

Preservation after Exhibition: A Qualitative Study of TIFF's Film Exhibition Documentation

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Abstract

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This thesis argues for the importance of preserving film object exhibition documentation for the benefit of future research, using TIFF's exhibition program as the dominant case study. Academic writing on film exhibition is discussed through works that focus on the physical film object/screening, the film exhibition institution, and the film object beyond celluloid. The thesis analyzes what constitutes strong documentation, using examples from professionals and other film exhibition institutions. TIFF's film exhibition department history is listed as a form of preserving the full list of exhibitions that were housed at TIFF. The material preserved by TIFF regarding their exhibition history has been quite limited. The exhibition files are included and then analyzed to determine what is missing that may limit future study. Successes in preservation are also addressed. Lastly, potential steps to address gaps in documentation are detailed.

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Introduction

The year is 2013 and I am eagerly anticipating the opening of *David Cronenberg: Evolution* at the TIFF Bell Lightbox. Having previously attended multiple exhibitions, countless screenings, and even having covered the opening of the TIFF Bell Lightbox for the York University newspaper, *The Excalibur*, during my final year of undergraduate studies, I was no stranger to the building, or the quality of the exhibitions that TIFF was capable of mounting. I ended up attending that exhibition six times, making sure to bring someone new with me each time to get a sense of their interpretation of the layout of the space and the materials held within. I was enthralled with the objects exhibited and the overall ambience of the space. This was a feeling that I experienced quite often visiting various exhibitions at the TIFF Bell Lightbox. Fast-forward another three and a half years and this experience is not likely to be possible any longer, because of TIFF's announcement of the cancellation of its exhibition program in 2017.¹

The TIFF Bell Lightbox opened in 2010 as an extension of the yearly Toronto International Film Festival, which itself was founded in 1976. The TIFF Bell Lightbox was created to suit several needs: first, the TIFF Bell Lightbox was built as a source of information and planning of the festival 365 days a year; the second reason was for it to be used as a multi-cinema theatre that could cater to the eclectic tastes of Toronto film goers; the third reason was to provide a new home for the Toronto Film Reference Library, housed on the 4th floor. The new home for the Film Reference Library would include two gallery spaces intended to exhibit film, including both projecting and displaying celluloid, and film-related cultural artifacts, such as props, promotional materials, etc., all year round. These two gallery spaces were to form the focus of the research for my thesis.

¹ As I was finishing my final draft I was told that TIFF is hosting a series of installations in conjunction with their Canada on Screen series which was apparently not organized by the TIFF Exhibition Department.

From the opening of the TIFF Bell Lightbox to the end of its exhibitions initiative, there have been a total of 28 exhibitions between the CIBC Canadian Film Gallery on the 4th floor and the HSBC Gallery next to the main lobby.² These exhibitions are designed to be temporary but they clearly merit academic study as evidenced by the ever-increasing amount of scholarly literature on film objects³ and the spaces exhibiting them, discussed below.

The most significant source for these kinds of studies is the detailed documentation of exhibitions by their curators and institutions. This documentation can provide contextual information regarding the physical treatment of film-related materials and provide researchers with an account of what was done to market certain exhibitions, and notes on what worked and what did not. In fact, I began my residency with TIFF in January of 2017, expecting to be able to study any potential differences between the internal Canadian exhibitions and the touring international exhibitions. I knew I was going to have to rely heavily on documentation, as TIFF had already concluded 28 of these exhibitions. Upon my arrival, I was informed that TIFF was discontinuing its exhibitions department. Having previously studied Canadian film history and having seen how easily our history can be lost, I changed my focus to study the records that were kept for each exhibition.

Over the course of the film medium's history, the range of materials now deemed important to preserve has expanded significantly. At first, there was the need to preserve the film material itself. This initiative came from a sense of urgency to save the material object, as early prints were intentionally destroyed for their silver content or for safety reasons, as nitrate film stock was highly combustible. The Library of Congress estimates that about 75 percent of all

² "Film object exhibition" will always be defined in this thesis as a collection of objects on display unless otherwise specified.

³ "Film object" refers to materials related to a film such as posters, scripts, costumes, etc. This does not include the physical celluloid or screening of a film unless referred to.

silent films are lost forever.⁴ Contemporary attitudes in the early to mid- 20th century saw little perceived value in these films after their initial run. Associations such as the Museum of Modern Art (MoMA), the British Film Institute (BFI), the Association of Moving Image Archivists (AMIA), and the Library of Congress preserved as many silent films as best they could. This lack of material retention in film culture is something that extends beyond just film prints. Many objects, such as props, costumes, sets, and even promotional materials were created for a film production and were never meant to be kept. That is why there are so many reproductions of objects mixed in with originals in film museum exhibitions. From this we can see that objects in film culture are often deemed important only after they are lost forever. This feeling of unimportance is why there is such an essential need to study films, film-related objects and film exhibitions. If documents and reports of exhibitions are not properly preserved, then these exhibitions, their designs and protocols, run the risk of being lost permanently.

When I began my research at TIFF, I discovered that there was a notable lack of documentation in the exhibition folders. This is not to say that documentation does not exist somewhere else within the TIFF Bell Lightbox, but not having it easily accessible with the main exhibition documentation makes it extremely hard to undertake further research. The short-lived temporal nature of exhibitions makes it important to keep as much documentation as possible.

This thesis argues for the importance of preserving film exhibition documentation for the benefit of future research, using the TIFF exhibition program as the dominant case study. This will be done by defining what constitutes strong documentation using examples from other institutions with film exhibition experience as well as what preservation professionals say on the matter. TIFF's film exhibition history will be defined so that the reader gets a sense of the scope

⁴ David Pierce, *The Survival of American Silent Feature Films: 1912–1929*, viii. (Washington: Council on Library and Information Resources and The Library of Congress, 2013), https://www.loc.gov/programs/static/national-film-preservation-board/documents/pub158.final_version_sept_2013.pdf

of its exhibitions and gains an understanding of the ways these exhibitions should ideally be documented. Following the defining of these exhibitions, some questions related to their documentation are addressed. This includes how limited the exhibitions' documentation was by detailing what is included in the exhibition files, what was missing, and any future steps that need to be taken. A preliminary index was created to detail what documentation exists.⁵

Discussing the importance of proper film exhibition documentation extends beyond the research of a David Cronenberg fan and his admiration for the exhibitions hosted by the TIFF Bell Lightbox. This discussion draws attention to the subject of documentation retention in the exhibition world and opens a much-needed dialogue regarding the saving of film culture among those in the archiving, preservation community and academia.

The Film Object and the Film Museum in Academic Literature

The study of film exhibition documentation is very much in its infancy. While there is not a single source focused solely on exhibition documentation, there are some academic sources that help guide the scholar. Firstly, it is important to study the film museum. The film museum has seemingly only begun to be discussed by academics within the past 15 years.

Haidee Wasson's 2005 book *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*⁶ highlights the transformation of celluloid film into a museum object and the significant role played by MoMA. Her book is influential when discussing film in the museum environment. An important detail to keep in mind is that Wasson's focus is on the exhibition of film in the museum setting as defined by the literal projection of film. She chronologically lists

⁵ See Appendix.

⁶ Haidee Wasson, *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*, (Berkeley: University of California Press, 2005).

screenings and related exhibitions but omits any mention of film-related objects that were not already considered visual mediums by the early 20th century, i.e. photographs, posters, animation cells, and paintings. For example, MoMA has been exhibiting film-related objects since 1940 with *D.W. Griffith, American Film Master*, which included a large camera as seen in a couple of the exhibition's installation images.⁷ There are no references to any equipment being exhibited in Wasson's book. Works published after hers would further define the film museum beyond the traditional visual mediums often associated with the visual art exhibition.

Going beyond MoMA, Stephen Bottomore's 2006 *Film History: An International Journal* article lists cinema museums from around the world, highlights any specialties, and gives contact information. With museums constantly opening and closing, this quickly could become outdated, but it provides a relevant overview of the state of the global film museum situation in the middle of the 2000s.⁸

Paolo Cherchi Usai addresses curatorship with his 2008 book *Film Curatorship: Archives, Museums, and the Digital Marketplace*. This text, written in the style of an interview, explores pertinent issues that current film archivists face.⁹ Issues under discussion include the definition of curatorship, the role of the curator in the exhibition and preservation of film related materials, and potential future trajectories for film-related materials.

Caroline Gemma Bem's dissertation, the most recent of works focusing on the institution from 2009, explores the relation of cinema and the museum in three different ways. First there is a section based on the early interactions of cinema with the museum. The second section

⁷ "D.W. Griffith, American Film Master," *Museum of Modern Art*, accessed February 15, 2017, <https://www.moma.org/calendar/exhibitions/2993?locale=en>

⁸ Stephen Bottomore, "Cinema Museums - a Worldwide List," *Film History: An International Journal* 18, no. 3 (2006): 261-73.

⁹ Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein, *Film Curatorship: Archives, Museums, and the Digital Marketplace* (Vienna: Österreichisches Filmmuseum, 2008).

examines the role of the cinema museum curator. The third section reveals the role of the spectator in the examination of the museum and cinema.¹⁰

It is of course impossible to study the film museum without acknowledging recent study of film's place in the institution. Erika Balsom writes about the sale of film as an art object. She theorizes that the fetishization of film objects and their display and/or sale in the gallery setting begins with video art in the mid-to-late 20th century, but that the sale of the physical film medium itself dates to the early 1930s. While Balsom's work may be more interested in the sale of the "limited edition" film or video and less in the museum, it is important to note the beginnings of a value associated with a film print beyond just its screening capacity.¹¹

However, monetary value is only one aspect of a film's value to the museum, as Alina Morgan Sineto discusses in her thesis, *Integrating the Moving Image into the Museum*. She explores the recent role that film as a physical object and as a medium has played in the museum. This includes exhibition, preservation, and other interdisciplinary functions. Sineto argues that film libraries and archives are in fact film museums.¹² The history of the film museum is only beginning to be addressed.

In a recent 2016 article, Dimitrios Latsis uses case studies of the Smithsonian and the Science Museum in London as early examples of film in the museum. Through these he asks questions about how film objects and film culture should be exhibited. He addresses these as case studies to inform the reader about how nationalistic film and film culture is reflective of

¹⁰ Caroline Gemma Bem, "Cinema and Museum Encounters," PhD diss, McGill University, 2009.

¹¹ Erika Balsom, "Original Copies: How Film and Video Became Art Objects," *Cinema Journal* 53, no. 1 (2013): 97-118.

¹² Alina Morgan Sinetos, "Integrating the Moving Image into the Museum," MA thesis, University of California, 2015.

local institutions.¹³ While the above articles have helped guide academics in the study of the film exhibition, they are often too focused on either the institution or the film as an object.

Academic study involving film objects that do not include celluloid, or any form of screening, is the most beneficial for the purpose of this thesis, but has much less representation. Sabine Lenk's article "Collections on Display: Exhibiting Artifacts in a Film Museum, with Pride", also from 2006's *Film History: An International Journal*, examines the expectations that film museums are held to. This includes the treatment of both originals and copies of objects, the use of film material itself, the debate about high and low art, dealing with physical space, and being able to fulfill the expectations of visitors.¹⁴ While it is evident that Lenk's focus is on film in the film museum, she does make a reference to film objects. This includes "posters, photographs, costumes, sets and props, designs and paintings, cameras and projectors, pre-cinematographic machines and related books, contracts and manuscripts."¹⁵ Lenk admits that displaying these objects is equally as important for a film museum as screening films, but only spends a couple of paragraphs in her whole piece discussing this. It would not be for another 7 years that an article would be written that focuses on film objects in an exhibition setting.

