the workshops as a goal for attendance (usually 10-15 participants) was not met at all locations. Although lower than envisioned, the average attendance offered unforeseen benefits including a greater sense of community-building amongst groups, through the provision of an intimate and trusting environment. These positives aside, library partners had expected a larger draw to the event and voiced disappointment in the lower attendance.

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The lower turnout to workshops may be due to the following factors:

- The inherent nature of one-off screenings, such as a lower impact of word-of-mouth from attendees.¹⁴
- The ever-evident struggle to initiate the general public to attend niche and new programs.¹⁵
- The Library setting as an exhibition space created heavy reliance on the organizations' pre-existing levels of engagement with their communities. This requires ample time to build and strengthen.

13 For more details on the events timeline, please refer to Table 1 in the Appendix A.

14 See Appendix B, Question 10, response 3.

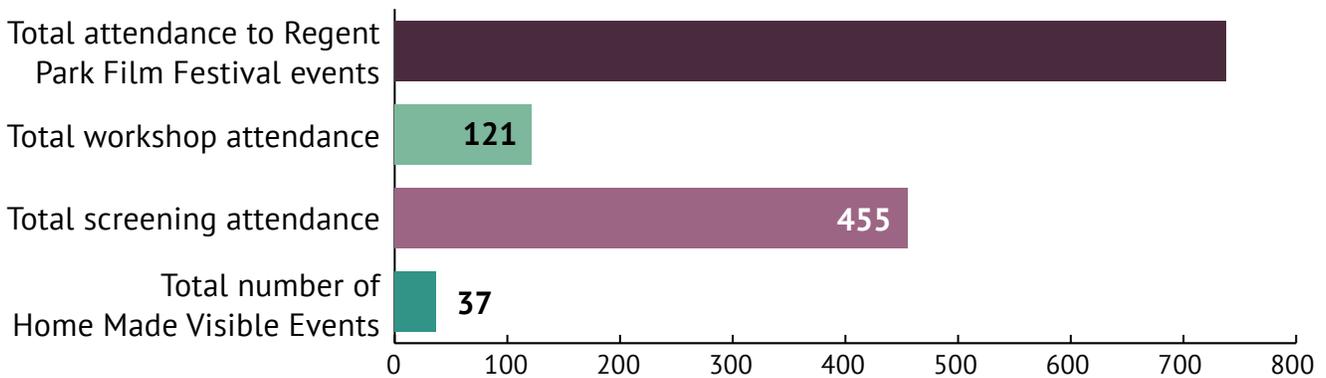
15 See Appendix B, Question 13, response 8.

Below are two quotes which encapsulates this dichotomy:

“Although the workshop participant numbers were low I believe overall the experience each person had sharing their archives with a larger group was quite honestly profound and significant. I feel, I believe the workshops were impactful.”¹⁶

“[The] workshops provided great interest and participants appreciated the opportunity to discuss their own personal memories. It offered space to share and was emotional for some, most people really got into it. The low numbers here benefitted the workshops as it allowed people to be more candid.”¹⁷

TABLE 6. ATTENDANCE DATASET



16 See Appendix B, Question 3, response 6.

17 See Appendix B, Question 3, response 8.

Trends of the home movie formats digitized through the Project

The following section will assess the reach of the Project, in regards to generating interest of individuals to submit their personal materials to York.