Paul Gansky in his 2013 article "Severed Objects: Spellbound, Archives, Exhibitions, and Film's Material History", in *Film History*, documents the history of a specific pair of prop scissors from Alfred Hitchcock's 1945 film *Spellbound*, from their design notes to their current place in a museum exhibit in the UK. These scissors are like the type of objects that have been exhibited at the TIFF Bell Lightbox. Gansky highlights the conservation process of this piece of film ephemera at every stage and how it exists as an object beyond the film. Gansky is useful as

¹³ Dimitrios Latsis, "The Beginnings of Cinema as a Museum Exhibit: The Cases of the Smithsonian Institution and the Science Museum in London," *The Moving Image* 16, no.1 (2016): 18-34.

¹⁴ Sabine Lenk, "Collections on Display: Exhibiting Artifacts in a Film Museum, with Pride," *Film History: An International Journal* 18, no. 3 (2006): 319-25.

¹⁵ Ibid 323.

he identifies the “sensory engagement” that comes with interacting with such objects, which is at the core of the appeal of most film exhibitions.¹⁶ Gansky’s examination was the only article I found that highlighted the film object above and beyond the film and the institution. Academics must further examine exhibition documents from film institutions before focusing on film objects beyond just celluloid.

¹⁶ Paul Gansky, "Severed Objects: Spellbound, Archives, Exhibitions, and Film's Material History," *Film History* 25, no. 3 (2013): 126-48.

Chapter 1- The Documentation of Exhibitions

Documentation is a form of primary source material that offers a look behind the scenes of an exhibition. Without proper documentation, or with no documentation at all, there is a chance that an exhibition will be forgotten in a very brief period. While the curator may not be thinking about it, this can create obstacles for those who want to study cultural history. This chapter will briefly introduce the topic of the risk of losing exhibition records for lack of documentation. Next, differing literature that institutions have written on exhibition documentation and the standards assumed by various major cultural institutions as to the documentation of exhibitions will be discussed. This section will conclude by detailing a local example of how an exhibition was well documented in a way that would be beneficial to TIFF and other institutions.

An early example of a “lost” exhibition is one of filmmaking objects such as cameras and sound equipment on loan from the George Eastman House during the Stratford International Film Festival in 1958.¹⁷ Coming across this exhibition’s existence was pure happenstance: it occurred while cataloguing the work of Canadian filmmaker Christopher Chapman, who had a film featured at that festival in 1958 and had kept a program. In that program, there was a very brief mention of the exhibition occurring during the festival.¹⁸ While even the Stratford International Film Festival is at risk of being completely forgotten, the exhibition is even further at risk, with no mention of its existence in a very small number of documents from the festival.¹⁹ There are also no references to the exhibition within the records of the George Eastman Museum. According to the museum registrar’s office, this could be because the moving image collection

¹⁷ Quetico New, 1958, 2014-004-05.0015 to 2014-004-05.0023.2, 2014-004-05.0021.1 Christopher Chapman Collection, Film Reference Library, Toronto, Canada.

¹⁸ Ibid.

¹⁹ Ian Rae and Jessica Thom, “The Rise and Fall of the Stratford International Film Festival,” *Canadian Journal of Film Studies* 25, no.1, (2016): 67 – 87.

was not separated into its own collection until the 1970s, with records sparsely kept before that.²⁰

After seeing what a forgotten exhibition looks like, it would be beneficial to examine what exhibition documents look like after the closure of a film museum. TIFF is not the first film institution to end its exhibitions initiative. In 1999, the Museum of the Moving Image, owned by the British Film Institute (BFI), closed with the intention of eventually re-opening, but this would not come to be. In an email, Jonny Davies, the Curatorial Coordinator of the BFI National Archive says that: “In terms of MOMI paperwork, this has been kept but isn’t catalogued. At this stage, it would be difficult to say with any certainty how complete the files are and to what extent this includes exhibition files.”²¹ While the Internet may provide much more of a history of MOMI, as its closure was much more recent than the Stratford International Film Festival, there is just as much of a blank when it comes to what, if any, documents still exist. In recent years, however, there appears to be much more writing on how this exhibition-related material can be accounted for and preserved through standardized documentation.

Proper Exhibition Documentation Initiatives

Exhibition documentation initiatives, while still in their infancy, have begun to crop up in recent years. In 2008, the Art Libraries Society of North America published a text entitled “Cataloging Exhibition Publications: Best Practices.”²² This publication covers the most beneficial ways in which exhibition catalogues should be catalogued. This includes the proper way to document things such as “Title and Statement of Responsibility”, “Notes”, and

²⁰ Daniel Bish, e-mail message to author, March 24, 2017.

²¹ Jonny Davies, e-mail message to author, April 21, 2017.

²² “Cataloging Exhibition Publications: Best Practices,” *Art Libraries Society of North America*, Last modified 2008, <https://www.loc.gov/cds/desktop/documents/cep-bp.pdf>

“Assigning Subject Headings.”²³ This work is important as it is one of the few publications that directly relates to an aspect of the preservation of exhibition documents. While quite detailed in cataloguing exhibition catalogues, it offers no mention of film exhibitions specifically, nor procedures for the cataloguing of any exhibition documentation beyond the actual catalogue. While catalogues are an important type of exhibition documentation, it is important to note that they are published for those attending the exhibition and not for those mounting it.

An online article titled “The Making of Exhibitions: Purpose, Structures, Roles, and Process,” published by the Smithsonian in October of 2002, touches upon the topic of exhibition documentation within museums themselves.²⁴ While the Smithsonian does not focus on film, it is important to see the role exhibition documentation plays in the one of the largest museums in the world. The article highlights the importance of logistics in a successful exhibition. This is explored through three sections: “The Purpose of Exhibitions,” “Organizational Structure and Roles,” and “Exhibition-making Models.”²⁵ The last is the most relevant here. Documentation is not a major focus, but the Smithsonian did ask institutions for their process documents, which are made up of a variety of different exhibition-related documents.

The authors found that larger institutions had more established guidelines for appropriate documentation. While smaller institutions felt that more formalized documentation meant less creativity, larger institutions argued that more formalized documentation freed up time for creativity, leading to a less bland exhibition. Most institutions often agreed to some form of middle ground where documentation changes on a case-by-case basis. An interesting note was that many institutions noted “tradition”, or a lack of resources, as the biggest reasons for a lack

²³ Ibid.

²⁴ “The Making of Exhibitions,” *The Smithsonian*, Accessed April 20, 2017, <https://www.si.edu/content/opanda/docs/rpts2002/02.10.makingexhibitions.final.pdf>

²⁵ Ibid.

of documentation.²⁶

The document also mentions “post-partum” documentation that includes “an audit of expenses, evaluation and revisions, and recommendations for future projects.” The Smithsonian argues that smaller institutions see post-partum documentation as a learning opportunity, but larger institutions do not because of the constant changing of curatorial and exhibition staff. An important thing to note is that “since unsuccessful experiments in design, presentation and process are rarely reported in the professional literature, there is little sharing of lessons across museum lines.”²⁷

In 2015, the International Committee for Documentation (CIDOC), which is an international subcommittee belonging to the International Committee of Museums (ICOM), founded the Exhibition and Performance Documentation Working Group. Its stated objective is to:

investigate the central role of exhibition and performance documentation for museums and related organisations, and to contend with relevant issues concerning their long-term preservation, access and research. Contemporary exhibition and performance documentation challenges share not only conceptual and practical features but also possible strategies and solutions for their permanence and future use and interpretation, therefore justifying a unified investigative approach.²⁸

The CIDOC completes the above objective by working with institutions in several stages: First, a list of objects should be produced. This is done by specifying the objects being exhibited, the concept of the complete exhibition, how everything is already organized, and the depth of what still needs to be organized. After clearly defining the exhibition, the CIDOC examines existing cultural relationships that may benefit the institution’s policies through an exchange of

²⁶ Ibid.

²⁷ Ibid.

²⁸ “Exhibition and Performance Documentation,” *International Committee for Documentation*, accessed April 20, 2017, <http://network.icom.museum/cidoc/working-groups/exhibition-and-performance-documentation/>

ideas. The CIDOC looks at these relationships by examining the current state of affairs in the world of exhibition documentation. This is done by surveying varying professionals and related institutions. After completing the above overview, the CIDOC identifies the needs of the institution they are working with, keeping in mind any institutional worries and prospects. Before coming up with a solution, the CIDOC will determine any problems and prescribe solutions through “documentation, preservation, access, and research.”²⁹ Finally the CIDOC will create new guidelines for museums that include “institutional policies, records production, archival appraisal and description needs, collection development, metadata standards, digitization processes, collection management system functionalities, strategies for research portals and public interfaces and digital preservation etc.”³⁰

The above steps can help institutions with both present and future documentation, as well as address the need for this documentation by researchers, and assist with past and present research. The founding of this initiative in 2015 almost 70 years after the founding of ICOM in 1946³¹ implies that while even the museum world is quite behind the times in the proper preservation of exhibition documentation, this is an opportunity for the film world to catch up.

The book *Creating Exhibitions* from 2013 goes through the processes involved with creating an exhibition. While not specifically art-exhibition related, it does have some beneficial information as it pertains to documentation:

Documentation should include, but is not limited to: as-built drawings, paint specs, final collections list, photo rights bible, maintenance manual, collections rotation schedule, final costs (including staff time), relamping schedules, cut sheets for parts, summative evaluation, and revisions plan. Who built what, where was the data line pulled from, are

²⁹ Ibid.

³⁰ Ibid.

³¹ “ICOM in Brief, *“International Council of Museums*, accessed April 20, 2017, <http://icom.museum/the-organisation/icom-in-brief/>

there warranties on elements or devices? If parts and electronics will eventually need replacing, documentation will have locations to find replacements. It is important for the collections manager to have documentation of object rotation, which is the record of when objects on loan must be returned to the loaning museum or individuals.³²

The important thing to note is the level of detail in which the exhibition documentation is kept. The book lists several “what if” scenarios in case something needs to be replaced.

Accessibility, too, plays a significant role in the documentation process. Polly McKenna-Cress and Janet Kamien, authors of *Creating Exhibitions*, believe that a document’s content is only as important as its accessibility. Any exhibition documentation, they argue, both physical and digital, should be clearly detailed and easily accessible. They believe that documentation keeps educating people long after the end of an exhibition.³³ It is interesting to see a book on exhibition documentation refer to how beneficial documentation is for future referral even if only by staff and not researchers. Institutions appear to be following these documentation recommendations in several ways.

Institutional Examples

For this thesis, several institutions were contacted to see if they had any sort of documentation practices for their exhibitions. These institutions included both film and non-film museums.³⁴ However, these non-film museums have either mounted a film exhibition or at the very least, used film in an exhibition at some point. The Library of Congress (LOC), for instance,

³² Polly McKenna-Cress, and Janet Kamien, *Creating Exhibitions*, (Hoboken, New Jersey: John Wiley & Sons, Incorporated, 2013), 298.

³³ Ibid, 299.

³⁴ Institutions consulted include the British Film Institute, the Library of Congress, the George Eastman Museum, the Australian Centre of the Moving Image, and the Museum of Modern Art.

while never having a film-themed exhibition, has used film in a few of their exhibitions.³⁵

At the LOC, it is nearly impossible to determine the amount of exhibition documents kept as they are deemed confidential according to Sean Hayes, representative from the Library, who states: “The records of the work done for these exhibitions are government work so are filed with government records.”³⁶ A lack of transparency of this kind could potentially make it difficult to study exhibitions in the future.

The George Eastman Museum does not have a standardized way of keeping exhibition files. According to the museum registrar’s office:

our practice is to keep records of exhibitions in our collection database. The information we're able to include depends on when the exhibit in question [took place]; the recent exhibitions certainly have more information since we are able to input the information as we go, but exhibitions from anything earlier than the 80s are a bit more scattershot with the details. Despite this, we do have the important information (dates, objects, etc.).³⁷

It appears that a lot of the material before the 1980s is either missing or was not kept in the first place. This is not surprising as it was a time when exhibition materials were not deemed important to keep.

The Australian Centre for the Moving Arts (ACMI) appears to also include very little in terms of their exhibition documents. Lynda Bernard, Collections Access and Licensing Manager, says that the exhibition documents contain:

...condition reports, moving image interviews with artists (where relevant) and copies of Loan records if it’s a show we’ve brought in but items are not part of our Collection. They are kept together but not all are available for academic research. Some items would be considered supporting documentation for internal use only, while others may be requested and made available.³⁸

³⁵ Examples include: “The African American Odyssey: A Quest for Full Citizenship” *Library of Congress*, Accessed April 22, 2017, <https://www.loc.gov/exhibits/all/>; “Molto Animato! Music and Animation” *Library of Congress*, Accessed April 22, 2017, <https://www.loc.gov/exhibits/all/>; “Revelations from the Russian Archives” *Library of Congress*, Accessed April 22, 2017, <https://www.loc.gov/exhibits/all/>

³⁶ Sean Hayes, e-mail message to author, April 21, 2017.

³⁷ Daniel Bish, e-mail message to author, April 18, 2017.

³⁸ Lynda Bernard, e-mail message to author, April 18, 2017.

Film museums need to take a cue from other art institutions about keeping extremely detailed exhibition records.

The best example of setting a standard of exhibition documentation by an institution that mounts film exhibitions is the Museum of Modern Art (MoMA). According to Ashley Swinnerton, a representative from the Film Center at MoMA, the following are ideally kept in their exhibition files:

General Correspondence, Print Research (including fees and rights), Calendar (monthly members calendar, film schedule, special flyers, film schedule/checklist, and sometimes drafts), Press and Marketing (press releases, magazine and newspaper originals, print outs, any press-related information), Delegation and Guests (messages about guests and delegations, hotels, transportation, letters of invitation), Events (guest lists, event schedules, event organizing details, catering, dinners), Budgeting (bills, financial documents for prints and rentals, etc.), Shipping/Loans, Subtitling, Research, Older shows had program notes (we no longer produce those, so contemporary files do not have them). If there was a catalogue or booklet published in conjunction with a series, sometimes those are included as well.³⁹

Swinnerton does mention that some curators are better record keepers than others and that certain exhibitions have more extensive records, such as information regarding travelling exhibitions. The fact that there is at least a policy in place is an indicator that preservation is valued in this institution. Another important thing to keep in mind is the large amount of sensitive material that may not have been included in my correspondence with these varying institutions. Attendance and budget numbers, for instance, may be recorded somewhere but are not part of the exhibition materials.

While not created by an institution per se, there is a notable example of a Canadian film exhibition with very meticulous records that are still beneficial to study today. *The Strange Objects of David Cronenberg's Desire*, curated by Fern Bayer, was an exhibition hosted in

³⁹ Ashley Swinnerton, e-mail message to author, April 10, 2017.

Seibu, Japan before coming to the ROM's Institute for Contemporary Culture in 1991. The approximately 300 objects exhibited consisted of props, sketches, and images from David Cronenberg's personal collection.

The records for *The Strange Objects of David Cronenberg's Desire* exhibition have been kept in TIFF's Special Collections after their donation by Bayer in 1998 and 2012 and include 644 photographic materials, 7 video recordings, 2 graphic materials, and 25 textual folders that include textual records, research files, catalogues, correspondences, press clippings, and promotional materials.

The many kinds of documentation that Bayer donated to the TIFF Bell Lightbox after the exhibition include catalogues, preliminary drawings of exhibited objects, photographs of exhibited objects, photographs of publicity stills for the films, images of posters and photographs used in the exhibition, photographic negatives of the unpacking of objects, exhibition design concept sketches for travelling exhibition, photographic negatives of installation shots of the exhibitions, promotional materials, filmed walkthroughs of the exhibition, film clips used in the exhibition, photographs from the opening reception, copy negatives of the exhibition selection, correspondence, press releases, documentation relating to the donation of all of the objects, listings of insurance values, inventories of exhibition material from their various sources which includes right and distributors, press clippings, official TIFF press releases, and files of a synopsis for David Cronenberg and all of his films.

Material exists for the exhibition as mounted at the Seibu Department Store in Tokyo (1993), the Artium Gallery in Fukoka (1993), the Royal Ontario Museum in Toronto (1993)⁴⁰, Mylos in Thessaloniki, Greece (1995), Thread Waxing Space in New York (1993 and 1998), the

⁴⁰ Royal Ontario Museum exhibition; *The Strange Objects of David Cronenberg's Desire*, 1993, 2000-001-08.0108 David Cronenberg Collection, Film Reference Library, Toronto, Canada.

Palais de Tokyo in Paris (2000), the Centre de Cultura Contemporània de Barcelona in Barcelona (2001), and Carlton Arts in Sao Paulo (2001).⁴¹ There is also other documentation related to the exhibition that is not the Bayer special collection, which includes laserdiscs of the David Cronenberg footage used, news footage surrounding the exhibition, and a video walkthrough of the ROM stop of exhibition after mounting.

Bayer's extensive documentation is not surprising due to her background, which includes the documentation of 1,103 paintings that belonged to the province of Ontario in 1984.⁴² With the visual arts medium having a much longer history and sense of importance for cultural institutions, it is no wonder that much more detailed records were kept. Bayer's work on *The Ontario Collection* is a "complete, annotated catalogue of Canada's first publicly-funded art collection including extensive background notes on the works of art, donors, and 450 artists represented."⁴³ Bayer also notes that because of "obscurely documented reasons" some works noted to be in the collection are nowhere to be found.⁴⁴ Another example of Bayer's detailed records is an appraisal report done for the City of Toronto on a piece of artwork that was to be going on sale in 2012.⁴⁵ Included in the report are the Title, Date, Medium, Dimensions, Edition, Condition, Additional note on the work, Provenance, Additional notes on provenance, Bibliography, Estimated Fair Market Value, and Additional sales records.⁴⁶ The report is 11 pages long for a single piece of artwork.⁴⁷

Bayer's extensive documentation of *The Strange Objects of David Cronenberg's Desire* opens the door to productive study of this exhibition; this is particularly interesting given its

⁴¹ Fern Bayer Collection, Film Reference Library, Toronto, Canada.

⁴² Fern Bayer, Fern, *The Ontario Collection*, (Toronto, Ontario: Fitzhenry and Whiteside, 1984), XII.

⁴³ Ibid, XII.

⁴⁴ Ibid, XII.

⁴⁵ "Appraisal Report for City of Toronto Cultural Services – Kosso Eloul, *Zen West* (1980)" *City of Toronto*, Accessed April 5, 2017, <http://www.toronto.ca/legdocs/mmis/2014/te/bgrd/backgroundfile-69952.pdf>

⁴⁶ Ibid.

⁴⁷ Ibid.

similarities to TIFF's 2013 exhibition, *David Cronenberg: Evolution*. One could compare the differences in media perception, audience attendance, both the similar and different objects exhibited and much more because of the extensive documentation for both.

Documentation is the most concrete way of historicizing the exhibition. While still a relatively new practice, institutions are coming out with texts about how important exhibition documentation is and how it should be kept. Film institutions seem to be rather slow in implementing these standards of documentation. While not perhaps being aware of it, Bayer was on the forefront of proper exhibition documentation with *The Strange Objects of David Cronenberg's Desire*. This detailed level of object documentation seemingly came from her years studying the visual arts. Now that we have seen how other institutions interact with exhibition materials, we must look at the exhibitions TIFF put on before determining how their documents should be kept.

Chapter 2 – TIFF Exhibitions

This section introduces each exhibition mounted at TIFF from 2010 until 2017. The exhibitions are listed chronologically and include the title, gallery, curator, designer, organizer, date, and types of objects exhibited. These specific descriptors are used as these terms are the same that TIFF uses to introduce these exhibitions on its website, informing us of what TIFF as an institution feels is important for the visitor to know. Also included are the dates that the exhibition ran, the kinds of material that was exhibited and a brief description to better acquaint readers unfamiliar with the exhibition. An average visitor per day count is included to help give a measure for the success of the exhibition. This chapter is important, as nowhere else is all this information listed and accessible. The website is missing many exhibitions and nowhere is the trend of attendance mentioned. As well, this chapter discusses the touring exhibitions that were initially extremely important to TIFF. This includes the exhibitions that did tour, where they toured, and what the reasons were for no longer touring.

At the time of this writing there have been a total of 28 exhibitions mounted in both the HSBC Gallery on the first floor and the CIBC Canadian Film Gallery on the 4th floor. The HSBC Gallery is a larger space that was used more often for exhibitions that were larger in scope and often would charge an exhibition fee. The CIBC Canadian Film Gallery upstairs was always free and would include either a Canadian-focused exhibition or some extra materials related to an exhibition being held in the HSBC Gallery.

Exhibitions

Essential Cinema

*12 July 2010 - 23 October 2010, HSBC Gallery*⁴⁸

Curated by Michael Connor and Noah Cowan, designed by Barr Gilmore and commissioned by TIFF Bell Lightbox.

Installations, props, stills, costumes, photographs from a list of 100 of the most influential films, along with media art works from Atom Egoyan, Guy Maddin, James Andean and François Xavier Saint-Pierre, and Barr Gilmore.

No documentation of attendance included in exhibition folders.

Tim Burton

*26 November 2010 - 17 April 2011, HSBC Gallery*⁴⁹

Curated by Ron Magliozzi and Jenny He, designed by Barr Gilmore, and commissioned by the Museum of Modern Art, New York.

Drawings, models, sketchbooks, concept art, photographs, and amateur films telling the story of director Tim Burton's career from early influences to an iconic filmmaker.

The exhibition ran in the HSBC Gallery.

Attendance averaged 671 visitors a day.⁵⁰

⁴⁸ "Essential Cinema," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=24;type=901>

⁴⁹ "Tim Burton," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=25;type=901>

⁵⁰ *Exhibitions*, 2016, TIFF.

Mary Pickford and the Invention of the Movie Star

*13 January 2011 - 3 July 2011, CIBC Canadian Film Gallery*⁵¹

Curated by Sylvia Frank, designed by Breanne Woods and commissioned by TIFF Bell Lightbox.

Mary Pickford and the Invention of the Movie Star included autographs, photographs, posters, lobby cards, memorabilia, postcards, heralds, glass slides, costumes and looked to both historicize a Canadian filmmaker and demonstrate the beginnings of a celebrity screen culture. Attendance averaged 72 visitors a day.⁵²

Srinivas Krishna: My Name is Raj

*10 May 2011 - 14 August 2011, HSBC Gallery*⁵³

Curated by Noah Cowan, designed by Breanne Woods, and co-commissioned by Luminato and TIFF.