- ▶ **294 objects digitized, exceeding the initial goal of 50 objects.** On average, each donor submitted 7.5 items for digitization (ie., multiple film reels, tapes), which allowed such a high deliverable, with a low level of donors. This factor allowed the Project to be carried out by a small staff.
- ▶ **39 of the 80 inquiries were accommodated through the digitization Project.** Almost half of all inquiries for the Project. The 41 inquiries left un-accommodated include: unwillingness to submit the required five minutes of footage; unresponsiveness; not meeting the IBPOC demographics; and beyond the capacity of the Project.
- ▶ **A broad demographic was reached.** Across 33 participants who specified their background, 25 varying populations were reflected in the footage. This is a lasting impact on the York University archival collection. [See [Table 7](#)]
- ▶ **Outreach for donors were primarily through word of mouth and social media.** Of the 80 inquiries, 33 detailed how they became aware of the Project. [See [Table 8](#)]
- ▶ At the end of the Project, an expected minimum of **nine hours of footage** will be donated York.
- ▶ Materials span from the 1950s to the mid 2000s
- ▶ **Most submissions digitized were analog media.** Proportionately, more of the donated items were analog film materials. The cost to digitize film is quite high—for example, a used scanner runs upwards of 2,000 dollars. By offering free digitization of these materials, this Project has offered accessibility to personal archives. Although the magnetic media objects were lower in numbers, it is presumable that these objects have a higher minute-count per object. As magnetic media is at high risk, this Project has greatly impacted a community through the digitization of these materials.
- ▶ **Intimate archival content acquired.** [Table 9](#) lists an assortment of metadata found for the current uploads to the York online archives. The themes of these keywords circulate around the domestic lives of the donors: familial documentation (birthday parties, day trips, vacation, etc.), country of origin (Chilean, Haitian, etc.), environment (blizzards, sunrise, etc.) Cultural events (Raptors games, Metis Days, Expo 67, etc), Local geography (CN tower, Skydome, etc.) Arts (Dance, ska music, Country music, etc.), and cultural activities (markets, YTV Achievement Awards, etc.). These materials will have a lasting impact on Canadian culture, as a rich resource for future researchers on the dynamic IBPOC communities and their cultures.

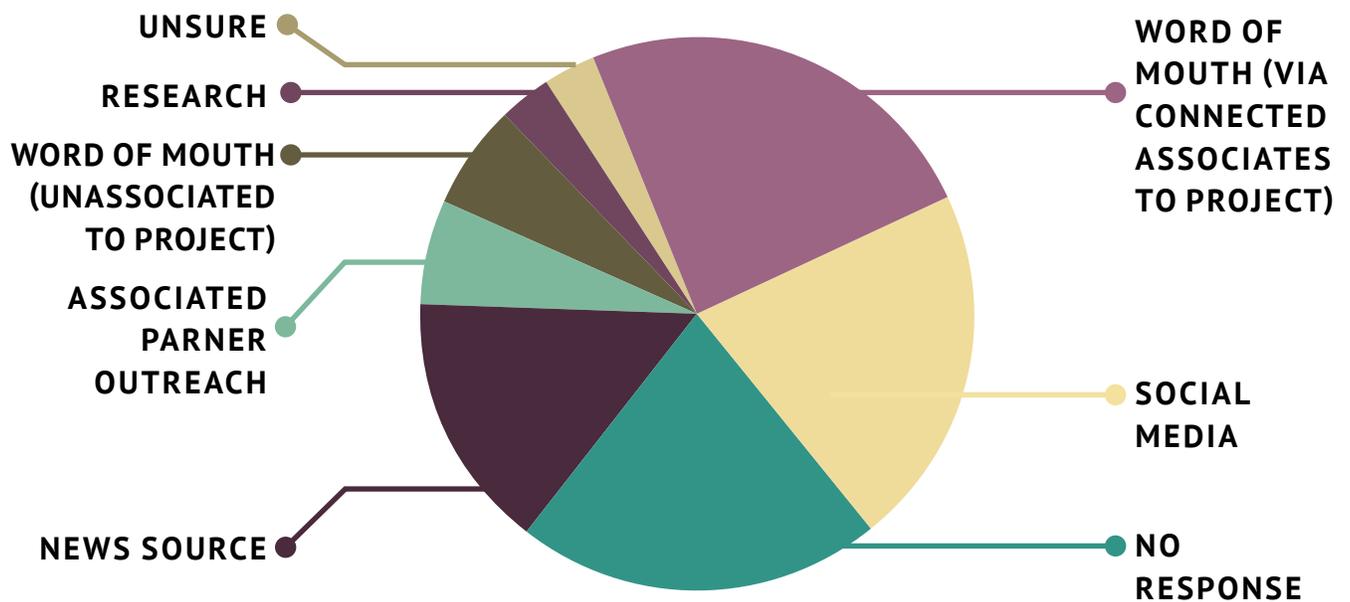
TABLE 7. DONOR DEMOGRAPHICS (SELF-IDENTIFIED)