Srinivas Krishna: My Name Is Raj included drawings, photographs, and film clips and looks at Indian commercial photography through the work of Srinivas Krishna. Attendance averaged 40 visitors a day.⁵⁴

Fellini - Spectacular Obsessions

*30 June 2011 - 18 July 2011, HSBC Gallery*⁵⁵

Curated by Sam Stourd   and Noah Cowan, designed by Barr Gilmore and produced by NBC

⁵¹ "Mary Pickford and the Invention of the Movie Star," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=13;type=901>

⁵² *Exhibitions*, 2016, TIFF.

⁵³ Srinivas Krishna: My Name is Raj, "Essential Cinema," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=30;type=901>

⁵⁴ *Exhibitions*, 2016, TIFF.

⁵⁵ "Fellini – Spectacular Obsessions," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=26;type=901>

Photography and special commissions by Dante Ferretti.

The *Fellini - Spectacular Obsessions* exhibition included props, posters, photographs, film clips and is less a chronological look at filmmaker Federico Fellini and more focused on the mid-20th century visual culture that had an impact Fellini's film work.

Attendance averaged 38 visitors a day.⁵⁶

Otherworldly: The Art of Canadian Costume Design

*2 July 2011 - 1 April 2012, CIBC Canadian Film Gallery*⁵⁷

Curated by Sylvia Frank, designed by Breanne Woods, commissioned by the Canadian Alliance of Film and Television Costume Arts and Design (CAFTCAD).

Otherworldly: The Art of Canadian Costume Design included photographs, drawings, fabrics and costumes and gives an overview of the entire process involved with creating costumes for film and television works by the Canadian Alliance of Film and Television Costume Arts and Design.

Attendance averaged 48 visitors a day.⁵⁸

Grace Kelly: From Movie Star to Princess

*4 November 2011 - 22 January 2012, HSBC Gallery*⁵⁹

Designed by Barr Gilmore and commissioned by the Grimaldi Forum, based on a display at the Victoria and Albert Museum, London.

⁵⁶ *Exhibitions*, 2016, TIFF.

⁵⁷ "Otherworldly: The Art of Canadian Costume Design," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=29;type=901>

⁵⁸ *Exhibitions*, 2016, TIFF.

⁵⁹ "Grace Kelly: From Movie Star to Princess," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=27;type=901>

Grace Kelly: From Movie Star to Princess exhibition included clothing, fashion accessories, film clips, magazine images, posters and went beyond just Grace Kelly's status as a screen icon to include her role as a glamorous princess adored the world over.

Attendance averaged 283 visitors a day.⁶⁰

digiPlaySpace 2012

*10 April 2012 - 22 April 2012, HSBC Gallery*⁶¹

Curated by Nicholas Pagee, designed by Breanne Woods, commissioned by TIFF Bell Lightbox.

digiPlaySpace 2012 had 11 installations.

The attendance for this exhibition does not appear to have been tracked.

Home on Native Land

*21 June 2012 - 19 August 2012, HSBC Gallery*⁶²

Curated by Jesse Wente, Steven Loft, designed by Barr Gilmore, commissioned by TIFF

Exhibitions.

Home on Native Land had film installations, photography and art installations and focused on the concept of "home", tradition, and loss through various art installations.

Attendance averaged 60 visitors a day.⁶³

X-Men Master: Gordon Smith

⁶⁰ *Exhibitions*, 2016, TIFF.

⁶¹ "digiPlaySpace 2012," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=43;type=901>

⁶² "Home on Native Land," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=31;type=901>

⁶³ *Exhibitions*, 2016, TIFF.

*17 August 2012 - 31 March 2013, CIBC Canadian Film Gallery*⁶⁴

Curated by Sylvia Frank and designed by Breanne Woods.

X-Men Master: Gordon Smith included prosthetics, drawings, make-up, props, and moving images and used visual objects and imagery to celebrate the achievements of special effects designer Gordon Smith.

Attendance averaged 121 visitors a day.⁶⁵

Designing 007 - 50 Years of Bond Style

*26 October 2012 - 20 January 2013, HSBC Gallery*⁶⁶

Curated by Bronwyn and Cosgrave and Lindy Hemming, designed by Ab Rogers and, commissioned by Barbican Centre, London in partnership with EON Productions

Designing 007 - 50 Years of Bond Style included costumes, props, models, gadgets, concept artwork, storyboards, film clips, and photography and used a variety of objects from the James Bond films as a tribute to the decade-spanning film franchise.

Attendance averaged 581 visitors a day.⁶⁷

digiPlaySpace 2013

*8 March 2013 - 21 April 2013, HSBC Gallery*⁶⁸

Curated by Nicholas Pagee, designed by Mason Studio, After Modern Lab, commissioned

⁶⁴ "X-Men Master: Gordon Smith," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=23;type=901>

⁶⁵ *Exhibitions*, 2016, TIFF.

⁶⁶ "Designing 007 – 50 Years of Bond Style," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=22;type=901>

⁶⁷ *Exhibitions*, 2016, TIFF.

⁶⁸ "digiPlaySpace 2013," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=32;type=901>

by TIFF Bell Lightbox.

digiPlaySpace 2013 had 8 interactive installations.

Attendance averaged 128 visitors a day.⁶⁹

Chris Marker: Memory of a Certain Time

*26 April 2013 - 09 June 2013, CIBC Canadian Film Gallery*⁷⁰

Curated by Scotiabank CONTACT Photography Festival and TIFF with no name attached.

Chris Marker: Memory of a Certain Time only included photography.

The attendance for this exhibition does not appear to have been tracked.

Yang Fudong: New Women

*7 June 2013 - 11 July 2013, HSBC Gallery*⁷¹

Curated by Noah Cowan and Davide Quadrio, designed by Barr Gilmore.

Yang Fudong: New Women included film installations.

Attendance averaged 209 visitors a day.⁷²

David Cronenberg: Evolution

*1 November 2013 - 19 January 2014, CIBC Canadian Film Gallery/HSBC Gallery*⁷³

Curated by Noah Cowan and Piers Handling, designed by Reich + Petch, commissioned

⁶⁹ *Exhibitions*, 2016, TIFF.

⁷⁰ “Chris Marker: Memory of a Certain Time,” Scotiabank Contact Photography Festival, accessed February 15, 2017, <http://scotiabankcontactphoto.com/2013/primary-exhibition/tiff-bell-lightbox-memory-of-a-certain-time>

⁷¹ “Yang Fudong: New Women,” *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=45;type=901>

⁷² *Exhibitions*, 2016, TIFF.

⁷³ “David Cronenberg: Evolution,” *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb/mweb?request=record;id=1;type=901>

by Toronto International Film Festival.

David Cronenberg: Evolution included press materials, stills, costumes, textual records, promotional materials, moving images, scripts, props, models, audio scores, prosthetics, shooting schedules and, set decorations. Three sections divide the exhibition to give an evolutionary thematic look at the career of David Cronenberg.

Attendance averaged 123 visitors a day in the HSBC Gallery and 81 a day in the CIBC Gallery.⁷⁴

digiPlaySpace 2014

*8 March 2014 - 21 April 2014, HSBC Gallery*⁷⁵

Curated by Nicholas Pagee, designed by Mason Studio, After Modern Lab and was commissioned by TIFF Bell Lightbox.

digiPlaySpace 2014 had 21 interactive installations.

Attendance averaged 222 visitors a day.⁷⁶

The Booth

*2 May 2014 - 15 June 2014, CIBC Canadian Film Gallery*⁷⁷

Curated by Laurel MacMillan, designed by Breanne Woods and commissioned by TIFF Bell Lightbox.

This exhibition, in partnership with the CONTACT photography festival, focuses on the imagery of the projection booth in 2012 New York.

⁷⁴ *Exhibitions*, 2016, TIFF.

⁷⁵ “digiPlaySpace 2014,” *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=34;type=901>

⁷⁶ *Exhibitions*, 2016, TIFF.

⁷⁷ “The Booth,” *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb/mweb?request=record;id=5;type=901>

Attendance averaged 42 visitors a day.⁷⁸

Game of Thrones: The Exhibition

*09 March 2012 - 18 March 2012/14 May 2014 - 18 May 2014, HSBC Gallery*⁷⁹

No curator information found.

The exhibition included objects, props, as well as the throne that the show is known for.

Attendance averaged 2778 visitors a day in 2012 and 2795 a day in 2014.⁸⁰

Queer Outlaw Cinema

*13 June 2014 - 17 August 2014, HSBC Gallery*⁸¹

Curated by Noah Cowan, Kathleen Pirrie-Adams and designed by Lisa Kiss.

Queer Outlaw Cinema included film installations, photography, art installations. The work of Derek Jarman, Scott Treleaven, Ulrike Ottinger, Isaac Julien and, Bruce LaBruce is examined for its influence on the status of queer filmmaking.

Attendance averaged 31 visitors a day.⁸²

Stanley Kubrick

*31 October 2014 - 25 January 2015, HSBC Gallery and the CIBC Canadian Film Gallery*⁸³

Curated by Jesse Wente, designed by Barr Gilmore and commissioned by Deutsches

⁷⁸ *Exhibitions*, 2016, TIFF.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ "Queer Outlaw Cinema," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=7;type=901>

⁸² *Exhibitions*, 2016, TIFF.

⁸³ "Stanley Kubrick," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=8;type=901>

Filmmuseum, Frankfurt am Main, Christiane Kubrick, and the Stanley Kubrick Archive at the University of the Arts London, with the support of Warner Bros. Entertainment Inc., Sony-Columbia Pictures Industries, Inc., Metro-Goldwyn-Mayer Studios Inc, Universal Studios Inc., and SK Film Archives LLC.

The *Stanley Kubrick* exhibition included photographs and letters, original and recreated props and costumes, screenplays, production materials, and camera equipment, research papers, costume designs, and shooting scripts. The exhibition looked to give an overview of Stanley Kubrick by separating his different projects by different rooms and displaying objects that were of importance to each film.

Attendance averaged 181 visitors a day in the HSBC gallery and 240 visitors a day in the CIBC gallery.⁸⁴

digiPlaySpace 2015

*7 March 2015 - 19 April 2015, HSBC Gallery*⁸⁵

Curated by Nicholas Pagee, designed by Mason Studio; After Modern Lab and commissioned by TIFF Bell Lightbox.

digiPlaySpace 2015 had 22 interactive installations.

Attendance averaged 276 visitors a day.⁸⁶

The Unseen Seen

⁸⁴ *Exhibitions*, 2016, TIFF.

⁸⁵ “digiPlaySpace 2015,” *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb/mweb?request=record;id=36;type=901>

⁸⁶ *Exhibitions*, 2016, TIFF.

*10 April 2015 - 14 June 2015, CIBC Canadian Film Gallery*⁸⁷

Curated by Laurel MacMillan, designed by TIFF Exhibitions Department and commissioned by the Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin.

The Unseen Seen included film equipment and, photographs. The exhibition looked to show the visual nature of celluloid itself beyond its usual projection by showing the viewer what film looks like when placed and displayed on a lightbox.

Attendance averaged 25 visitors a day.⁸⁸

Tacita Dean / Daniel Young & Christian Giroux

*12 June 2015 - 23 August 2015, HSBC Gallery*⁸⁹

Curated by Laurel MacMillan, designed by Lisa Kiss and commissioned by TIFF Exhibitions.

The *Tacita Dean / Daniel Young & Christian Giroux* exhibition had film and photographs. These visual works place an emphasis on time and space.

Attendance averaged 36 visitors a day.⁹⁰

Andy Warhol: Stars of the Silver Screen

*30 October 2015 - 24 January 2016, HSBC Gallery*⁹¹

Curated by Garalyn Huxley; Matthew Wrban and Jon Davies, designed by Mason Studio and commissioned by The Andy Warhol Museum.