Though the majority of donors hailed from Toronto their submissions' spanned from across Canada.

ETHNICITY/CULTURAL AFFILIATION	DONOR LOCATION	REGION OF FOOTAGE
Afghan	Toronto, ON	Toronto, ON
African Canadian	North Preston, NS	–
Anishnaabe	Parry Sound, ON	Parry Sound
Argentinian, Chilean	Lethbridge, AB	New Hampshire
Caribbean	Toronto, ON	Toronto, ON
Caribbean	Sydney, NS	–
Chinese	Toronto, ON	Winnipeg, MB
Chinese	Toronto, ON	Regina, SK
Chinese	Scarborough, ON	Toronto, ON
Chinese	Vancouver, BC	Vancouver, BC
Chinese, Russian	Brandon, MB	Virden, MB
Colombian, Indonesian	Toronto, ON	Toronto, ON
Dominican	Toronto, ON	Montreal, QC
East Indian	Whitby, ON	–
Eritrean	Toronto, ON	Toronto, ON
Filipino	Toronto, ON	Mississauga, ON
Guyanese	Toronto, ON	Toronto, Mahaica
Haitian	Toronto, ON	New York; Montreal, QC
Haitian	Toronto, ON	Montreal, QC
Haitian	Toronto, ON	Verdun, QC
Huron Wendat	Wendake, QC	Arizona; Wendake, QC
Indian	Toronto, ON	Toronto, ON
Indian	Toronto, ON	Toronto, ON
Indian	Toronto, ON	Delhi
Indian	Coquitlam BC	–
Indian	Vancouver, BC	–
Indian, Japanese	Toronto, ON	Ottawa, ON
Iranian	Toronto, ON	Isfahan, Iran
Iraqi	Toronto, ON	Baghdad
Jamaican, Guyanese	Toronto, ON	Bristol; Peterborough, ON
Japanese	Toronto, ON	Toronto, ON
Japanese	Vancouver, BC	Vancouver, BC
Moroccan	Montreal, QC	Montreal, QC
Ojibwe	Toronto, ON	Subbury; Aundeck Omni Kaning First Nation
Sudanese	Toronto, ON	Toronto, ON
Taiwanese	Ridgeway, ON	–
Tamil	Scarborough, ON	–
Vietnamese-Cambodian	Toronto, ON	Brantford, ON

* Gaps represent donors still in the intake process.

TABLE 8. EXPOSURE OF DONORS TO THE PROJECT



The above data was received by 33 potential donors (out the 80 which expressed interest in the Project). This information was obtained through the intake process.

TABLE 9. METADATA TAGS



FAMILIAL DOCUMENTATION, ENVIRONMENT, CULTURAL
EVENT, LOCAL GEOGRAPHY, ARTS, CULTURAL ACTIVITY

This list is based off of what has been inputted on Isoldora for York. This only includes a portion of the films currently ingested into the York archive. Feedback Responses: Interpretations and Correlations



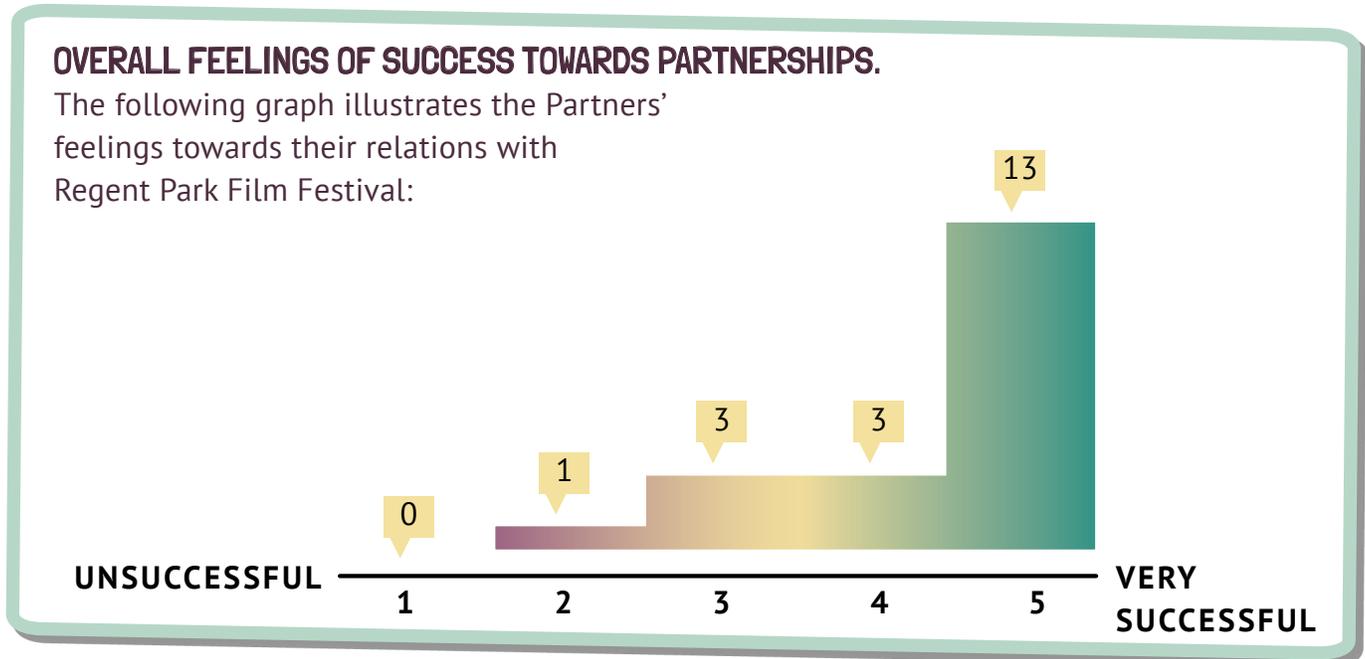
Image courtesy of Charles Street Video

Feedback Responses: Interpretations and Correlations

Following will be an index of qualitative properties to the Project.

HIGH INTEREST IN CONTINUATION OF THE PARTNERSHIPS WITH REGENT PARK FILM FESTIVAL.

14 of the 17 partners contacted—82 percent—expressed interest in future collaborative efforts, now that the Project has come to a close. Three other partners were open to collaboration, on the terms that the programming met their institutional mandates.¹⁸



CREATED BENEFICIAL PARTNERSHIPS. INNOVATIONS PRODUCED BY THE PROJECT WITHIN EXTERNAL PARTNERSHIP INSTITUTIONS¹⁹:

- ▶ Enhanced outreach to a library's target audience, and increased awareness about IBPOC archives
- ▶ Incorporated a new method of animating exhibition spaces through unique programming
- ▶ Invigorated new ideas and perspectives on existing inter-library programming
- ▶ The Archival Partner at York University adopted new skills for the ingest of materials through Islandora, which will be carried out in future projects
- ▶ A digitization partner advanced their current technologies for the hosting of video
- ▶ Due to this Projects' impact, Charles Street Video has reframed their institutional mandate to incorporate transcoding and digitization

¹⁸ See Appendix B, Question 9.