⁸⁷ “The Unseen Seen, “*Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=37;type=901>

⁸⁸ *Exhibitions*, 2016, TIFF.

⁸⁹ “Tacita Dean/ Daniel Young & Christian Giroux, “*Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=38;type=901>

⁹⁰ *Exhibitions*, 2016, TIFF.

⁹¹ “Andy Warhol: Stars of the Silver Screen, “*Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=40;type=901>

Andy Warhol: Stars of the Silver Screen had video, photographs, textiles, props, magazines, film equipment. This exhibition highlights the influence that visual celebrity culture had on Warhol and his own work.

The attendance for this exhibition does not appear to have been tracked.

In Love with the Stars

*8 September 2015 - 4 June 2016, CIBC Canadian Film Gallery*⁹²

Curated by Sylvia Frank, designed by Breanne Woods and commissioned by TIFF.

In Love with the Stars exhibit had scrapbooks, photography, and digital images. This exhibition uses anonymous scrapbooks and photographs to inform the viewer of the kinds of influences that celebrity visual culture has on us through the collecting of images.

The attendance for this exhibition does not appear to have been tracked.

digiPlaySpace 2016

*5 March 2016 - 24 April 2016, HSBC Gallery*⁹³

Curated by Nicholas Pagee, designed by Mason Studio, After Modern Lab and commissioned by TIFF Bell Lightbox.

digiPlaySpace 2016 had 25 interactive installations.

The attendance for this exhibition does not appear to have been tracked.

digiPlaySpace 2017

⁹² "In Love With the Star," Toronto *International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=41;type=901>

⁹³ Nick Pagee. "Curator, TIFF Kids digiPlaySpace 2016," *Toronto International Film Festival*, accessed February 15, 2017, <http://nickpagee.com/portfolio/curator-tiff-kids-digiplayspace-2016/?id=9>

*18 February 2017 - 23 April 2017, HSBC Gallery*⁹⁴

Curated by Nicholas Pagee, designed by Mason Studio, After Modern Lab and commissioned by TIFF Bell Lightbox.

digiPlaySpace 2017 had 24 interactive installations.

The attendance for this exhibition does not appear to have been tracked.

Richard Kerr: Postindustrial

*13 January 2017- 10 June 2017, CIBC Canadian Film Gallery*⁹⁵

Curated by TIFF.

Richard Kerr: Postindustrial had seven visual art pieces and two moving image pieces. The exhibition looked at the imagery of the film medium itself through its placement on a lightbox; as well as some experiments with the developing of film.

The attendance for this exhibition does not appear to have been tracked.

Touring Exhibitions

At the outset, there appears to have been a major emphasis on selling the exhibitions put together by TIFF, for financial reasons and to expand TIFF's reputation. According to Gina Faccinni, TIFF's former Exhibition Departments Senior Production Manager, TIFF attempted to sell their exhibitions internationally but were not successful.⁹⁶ Of the 14 exhibitions curated by

⁹⁴ "NEWS RELEASE. AWE-INSPIRING ADVENTURE AWAITS AT DIGIPLAYSPACE," *Toronto International Film Festival*, last modified January 12, 2017.
https://assets.contentful.com/22n7d68fswlw/4UMPqyUaswuKYYMiskme0g/7ddde5d73441cc928606300f8ad1b15c/digiPlaySpace2017_PressRelease_2.pdf

⁹⁵ "Richard Kerr: Postindustrial," *Toronto International Film Festival*, accessed February 15, 2017,
<http://www.tiff.net/exhibitions/richard-kerr-postindustrial/>

⁹⁶ Gina Faccinni (TIFF Exhibition's Senior Production Manager) in discussion with the author, February 2017.

TIFF, only three of them ever saw their way out of the Lightbox. Only one of these exhibitions was ever displayed by more than one outside institution. The first was *Srinivas Krishna: My Name is Raj* which ran during the Perth Art Festival⁹⁷ in Perth, Australia (mislabelled as Crawley, Washington on the TIFF website).⁹⁸ The exhibition ran from 18 February 2013 - 02 March 2013. This was much shorter than the 14 weeks that *Srinivas Krishna: My Name is Raj* ran at the HSBC Gallery in 2011.⁹⁹

The second exhibition that toured was *Mary Pickford and the Invention of the Movie Star* which was exhibited at the Musée McCord Museum in Montreal Québec and ran from 03 May 2012 - 14 October 2012.¹⁰⁰ This exhibition saw a much more equal run as it ran for 24 weeks at the McCord Museum versus 27 weeks with TIFF. According to Gina Faccinni, this exhibition was offered to other institutions across the country.¹⁰¹

The only exhibition that saw multiple venues was *David Cronenberg: Evolution*. The touring schedule for *David Cronenberg: Evolution* was EYE Film Institute Amsterdam, The Netherlands from 22 June 2014 - 14 September 2014; then Puccini Museum Lucca, Italy, which was just the *M. Butterfly* portion of the *David Cronenberg: Evolution* exhibition and ran from 14 February 2015 - 03 May 2015; Fondazione Ragghianti Lucca, Italy from 15 February 2015 - 03 May 2015; House at the Stone Bell Prague, Czech Republic which ran from 19 February 2016 - 17 July 2016; and most recently the Centre for Contemporary Art, Torun, Poland from 12

⁹⁷ "Perth International Film Festival, *High Commission of Canada in Australia*, Accessed April 25, 2017, http://www.canadainternational.gc.ca/australia-australie/highlights-faits/2013/perth_festival_perth.aspx?view=d&lang=eng

⁹⁸ "Srinivas Krishna: My Name is Raj," *Toronto International Film Festival*, Accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=30;type=901>

⁹⁹ Ibid.

¹⁰⁰ "Mary Pickford and the Invention of the Movie Star," *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb?request=record;id=13;type=901>

¹⁰¹ Gina Faccinni (TIFF Exhibition's Senior Production Manager) in discussion with the author, February 2017.

November 2016 - 26 March 2017.¹⁰² *David Cronenberg: Evolution* also saw longer runs in other institutions versus TIFF. The exhibition ran for 12 weeks at TIFF, 12 weeks for the EYE Film Institute, 12 weeks for the Puccinni Museum/ Fondazione Ragghianti, 21 weeks at the House at the Stone Bell, and 19 weeks at the Centre for Contemporary Art.¹⁰³

The most important thing to take from this chapter is that nowhere on TIFF's website or in their exhibition documents was there a list of every exhibition housed at TIFF. Including the average attendance is important, as we have no other way to be certain of the success of TIFF's exhibitions. There was also an emphasis on touring exhibitions that never fully materialized. Being familiar with the exhibitions will make it easier to examine the documents that TIFF has saved that will be explored in the following chapter.

¹⁰² "David Cronenberg: Evolution, " *Toronto International Film Festival*, accessed February 15, 2017, <http://collection.tiff.net/mwebcgi/mweb/mweb/mweb?request=record;id=1;type=901>

¹⁰³ Ibid.

Chapter 3- The Documentation of TIFF Exhibitions

In this chapter, a detailed account of the documentation retained by TIFF's exhibition department will be provided. TIFF's documentation and retention policies will then be compared with the material that was kept by the institutions referenced in the first chapter. The issues TIFF has with portions of the collection will be detailed and suggestions offered for what can be done to correct them. Finally, a conclusion will be drawn that compares what TIFF has preserved from their exhibition materials versus the acquisition policies of the institutions mentioned in the first chapter.

Methodology

Sources consulted were housed by the TIFF Exhibitions Department and consisted of the following twenty-five folders: *Essential Cinema 2010*, *Mary Pickford*, *Tim Burton Installation*, *Instructions & Conservation Reports 2010*, *Tim Burton De-install 2010*, *Guy Maddin 2011*, *Otherworldy: The Art of Canadian Costume Design*, *Grace Kelly 2012*, *First Peoples 2012*, *Future Projections 2012*, *REEL artists*, *TIFF Kids 2012*, *X-men 2013*, *Bond 2013*, *Raj Kapoor 2013*, *Tim Burton Press Clippings package 2013*, *Cronenberg (pre-production)*, *Cronenberg 2013*, *Kubrick 2014*, *Game of Thrones 2014*, *The Booth 2014*, *Queer Outlaw Cinema*, *Tacita Dean/Daniel Young*, *Christian Giroux*, *Andy Warhol 2015*, *digiPlaySpace 2014*, *digiPlaySpace 2015*, *digiPlaySpace 2016*. There were 365 documents in total. It was important to go through each document individually as their contents were not catalogued. In the process, I catalogued them myself.¹⁰⁴ These include materials such as exhibition post-mortems, lists of artifacts,

¹⁰⁴ See Appendix.

correspondences, and instructions on how the exhibition was created, behind-the-scenes documents about the mounting of the exhibition as well as the reception of the exhibition by the exhibitions department. An important thing to note is that while additional material may exist for each exhibition it was not catalogued with the exhibition documents or found through research, and contact with various departments at TIFF.

Types of Documentation

This chart does not include every document that was in each folder (that is included in the appendix) but summarizes the varying types of documents included.

| Exhibition | Number of Documents | Types of Documents |
|---|----------------------------|--|
| <i>Essential Cinema</i> ¹⁰⁵ | 39 | loan agreements, press releases, final report, production design checklist, object lists, exhibition blue prints, insurance values, empty condition reports |
| <i>Tim Burton</i> ¹⁰⁶¹⁰⁷¹⁰⁸ | 26 | Tim Burton Installation Instructions & Conservation Reports 2010, object checklist with accession numbers, details on any special mountings, MoMA conservation report, Tim Burton 2010 De-install, de-installation and shipment plans, press clippings package 2013, press clippings |
| <i>Mary Pickford and the Invention of the Movie Star</i> ¹⁰⁹ | 19 | program, final reports (post-mortem), press release, news reports, meetings, loan agreement |
| <i>Srinivas Krishna: My Name is Raj</i> ¹¹⁰ | 8 | Perth exhibition details |

¹⁰⁵ Essential Cinema 2010, 2017, TIFF.

¹⁰⁶ Tim Burton Installation Instructions & Conservation Reports 2010, 2017, TIFF.

¹⁰⁷ Tim Burton Exhibition Checklist 2010, 2017, TIFF.

¹⁰⁸ Tim Burton De-install 2010, 2017, TIFF.

¹⁰⁹ Mary Pickford, 2017, TIFF.

¹¹⁰ Raj Kapoor 2013, 2017, TIFF.

| | | |
|--|----|--|
| <i>Fellini - Spectacular Obsessions</i> | 0 | N/A |
| <i>Otherworldly: The Art of Canadian Costume Design</i> ¹¹¹ | 2 | Media [news coverage] |
| <i>Grace Kelly: From Movie Star to Princess</i> ¹¹² | 14 | media coverage, receipt for the exhibition, post-mortem information (no numbers included), didactics, QR code information, Grace Kelly filmography |
| <i>digiPlaySpace 2012</i> | 0 | N/A |
| <i>Home on Native Land</i> ¹¹³ | 7 | exhibition brief, object checklists, exhibition design, press clippings and volunteer package, summer 2015 press clippings volunteer package (CD-R copy), didactics |
| <i>X-Men Master: Gordon Smith</i> ¹¹⁴ | 13 | meetings, exhibition plans, media analysis, biography |
| <i>Designing 007 - 50 Years of Bond Style</i> ¹¹⁵ | 29 | travelling program, TIFF purchase receipt, notes from 9 meetings, exhibition brief, blueprints, TIFF Bond microsite information, technical information, TIFF staff job posting information |
| <i>digiPlaySpace 2013</i> | 0 | N/A |
| <i>Chris Marker: Memory of a Certain Time</i> | 0 | N/A |
| <i>Yang Fudong: New Women</i> | 0 | N/A |
| <i>David Cronenberg: Evolution</i> ¹¹⁶¹¹⁷ | 96 | list of objects, meeting notes, researched material, plans, project schedules, budget, marketing post-analysis |

¹¹¹ Otherworldly: The Art of Canadian Costume Design Aug 2011 - Dec 2011, 2017, TIFF.