¹⁹ See Appendix B, Question 1.

LONG-TERM PARTNERSHIP BENEFITS. IDENTIFIED LONG TERM BENEFITS FOR PARTNERING INSTITUTIONS²⁰:

- ▶ Three Library Partnerships identified the importance of this Project for building relationships with local artists with the potential for future curation
- ▶ Enhanced exposure identified by Libraries and York
- ▶ The willingness to engage and sustain long-term partnerships, as identified by Charles Street Video
- ▶ This Project helped further the integration of anti-oppression methodologies within the arts workplace of Charles Street Video

AUDIENCE ENGAGEMENT. 50% OF RESPONDERS DESCRIBED AUDIENCES TO BE HIGHLY ENGAGED IN THE CURATION AND WORKSHOPS OF THE HOME MADE VISIBLE TOUR. MORE DETAILS INCLUDE²¹:

- ▶ The content resonated with audiences through emotionally accessible materials
- ▶ High audience engagement/talk-back during question periods
- ▶ Low numbers in workshops created a space for impactful, community building experience
- ▶ There were no attendees to the workshop at the Thompson Public Library, although the event had received a solid number of sign-ups for the event. Interest was generated

in the workshop, but unfortunately lacked commitment

Below is a testimonial related to audience engagement:

“The audience response was frequent and sincere, from being approached after screenings to receiving emails from audiences across Canada who felt compelled to share their thoughts with me on the work. I had a fantastic experience working with the curatorial and the logistics team of HMV. An inspiring group of people who managed to make an ultimately very complex Project feel very smooth, welcoming, and easy. Working with HMV was one of the best experiences I have had working with institutions on art commissions.”

ALL PARTNERSHIPS HAVE PRE-EXISTING RELATIONSHIPS WITH IBPOC COMMUNITIES

These pre-existing relationships showcase Regent Park Film Festival’s appropriate selection of partnerships, with their aim of activating these IBPOC communities on a national scale.²²

20 See Appendix B, Question 2.

21 See Appendix B, Question 3.

22 See Appendix B, Question 4.

COMMUNICATIONS

75% of respondents agreed that the communications between Regent Park Film Festival and themselves/their organization were constructive, thorough, and timely.²³

Identified strengths in communications:

- ▶ **Dedicated and passionate staff.** A commonality across responses is demonstration of professionalism by Regent Park Film Festival Staff. Elizabeth Mudeny and Ananya Ohri communication skills were praised and recognized for their dedication and accessibility. David Osubronie was thanked for installation assistance. A highlight mentioned, is the staff's visible gratitude and acknowledgement of in-kind contributions.
- ▶ **Accurate partnership agreements.** 85 percent of responders were happy with the MOUs received at the onset of the Project from Regent Park Film Festival.²⁴ Two responders commented on the flexibility of the staff to update the MOUs as the needs of the partnerships developed.
- ▶ An Advisor states that Regent Park Film Festival was, "...always on top of all details, always professional and constructive." This advisor also mentions a presentation delivered by the Home Made Visible team to the York U SSHRC Collaborators Conference, where they discussed their challenges and successes to the group, identifying realistic areas for improvement that this audience could build towards delivering alternatives within the academic world."

Identified weaknesses in communications:

- ▶ **Organizational errors for some workshops.** Some organizational gaps were experienced with some workshops due to a lack of direct communication with the workshop artists and the host libraries. RPFF was playing the coordinating role, but was not on site for many of these workshops. For better results, facilitators do need to take on some of the coordination, particularly closer to the workshop.²⁵
- ▶ Inaccurate partnership agreements for workshop facilitators. Two contributors identified weakness in these MOUs, as the roles expectations were not clearly defined

23 See Appendix B, Question 5.

24 See Appendix B, Question 8, response 2.

25 See Appendix B, Question 6, response 5.

MINIMAL SETBACKS OCCURRED DURING THE EXHIBITION TOUR

67% of the responses expressed no issues during the Tour. Small logistical developments occurred, including the following²⁶:

- ▶ Four respondents had technical issues that were solved prior to events
- ▶ One respondent found the load in of materials difficult to execute and make accessible within their library space
- ▶ One respondent suggested the hiring of more staff to be present at each event to help ensure events run as planned

▶ PARTNERS AND ARTISTS ACHIEVED THEIR PERSONAL GOALS OF THE PROJECT

Personal goals achieved include²⁷:

- ▶ Ushering awareness of partnering organizations to the local and national arts communities
- ▶ Promote the sharing of unique stories from IBPOC communities
- ▶ Hosting unique programming
- ▶ Creation of new artworks

ALL PARTNERS EXPRESSED INTEREST IN PARTICIPATING IN SIMILAR PROJECTS OR INSTITUTIONAL COLLABORATIONS

This can be used to assess impact, as 12 institutions express openness to experimenting with nationwide collaborations due to the success of the Project. Following, is a comment which exemplifies this Project's influence on the local arts community²⁸:

"The reason why we supported this Project was because we noticed a trend around family photography, [of] a desire amongst communities of colour to populate archives with their own materials [...] I continued to see the need for that, and I was really happy with what was being produced from that archiving—it wasn't just archiving for archivings' sake. It was also activating the archive, and I'm really glad that was built into [the Project]. If I was asked to be on any kind of advisory again, I'd be interested in not just the collections but the activation."

26 See Appendix B, Question 8.

27 See Appendix B, Question 11.

28 See Appendix B, Question 14.

ALL ARTISTS VOICED GROWTH IN THEIR ESTABLISHED PRACTICE THROUGH THIS PROJECT.

Although six of seven artists stated their works created were stylistically similar to their body of work, they all voiced that this Project either opened up new resources (i.e., access to personal materials), created new contacts, or developed new methods of storytelling, which impacted their stylistic methods.²⁹

5 OF 6 ARTISTS RECEIVED GREATER ENGAGEMENT TO THEIR WORK AFTER THE PROJECT.

Most notably, Jennifer Dysart's work has been curated on four occasions so far (Pleasure Dome, Toronto; Skabmegovat Indigenous Film Festival, Finland; Reframe Film Festival, Peterborough; Montreal First People Film Festival).³⁰

ALL ARTISTS FELT POSITIVELY SUPPORTED THROUGH THE CURATION OF 50% POC AND 50% INDIGENOUS FILMMAKERS.

Comments include:

"I always feel so grateful when I am placed in such conditions which of course very rarely happens. Being part of the HMV Project and the team felt like a gift to me and I felt extremely privileged to have access to the rest of the group and the other participating artists and to have focused conversations around race, belonging and the archive."

"Because I was partnered with two other Indigenous filmmakers I believe we were able to make a greater impact on the communities where workshops and screenings were held. Working as Indigenous in our own territories was a great way to connect with a broader Indigenous audience."

"This has been a crucial part of this Project for me. The spirit of both the organizing team and the artists, have been such a wonderful experience to be a part of."

29 See Appendix B: Artist Specific Questions, Question 1.

30 See Appendix B: Artist Specific Questions, Question 2.

LESSONS LEARNED: COMMUNICATION WITH RURAL COMMUNITIES

One responder identified a trend of miscommunication between rural communities and Regent Park Film Festival. This mis-step is recognized by the Home Made Visible staff, and hope that by debriefing this element will contribute to preventing future community arts organizations from repeating these trends.

“People who only live in big cities in Canada, think differently about communication—in rural areas, there is a different way of being and the personal touch is much more valued; communication online is less accessible. [My co-facilitator] and I are both northerners—southerners don’t listen to us and how it is best to communicate. This ideology stems from the history of Canada and power relationships.”