¹¹² Grace Kelly 2012, 2017, TIFF.

¹¹³ First Peoples 2012, 2017, TIFF.

¹¹⁴ X-men 2013, 2017, TIFF.

¹¹⁵ Bond 2013, 2017, TIFF.

¹¹⁶ Cronenberg (pre-production), 2017, TIFF.

¹¹⁷ Cronenberg (post-analysis) 2013, 2017, TIFF.

| | | |
|---|----|--|
| <i>digiPlaySpace 2014</i> ¹¹⁸ | 8 | exhibition brief, exhibition checklist, exhibition design, didactics, press release, press clippings, copy of 180, post-mortem |
| <i>The Booth</i> ¹¹⁹ | 14 | exhibition overview, exhibition brief, object checklist, The Booth design develop presentation, didactics, press clippings, biography of Joseph O. Holmes, reviews, curatorial text, artist statement, publications consulted, image list, condition reports |
| <i>Game of Thrones: The Exhibition</i> ¹²⁰ | 7 | crates information, installation information, details about the oculus rift, an elevation of the exhibition, images from the New York City exhibition, and minutes from a single meeting |
| <i>Queer Outlaw Cinema</i> ¹²¹ | 8 | exhibition brief, Queer Outlaw Cinema checklist, exhibition design, didactics, press release, press clippings, Queer Outlaw Cinema post-mortem |
| <i>Stanley Kubrick</i> ¹²² | 12 | exhibition outline, object checklist (on a CD-R), press release, press clippings, marketing plan, communications plan, didactics, correspondence, volunteer script, program, exhibition design |
| <i>digiPlaySpace 2015</i> ¹²³ | 8 | program checklist, exhibition summary, exhibition design, didactics, press clippings both on paper and on a CD-R, gallery assistant job information, marketing material |
| <i>The Unseen Seen</i> | 0 | N/A |
| <i>Tacita Dean / Daniel Young & Christian Giroux</i> ¹²⁴ | 6 | exhibition brief, object checklists, exhibition design press clippings and volunteer package, Summer 2015 press clippings volunteer package (CD-R copy), Didactics |
| <i>Andy Warhol: Stars of the Silver Screen</i> ¹²⁵ | 8 | exhibition brief, object checklist, exhibition photos & exhibition design, didactics, press materials, volunteer information, copy of 180 Magazine (TIFF program guide), marketing materials |

¹¹⁸ digiPlayspace 2014, 2017, TIFF.

¹¹⁹ The Booth 2014, 2017, TIFF.

¹²⁰ Game of Thrones 2014, 2017, TIFF.

¹²¹ Queer Outlaw Cinema, 2017, TIFF.

¹²² Kubrick 2014, 2017, TIFF.

¹²³ digiPlayspace 2015, 2017, TIFF.

¹²⁴ Tacita Dean / Daniel Young, Christian Giroux, 2017, TIFF.

¹²⁵ Andy Warhol 2015, 2017, TIFF.

| | | |
|--|---|---|
| <i>In Love with the Stars</i> | 0 | N/A |
| <i>digiPlaySpace 2016</i> ¹²⁶ | 8 | the varying kinds of objects include Exhibition brief, project checklist, exhibition design, didactics, information for volunteers and facilitators, press release, marketing materials |
| <i>digiPlaySpace 2017</i> | 0 | N/A |
| <i>Richard Kerr: Postindustrial</i> | 0 | N/A |

There were several exhibitions that did not have any exhibition folders. These exhibitions include: *Fellini - Spectacular Obsessions*, *Game of Thrones: The Exhibition*, *Yang Fudong: New Women*, *The Unseen Seen*, *Remembrance of Things to Come: Works by Chris Marker*, *digiPlayspace 2012*, *digiPlayspace 2013*, *digiPlayspace 2017*, and *Richard Kerr: Postindustrial*. These exhibitions would benefit from documentation. It is purely speculative as to why exhibition folders were not kept about these exhibitions. An explanation for the lack of documentation for *digiPlayspace 2017*, and *Richard Kerr: Postindustrial* could be the closure of the department prior to their opening. The reasons affecting the other exhibitions are unknown, but without any form of documentation these are the exhibitions that are likely to be forgotten about first, or at the very least will be the hardest to examine for future research. *Game of Thrones: The Exhibition* and *Remembrance of Things to Come: Works by Chris Marker* are even more likely to be forgotten because not only is there no exhibition records for them but they do not even have any mention or images on the TIFF website.

There is a noticeable trend in the kinds of documents kept and those that are missing. The most noticeable perhaps is the quantity of meeting notes that have been kept with the exhibition documents. While this does serve as an interesting perspective on the development of each

¹²⁶ digiPlayspace 2016, 2017, TIFF.

exhibition, that content greatly outnumbered everything else. Out of the 364 total documents kept in the exhibition files, 64 of them are meeting notes. Studying meeting notes is a terrific way to see the kinds of conflicts staff were coming across when planning their exhibitions.

Press materials are also something that is well included. There are 21 documents that have multiple clippings included in each document. This inclusion shows us that the opinion of the media was important to TIFF as they were continuing their exhibitions. Most of the press clipping documents included a title chart that would list what each source and if the article was positive or negative. Most of the press clippings that were kept were positive. There was nothing in the documents that determined if there was some form of plan about the media consulted. These documents are important to researchers, as they inform them just how much film exhibition representation has grown in the media since *The Strange Objects of David Cronenberg's Desire*, and help them research what an outside primary source thought of the exhibition at the time that it was mounted. Eight of the exhibitions have press releases included. Studying how TIFF wanted the public to perceive their exhibitions is extremely beneficial when studying the exhibition itself.

Beneficial material that could have been kept with the exhibition files, and that was in fact kept with *The Strange Objects of David Cronenberg's Desire* (see Chapter 1) includes exhibition catalogues, photographic negatives of the unpacking of objects, photographic negatives of installation shots of the exhibitions, promotional materials, film clips used in the exhibition, photographs from the opening reception, copy negatives of the exhibition selection, correspondences beyond just meeting files, and files of a synopsis for the films exhibited.

Missing Visuals

One of the most beneficial ways to study exhibitions is through visual images. Very few of the exhibition folders have any images of either the objects in the exhibition or the exhibition itself. TIFF does have images of at least most of their exhibitions on their website, but as previously stated, not every exhibition is listed on the website. It is unknown if digital images exist elsewhere of any of these exhibitions. A second issue with relying on images on the web is that they could very well be accidentally misplaced, misfiled, or even deleted. An example of this is the *Designing 007 - 50 Years of Bond Style* that has two red x's on a couple of images.¹²⁷ Now that TIFF may no longer be involved with exhibitions, the page with past exhibitions could easily be deleted, leaving a researcher with only images from secondary sources.

| Exhibition | Number of images on the TIFF website |
|--|---|
| <i>Essential Cinema</i> | 19 |
| <i>Tim Burton</i> | 23 |
| <i>Mary Pickford and the Invention of the Movie Star</i> | 19 |
| <i>Srinivas Krishna: My Name is Raj</i> | 5 |
| <i>Fellini - Spectacular Obsessions</i> | 15 |
| <i>Otherworldly: The Art of Canadian Costume Design</i> | 18 |
| <i>Grace Kelly: From Movie Star to Princess</i> | 28 |
| <i>digiPlaySpace 2012</i> | 10 |
| <i>Home on Native Land</i> | 20 |
| <i>X-Men Master: Gordon Smith</i> | 35 |

¹²⁷ See figure 1.

| | |
|--|-------------------|
| <i>Designing 007 - 50 Years of Bond Style</i> | 26 ¹²⁸ |
| <i>digiPlaySpace 2013</i> | 35 |
| <i>Chris Marker: Memory of a Certain Time</i> | 0 |
| <i>Yang Fudong: New Women</i> | 7 |
| <i>David Cronenberg: Evolution</i> | 35 |
| <i>digiPlaySpace 2014</i> | 30 |
| <i>The Booth</i> | 20 |
| <i>Game of Thrones: The Exhibition</i> | 0 |
| <i>Queer Outlaw Cinema</i> | 16 |
| <i>Stanley Kubrick</i> | 35 |
| <i>digiPlaySpace 2015</i> | 28 |
| <i>The Unseen Seen</i> | 19 |
| <i>Tacita Dean / Daniel Young & Christian Giroux</i> | 16 |
| <i>Andy Warhol: Stars of the Silver Screen</i> | 35 |
| <i>In Love with the Stars</i> | 14 |
| <i>digiPlaySpace 2016</i> | 0 |
| <i>digiPlaySpace 2017</i> | 0 |
| <i>Richard Kerr: Postindustrial</i> | 0 |

There appears to be a trend toward more images later into the initiative, especially with more of the major exhibitions. The odd thing is that TIFF's website only shows exhibitions up to 2015, leaving out any images for the last two years of exhibitions. In terms of behind-the-scenes

¹²⁸ Not including the two missing images.

images there are only nine documents in total, and of these nine only five come from TIFF. This would make it nearly impossible to study how the exhibitions were mounted and subsequently how they were de-installed.

Even more beneficial than images of the exhibitions would be filmed walkthroughs of the exhibitions, like Bayer had done with *The Strange Objects of David Cronenberg's Desire*. These would be beneficial to researchers as it would be as close as they could get to being there. It appears that there were no filmed walkthroughs of any other exhibitions completed. There was no filming involving the exhibition at all, with even an exclusion of any of the filmed material used in the exhibition space. On the official YouTube channel, there are only six exhibitions referenced, not including the heavily-marketed digiPlaySpace: *Tim Burton, Mary Pickford and the Invention of the Movie Star*, *Fellini - Spectacular Obsessions*, *X-Men Master: Gordon Smith*, *David Cronenberg: Evolution* and, *Stanley Kubrick*. The official YouTube channel has a couple of videos on Raj Kapoor and Grace Kelly but these do not reference the exhibitions, making the viewer know about them only if they were already aware. Once again it appears that earlier exhibitions received much more promotion, with none of the exhibition videos posted after 2014.

Post-exhibition Documentation

Internal post-exhibition documentation is the least represented, with only nine related documents. This kind of material includes post-mortems, post-analysis, and any related de-installation documentation. The exhibitions with post-exhibition documentation are *Essential Cinema*, *Tim Burton, Mary Pickford and the Invention of the Movie Star*, *Srinivas Krishna: My Name is Raj*, *digiPlaySpace 2012*, *Grace Kelly: From Movie Star to Princess*, *David*

Cronenberg: Evolution, *Queer Outlaw Cinema* and, *digiPlaySpace 2014*. It appears that post-exhibition documentation was only kept and catalogued early in TIFF's exhibition initiative considering there is no post-exhibition documentation after 2014. There is the potential that this documentation could have been done digitally, but that does not explain why exhibition folders were continuing to be made until 2016. It also appears that post-mortem analysis of the successes and failures of the early exhibitions was much more emphasized as the first four exhibitions have them and they get less consistent after that, with two exhibitions in 2012, one in 2013, and two in 2014. This lack of documentation is a concern, as these documents are extremely important for studying behind-the-scenes aspects of the exhibitions regarding what staff felt worked and what needed to be improved upon, and for future researchers to study these exhibitions in as much detail as possible. This lack of post-mortem documentation could even perhaps be a lack of resolve regarding the entire exhibitions initiative.

Successes

TIFF does have some examples of well-documented exhibitions. *Tim Burton* and *David Cronenberg: Evolution* are two exhibitions that, while not perfect, had very detailed records kept. Both were the only exhibitions that had more than one folder kept by the exhibitions department. *Tim Burton* had three folders that included a folder on installation, regular, and de-installation. *David Cronenberg: Evolution* had a pre-production folder and was the only exhibition with a post-exhibition analysis folder, however most of the material listed in the table of contents is missing. This means there could be other instances of missing material like with *David Cronenberg: Evolution* post-exhibition analysis.

The *Tim Burton* exhibition may have had such detailed record keeping because of it being early in the run of the exhibitions and not being curated by TIFF. Considering this exhibition was initially put on by MoMA, which has been exhibiting film related objects since 1940 with *D.W. Griffith, American Film Master*¹²⁹, the influence of this institution is probably the most significant factor.

The extremely large and detailed records kept for *David Cronenberg: Evolution* may be easier to explain. Firstly, it may have to do with Bayer's influence on the exhibition. Since all her documents related to *The Strange Objects of David Cronenberg's Desire* reside in the Film Reference Library, they could have easily been used as a sort of template for *David Cronenberg: Evolution*. Bayer was even hired as an outside consultant for the exhibition as noted in the meeting notes. Secondly, *David Cronenberg: Evolution* seemingly had much more involvement of TIFF executives in every step of preparation, with meeting notes containing the writing of Piers Handling and Noah Cowan. Both even donated some of their own personal David Cronenberg objects for the exhibition.

Attendance

One of the most important documents studied was a list of attendance figures from each exhibition from 2010 – 2015. The important thing to note is that none of these attendance figures were in the exhibition folders except for those on *David Cronenberg: Evolution*. This document was given to me by Film Reference Library staff and is not attached to the exhibition collection. The document is incomplete with no mention of either the *Essential Cinema* exhibition or any exhibitions post-2015.

¹²⁹ "D.W. Griffith, American Film Master," *Museum of Modern Art*, accessed February 15, 2017, <https://www.moma.org/calendar/exhibitions/2993?locale=en>

| Year ¹³⁰ | Number of Exhibitions | Total Attendance | Weeks of Exhibitions ¹³¹ | Average Attendance per Week |
|---------------------|-----------------------|------------------|-------------------------------------|-----------------------------|
| 2011 | 6 | 143,740 | 82 | 1,753 |
| 2012 | 7 | 105,678 | 42 | 2,516 |
| 2013 | 5 | 39,319 | 35 | 1,123 |
| 2014 | 5 | 60,277 | 33.5 | 1,799 |
| 2015 | 6 | 29,931 | 53 | 565 |

What the table shows is that in two years, TIFF's exhibitions were getting 20 percent of the numbers they were getting a couple of years prior. According to the data, 38 percent of total visits to the TIFF Bell Lightbox were in its first full year of exhibiting.¹³² This is followed by 28 percent in 2012. The number would fall drastically to 10 percent in 2013, rise very slightly to 16 percent in 2014 and finally reach a low of 8 percent in 2015.¹³³

There does not appear to be any form of correlation between the lowering attendance figures and exhibition documentation. The amount of detailed documentation per exhibition does not follow the same trend as the declining attendance figures. The amount of documentation per exhibition appears more variable.

There could be some form of correlation between the lowering amount of documentation versus the amount of time or resources that were being attributed to the exhibitions department. There does appear to be a correspondence between the number of documents and an emphasis of

¹³⁰ All information in this chart comes from *Exhibitions*, 2016, TIFF.

¹³¹ HSBC Gallery and CIBC Canadian Film Gallery.

¹³² Ibid.

¹³³ Ibid.

an exhibition as demonstrated by the extremely substantial number of documents between the highly-publicized *David Cronenberg: Evolution* versus the other exhibitions housed by TIFF. This document is extremely beneficial when wanting to study TIFF's exhibitions, as without it one does not have as much of an idea of how successful an exhibition was. The fact that this document is separate from the exhibition files leads me to believe that the same could very well be the case for several other documents, especially since this attendance document is missing the years 2010, 2016, and 2017. While the total number of exhibition documents TIFF has may not be large, they must be preserved for future use.

Preservation of Exhibition Documents

While it is most beneficial having *complete* documentation for all the exhibitions, one must not forget the work that must be done with the documentation TIFF already has. The proper preservation of these exhibition documents must happen, otherwise there is a chance that even more information can be lost. With proper care in an archival setting, most exhibition documents should be safe for now, as they are on paper. That is not necessarily the case for all documentation. Many of the folders include CD-R's that contain press clippings and exhibition checklists. While the allure of digital media storage formats is undeniable, it is not without its disadvantages. The Optical Storage Technology Association states that: "Historically, manufacturers have claimed life-spans ranging from 50 to 200 years for CD-R discs and 20 to 100 years for CD-RW."¹³⁴ This is a very short amount of time and not worth the risk of losing material forever just to condense space.

¹³⁴ "Understanding CD-R & CD-RW," *Optical Storage Technology Association*, accessed February 15, 2017, <http://www.osta.org/technology/cdqa13.htm>

Digitizing the material now would be beneficial as the material is still readable so everything could be transferred.¹³⁵ There are however no current plans to digitize any of the exhibition materials. While it may not be feasible to digitize all the documents at the moment, at least keeping a record of what these objects are and putting them into a proper archive, is important so we can at least know what we are dealing with when the time comes for digitization. Film objects were never meant to last and are quite fragile. By keeping the records of what these objects went through there is the ability to keep the objects alive beyond just their physical state of being and their presence on screen.

Through this project, I helped TIFF by completing my index. By going through these exhibition folders, we can get a sense of what can be catalogued, otherwise these documents could end up like the those in the British MOMI, with an institution that knows they are there but does not know what is inside.

¹³⁵ Ibid.

Conclusion

This paper has taken the TIFF Bell Lightbox film exhibitions program as a case study by acquainting the reader with TIFF's exhibition history and examining their exhibition documentation material. TIFF is particularly interesting to study because of its multi-faceted nature. It is a film festival, a cinema, library, and, until recently, a film museum all together, the only institution of its kind in Canada. That is what makes studying the film museum portion so interesting and pertinent. With exhibitions being ephemeral, proper documentation is essential for future academic study.

Comparing the material kept by TIFF and the document retention standards of other similar institutions, it is apparent that TIFF has numerous gaps in exhibition documentation creation and preservation. Of the 21 exhibitions that TIFF has records for, 10 have a list of the objects exhibited. There are only loan records for four of their previous exhibitions, though the fact that TIFF commissioned many of their own exhibitions, with very few of these travelling, may partially explain this. These are both document types that the various institutions contacted have kept.

The most detailed exhibition records were from MoMA. While they admit that they have omissions themselves, it is important that they do have an exhibition documentation model that they try to follow. When comparing TIFF to MoMA, it is easy to see what TIFF could have kept for a more complete set of records. MoMA mentions the need to keep correspondence records. If counting meeting notes can be included with general correspondence, then TIFF has been thorough with 18 exhibitions having correspondence records. TIFF is also strong in cataloguing press material with 15 exhibitions having related material. The rest of material that MoMA deems necessary to catalogue is where TIFF is lacking. TIFF has budgeting material for five of

their exhibitions. Only five exhibitions have catalogues. TIFF has zero calendars, delegates/guest material, and related special event material. While MoMA does mention that not all their curators have submitted all the documents their standards ask for, most of TIFF's exhibitions were in-house, meaning it should have been easier to gather all this information if a standard was in place.

There was much more of an emphasis on record keeping earlier on in TIFF's exhibition initiative. A large portion of the exhibitions initiative was put towards the *David Cronenberg: Evolution* exhibition if going by the scope of records provided. The records provided indicate more interest in saving meeting notes and media perception than in attendance figures, finances, post-partum findings, and visuals.

There is a need to go beyond the current cataloguing practises and address why certain objects are being kept. Documentation that MoMA collects such as budget materials, calendars, special event materials, etc. and visuals that Fern Bayer collected are important, as they supply a history that extends beyond just the exhibition and reveals history about the institution, people, and subject matter that may not otherwise be preserved. My detailing of TIFF's exhibition history is itself a form of documentary preservation. It provides an external reference in one location that does not currently exist. While TIFF may no longer house new exhibitions, it is important that the current materials are properly preserved for future study.

There will be future issues to address if the exhibition of film materials is to grow here in Canada. In September 2017, there will be a large-scale Guillermo del Toro retrospective exhibition entitled *Guillermo del Toro: At Home with Monsters* opening at the Art Gallery of

Ontario.¹³⁶ TIFF could not accommodate the exhibition due to spacing restraints long before the news of closure the exhibition initiative.¹³⁷ Since this exhibition is being held at an art museum, perhaps its documentation may be better collected and preserved. If there is eventually a new film exhibition initiative coming back to Canada, preservation of both the objects and documentation will be important to academics, the museum, and film preservation community.

¹³⁶ “AGO to present first museum retrospective of famed filmmaker Guillermo del Toro in September 2017,” Art Gallery of Ontario, Accessed February 22, 2017, <http://www.ago.net/ago-to-present-first-museum-retrospective-of-famed-filmmaker-guillermo-del-toro-in-september-2017>

¹³⁷ Gina Fachinni (TIFF Exhibition’s Senior Production Manager) in discussion with the author, February 2017.