This comment identifies an important aspect of communication that should be considered in future projects operating remotely between urban and rural communities. Recommendations would include the following:

- ▶ Don’t undervalue the personal touch—trust common contacts between your organization and the rural community to be a point of contact
- ▶ Depend on face-to-face communications or phone-calls, to bisect potential internet connectivity issues. With these communications, make them succinct, and be as available and accessible to the contact in the community.

LESSONS LEARNED: LACK OF ENGAGEMENT OUTSIDE OF ONTARIO

An issue raised by FAVATV, was the lack of submissions acquired by the Regional Digitization Partners outside of Ontario. Although still happy with the partnership created between Regent Park Film Festival and FAVATV, no submissions were digitized through this partnership. Recommendations to prevent similar displacement would include:

- ▶ Ensure MOUs reflect outreach necessary to support submission goals on both sides of the partnership
- ▶ Channel submissions to partnerships that are closest to the donor

Recommendations

HIRE AN ARCHIVIST TO WORK DIRECTLY WITH THE PROJECT.

The involved archivist from York University, Katrina Cohen-Palacios, recommends that future projects operating in a similar vein hire an archivist to work directly with the operating organization, as opposed to relying on the involvement of a partnering institution. This archivist would be tasked with talking to donors, explaining transfer of ownership as opposed to copyright, providing an understanding of access restrictions, etc. The benefit to hiring a specialist over a non-specialist, is the pre-existing familiarity with the Rules of Archival Description standards, and knowing what takes priority when it comes to capturing metadata through interviews with donors. As it currently stands, York could not supply these resources. She suggests creating a budget for a full-time archivist in the future.

ENSURE COLLABORATORS HAVE COMPATIBLE PROCESSES AND CAPACITY.

For this Project, the donation process to the York archive deviated from the original action plan of a singular donation to a series of batch uploads to the archive. This development contributes to archival backlog, as it differentiates from the partner institutions internal milestones and ingest workflow. The underlying recommendation for a Project operating on this scale is to determine the course of action and follow it through from inception to conclusion. If operating through a series of batch uploads, it is recommended to create a timeline of milestones for upload and/or important dates for output agreed upon across all partnering institutions.

CREATE MULTIPLE PARTNERSHIPS WITH VAST EXPERTISE.

The Project relied on numerous partnerships in order to bring this nationwide Project to fruition. Overall, the communications were deemed successful between partners and Regent Park Film Festival with [insert the statistics here once finalized] survey responders reporting overall feelings of success with communications. One respondent who found the communications in need of minor improvements, suggests fostering a direct line between exhibition sites and the touring artists. This would alleviate pressure on the venue hosts for set-up and tear-down of the exhibition, sharing the practical responsibilities across all parties.

DEVELOP OUTREACH STANDARDS FOR PARTNERSHIPS.

Across the library partnerships, it was reported that these institutions took on more duties on outreach than what was encapsulated through the original MOUs. For other Projects in the future relying on external partnerships, it is suggested to verify and quantify the levels of expected outreach that is necessary to assure both partners are happy with the outcome.

ARRIVE AT A CONCISE DEFINITION OF THE PROJECT AS EARLY AS POSSIBLE.

The low Indigenous submissions to the Project can be attributed to the strategy put in place. For the future we would recommend:

- A different strategy of outreach, with a greater focus on word of mouth
- Investing in stronger relationships with community groups
- Broadening definition of home movies to encompass community documentation

CREATE A SOLID FRAMEWORK.

A major strength to the Project is its' solid foundation, scope, and spirit. Future Projects are encouraged to emulate this, by creating a framework that inspires its' founders, community members, and partners, with the aim of creating a space for extensive collaboration, the sharing of ideas, and communication.

FOR MULTI-PRONGED PROJECTS, ASSURE EFFORTS ARE DIVIDED EQUALLY.

The Project was a multifaceted Project that a) created new work, b) exhibited new work, and c) created archival materials. Some exhibition partners felt that the programming was not focused on, and state this as the reason for low attendance. For future Project with multiple avenues, assure that resources such as time and outreach are divided proportionately.

REINFORCE MENTOR RELATIONSHIPS.

One artist suggested the scheduling of regular check-ins and critiques between artists and advisors throughout the creative process, in order to receive feedback and further develop artistic growth. This would further solidify the fostering of relationships between promising artists and the local arts sector.

SECURE INSURANCE FOR ALL INSTALLATION BASED ART

Offer coverage for any lost, stolen or damaged work through the duration of the exhibition. This learning became clear as Melisse Watson's work, installed in library locations across Toronto, came to be lost, stolen or damaged throughout its exhibition.

Potential Offshoots of the Project

Similar to the above section on recommendations, the following is focused on identifying possible next-steps for the Project.

DEVELOPMENT OF AN EDUCATION PLAN.

The Project as it currently stands had minimal interaction with local-post secondary institutions. A future offshoot would incorporate the values and scope of this Project within an educational setting to inspire activation of archives in scholarship and arts creation in the next generation of Canadian youth.

REVISIT THE METADATA AGAIN IN THE FUTURE.

Identities and how they are described are constantly shifting and needless to say, so will the metadata which describes these artifacts in an archival setting. The language used should never be considered final, but should reflect the potentially shifting vernacular language of the community in question, in order to maintain accessibility in the future.

MAKE AVAILABLE THE CREATED WORKS FOR INDIVIDUAL DISTRIBUTION.

The Project's Distribution Partner suggests the distribution of the works as individual films, not that the touring program has successfully ended. Vtape will catalogue Regent Park Film Festival as an organization that is actively commissioning projects, and the artists whose work is available for distribution and are also actively producing work. Following the successes of The Festivals' distribution of these works as a program, the circulation of these works singularly will be equally successful, once represented by one of Canada's leading arts distributors.

ACTIVATION OF THE ARCHIVE.

Creating partnerships that provide commissioning or development resources to encourage filmmakers to engage with the Home Made Visible archive, and to use it as inspiration or a resource to tell new stories.

Definition List

Donors: Participants who consented to submitting a portion of their home movies to the archives.

Events: Home Made Visible programming

External Events: Events that the Project organizers and/or artist commissions was invited to participate in including screenings, panels, conferences, etc.

Exhibition: All of the Artists films were available on designated screening computers at library branches.

Indigenous: The use of Indigenous in this context refers to Status and Non-Status First Nations, Inuit and Metis peoples.

Installation: A mixed media installation Reunion by Melisse Watson

Screening: A one time screening of the program that includes a Q&A with the Project's filmmakers.

Workshop: The public is invited to participate in hands-on workshops that explore the value of personal archives.

Visible minority: Visible minority is the most widely understood and official term, as set by Statistics Canada, to identify people "other than aboriginal peoples, who are non-Caucasian in race or non-white in colour."

The Project acknowledges the limits of this term, but uses it to identify people belong to the many racial and cultural minority groups in Canada which include (but are not limited to) Black Africans, Black West Indians, Black Canadians and Americans, Chinese, Japanese, Korean, Filipino, South Asian (Bangladeshi, East Indian, Pakistani, Sri Lankan), West Asian and Arab (e.g., Afghani, Armenian, Egyptian, Iranian, Iraqi, Jordanian, Lebanese, Palestinian, Syrian, Turk), Southeast Asian (e.g., Burmese, Cambodian/Kampuchean, Laotian, Malaysian, Thai, Vietnamese, Indonesian), Latin American, Pacific Islanders and others.

This term includes people of mixed race and heritage, including those whose mixed race and heritage includes either white or indigenous backgrounds. Finally, for the purposes of this project, this term extends to people who may pass as white, but come from families and communities that are visible minorities.

Left to right: Courtesy of S. Baksh, Valcin, Burke.