Appendix

| ¹³⁸ Exhibition Folder | Document |
|----------------------------------|--|
| <i>Essential Cinema</i> 2010 | Press Release |
| <i>Essential Cinema</i> 2010 | Final Report |
| <i>Essential Cinema</i> 2010 | Iminencia Das Poetics Exhibition Outline |
| <i>Essential Cinema</i> 2010 | Imenencia Das Poetics Media Coverage |
| <i>Essential Cinema</i> 2010 | Media Coverage about the opening of the exhibition space |
| <i>Essential Cinema</i> 2010 | <i>My Winnipeg</i> Press kit |
| <i>Essential Cinema</i> 2010 | Pictures of <i>My Winnipeg</i> exhibition |
| <i>Essential Cinema</i> 2010 | Guy Maddin Haunting worksheet |
| <i>Essential Cinema</i> 2010 | Sketches of Guy Maddin Haunting layout |
| <i>Essential Cinema</i> 2010 | Objects on Loan |
| <i>Essential Cinema</i> 2010 | Academy objects on loan agreement |
| <i>Essential Cinema</i> 2010 | Academy framing quotes (price) |
| <i>Essential Cinema</i> 2010 | Posters requested (value) |
| <i>Essential Cinema</i> 2010 | Worksheet - objects on loan |
| <i>Essential Cinema</i> 2010 | List of photographs and posters |
| <i>Essential Cinema</i> 2010 | Centra Cinema Citta'd Cesera loan agreement |
| <i>Essential Cinema</i> 2010 | Worksheet - objects on loan |
| <i>Essential Cinema</i> 2010 | Cinematheque Francais |
| <i>Essential Cinema</i> 2010 | Loan Checklist |
| <i>Essential Cinema</i> 2010 | Danish Film Institute object checklist |
| <i>Essential Cinema</i> 2010 | production design sketches |
| <i>Essential Cinema</i> 2010 | Deutsches Film Institute checklist |
| <i>Essential Cinema</i> 2010 | Deutsches Film Institute loan agreement |
| <i>Essential Cinema</i> 2010 | Deutsches Film Institute objects + condition reports |
| <i>Essential Cinema</i> 2010 | FRL object checklist |
| <i>Essential Cinema</i> 2010 | Harry Ransom Center object list |
| <i>Essential Cinema</i> 2010 | Printed images of packing materials |
| <i>Essential Cinema</i> 2010 | Harry Ransom object values |
| <i>Essential Cinema</i> 2010 | Piers Handling private collection objects |
| <i>Essential Cinema</i> 2010 | Noah Cowen object list |
| <i>Essential Cinema</i> 2010 | MOCCA object list |
| <i>Essential Cinema</i> 2010 | MOCCA loan agreement |
| <i>Essential Cinema</i> 2010 | Polish Consulate object list |
| <i>Essential Cinema</i> 2010 | Polish Consulate loan agreement |
| <i>Essential Cinema</i> 2010 | List of stills used |

¹³⁸ Spelling mistakes on original documents.

| | |
|---|---|
| <i>Essential Cinema</i> 2010 | Extra condition reports |
| <i>Essential Cinema</i> 2010 | Insurance values |
| <i>Essential Cinema</i> 2010 | Academy object list and images of props |
| <i>Essential Cinema</i> 2010 | Exhibition blue prints |
| <i>Mary Pickford</i> | Program |
| <i>Mary Pickford</i> | Final Report – McCord |
| <i>Mary Pickford</i> | News Reports |
| <i>Mary Pickford</i> | Copy of Final Report |
| <i>Mary Pickford</i> | Press Release |
| <i>Mary Pickford</i> | Loan agreement (and copy) |
| <i>Mary Pickford</i> | List of questions regarding exhibition |
| <i>Mary Pickford</i> | e-mail edits |
| <i>Mary Pickford</i> | Meeting notes Aug 17/2011 |
| <i>Mary Pickford</i> | Copy of exhibition advertisement |
| <i>Mary Pickford</i> | Potential venues considered for travelling exhibition |
| <i>Mary Pickford</i> | Exhibition to do list |
| <i>Mary Pickford</i> | Meeting notes May 27/2011 |
| <i>Mary Pickford</i> | Exhibition package draft |
| <i>Mary Pickford</i> | Potential venues and exhibition travel grants Jan 14/2011 |
| <i>Mary Pickford</i> | Exhibitions: April - September schedule, main floor |
| <i>Mary Pickford</i> | Touring exhibition marketing strategies and timeline |
| <i>Mary Pickford</i> | Guy Maddin Haunting exhibition lending ad |
| <i>Mary Pickford</i> | Number of exhibition adverts |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | <i>Tim Burton and the Lurid Beauty of Monster</i> Dec 2, 2009 - April 26, 2010 programme |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | Images of props with accession numbers and additional notes |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | Works that require pedestals or barrier considerations |

| | |
|---|---|
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | Works that require vitrines: checklist with images |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | List of objects in exhibition |
| Tim Burton Installation Instructions & Conservation Reports 2010 | Tim Burton/Mounts |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | <i>Tim Burton</i> , Final Tour Installation Set |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | MOMA, Sculpture conservation laboratory records |
| <i>Tim Burton</i> Installation Instructions & Conservation Reports 2010 | <i>Tim Burton: The Exhibition</i> , Exhibition design update, April 22, Australian Centre for the Moving Image. |
| <i>Tim Burton</i> Exhibition Checklist 2010 | From the registrar - Notice of release |
| <i>Tim Burton</i> Exhibition Checklist 2010 | Exhibition checklist with images |
| <i>Tim Burton</i> De-install 2010 | Weekly schedule of crates to be packed based on exhibition floor plans |
| <i>Tim Burton</i> De-install 2010 | <i>Tim Burton</i> crate delivery/pick-up schedule |
| <i>Tim Burton</i> De-install 2010 | <i>Tim Burton</i> / Tour List for ACMI |
| <i>Tim Burton</i> De-install 2010 | <i>Tim Burton</i> Shipment Divisions |
| <i>Tim Burton</i> De-install 2010 | From the registrar - Notice of release |
| <i>Tim Burton</i> De-install 2010 | <i>Tim Burton</i> Crate Inventory |
| <i>Tim Burton</i> De-install 2010 | A re-organizing of Timeline |

| | |
|---|---|
| Guy Maddin 2011 | <i>My Winnipeg</i> Press kit |
| Guy Maddin 2011 | TIFF final report |
| Guy Maddin 2011 | Press Clippings |
| Guy Maddin 2011 | A Iminencia das Poeticas The Imminence of Poetics |
| Guy Maddin 2011 | Agenda Item Information |
| <i>Otherworldly: The Art of Canadian Costume Design</i> Aug 2011 - Dec 2011 | <i>Otherworldly: The Art of Canadian Costume Design</i> Media Release |
| <i>Otherworldly: The Art of Canadian Costume Design</i> | Related media |
| <i>Grace Kelly</i> 2012 | Receipt for <i>Grace Kelly</i> exhibition |
| <i>Grace Kelly</i> 2012 | <i>Grace Kelly</i> Exhibition post mortem |
| <i>Grace Kelly</i> 2012 | <i>Grace Kelly</i> Exhibition critical path (Draft 2) |
| <i>Grace Kelly</i> 2012 | QR Code Script |
| <i>Grace Kelly</i> 2012 | Didactics: <i>Grace Kelly</i> |
| <i>Grace Kelly</i> 2012 | Filmography |
| <i>Grace Kelly</i> 2012 | QR Code Floorplans |
| <i>Grace Kelly</i> 2012 | Sarah Nicole Prickett questions |
| <i>Grace Kelly</i> 2012 | Press clippings |
| <i>Grace Kelly</i> 2012 | news releases |
| <i>Grace Kelly</i> 2012 | List of Radio and Television coverage |
| <i>Grace Kelly</i> 2012 | List of Newspaper and online coverage |
| <i>Grace Kelly</i> 2012 | Floor plans |
| <i>Grace Kelly</i> 2012 | Sealed Arrow Graphics letter |
| First Peoples 2012 | Accessibility meeting June 19 th |
| First Peoples 2012 | First Peoples critical path draft 2 |
| First Peoples 2012 | First Peoples critical path draft 1 |
| First Peoples 2012 | Meeting notes |
| First Peoples 2012 | <i>Our Home and Native Land: The First Nations on Screen</i> exhibition and programming brief |
| First Peoples 2012 | Norm + ZK meeting October 20/2011 |
| First Peoples 2012 | Notes for October 13 meeting with Megan Kotze |
| Future Projections 2012 | Seasonal employee contracts |
| Future Projections 2012 | Assistant, Future Projections job outline |
| Future Projections 2012 | Draft artist agreement |
| Future Projections 2012 | GT meeting, re: contracts + artist travel |
| Future Projections 2012 | venues + proposed artists |
| Future Projections 2012 | Artist and title list |
| Future Projections 2012 | Future Projections May 28/2012 |

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| Future Projections 2012 | Future Projections workflow 2012 |
| Future Projections 2012 | FP Festival + programmes meeting May 11/2012 |
| Future Projections 2012 | Hal Jackman Foundation Impact Report 2011 |
| Future Projections 2012 | TIFF group General ledger Report |
| Future Projections 2012 | FP meeting April 13/2012 |
| Future Projections 2012 | Artists and title list 06/15/12 |
| Future Projections 2012 | Venue list |
| Future Projections 2012 | Didactics |
| Future Projections 2012 | Future Projections programming (4 drafts) |
| REEL artists TIFF Kids 2012 | Jem Cohen: Occupy Wall Street Newsreels schematics |
| REEL artists TIFF Kids 2012 | Jem Cohen bio |
| REEL artists TIFF Kids 2012 | REEL artists volunteer meeting February[sic] 15/2012 |
| REEL artists TIFF Kids 2012 | Draft 2 REEL Artists critical path |
| REEL artists TIFF Kids 2012 | Draft 1 REEL Artists critical path |
| REEL artists TIFF Kids 2012 | Jem Cohen REEL Artists 2012, Dec 22/2012 |
| REEL artists TIFF Kids 2012 | TIFF Kids March 2013 schedule |
| REEL artists TIFF Kids 2012 | <i>digiPlaySpace</i> post-mortem |
| REEL artists TIFF Kids 2012 | Draft 1 TIFF kids ex critical path |
| REEL artists TIFF Kids 2012 | Meeting w/ NC December 22/2012 (Luminato + CC 2014 OR 2013) |
| REEL artists TIFF Kids 2012 | Jem Cohen post-mortem |
| <i>X-men</i> 2013 | Media Coverage and analysis report |
| <i>X-men</i> 2013 | French X-Men/Gordon Smith biography |
| <i>X-men</i> 2013 | English X-Men/Gordon Smith biography |
| <i>X-men</i> 2013 | Draft 3 <i>X-men Master Gordon Smith</i> critical path |
| <i>X-men</i> 2013 | <i>X-men</i> meeting June 20/2012 |
| <i>X-men</i> 2013 | <i>X-men</i> meeting April 18/2012 |
| <i>X-men</i> 2013 | Draft 2 <i>X-men Master Gordon Smith critical path</i> |
| <i>X-men</i> 2013 | Exhibition brief August 17, 2012 - April 1, 2013 |
| <i>X-men</i> 2013 | Draft 1 <i>X-men Master Gordon Smith</i> (working title) critical path |

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| <i>X-men</i> 2013 | FRL 2012/2013 Show meeting W/NC February 3/2012 |
| <i>X-men</i> 2013 | FRL 2012/2013 Show meeting January[sic] 27/2012 meeting notes |
| <i>X-men</i> 2013 | Agenda FRL and exhibitions meeting January [sic] 27/2012 |
| <i>X-men</i> 2013 | ACMI Game Masters meeting October 17/2011 |
| Bond 2013 | Tour advertising package |
| <i>Bond</i> 2013 | Tiff exhibition purchase receipt |
| <i>Bond</i> 2013 | <i>Bond</i> ticketing meeting October 16/2012 |
| <i>Bond</i> 2013 | October 16/2012 Prod meeting |
| <i>Bond</i> 2013 | Background of exhibition and <i>Bond</i> character |
| <i>Bond</i> 2013 | Bell Lightbox Gallery Attendant interview, resume, cover letter, references |
| <i>Bond</i> 2013 | Bookings <i>Bond</i> Meeting, October 4/2012 |
| <i>Bond</i> 2013 | <i>Bond</i> CBC October 3/2012 |
| <i>Bond</i> 2013 | To update on Google site (for <i>Bond</i>) |
| <i>Bond</i> 2013 | <i>James Bond</i> crew meeting Sept 17/2012 |
| <i>Bond</i> 2013 | <i>Bond</i> meeting Aug 17/2012 |
| <i>Bond</i> 2013 | Materials needed for <i>Bond</i> exhibit |
| <i>Bond</i> 2013 | <i>Bond</i> microsite brief |
| <i>Bond</i> 2013 | Recommendations: Accessibility and James <i>Bond</i> audioguide |
| <i>Bond</i> 2013 | Tourmate quote |
| <i>Bond</i> 2013 | Noah notes: <i>James Bond</i> audio guide quotes |
| <i>Bond</i> 2013 | Acoustiguide quote |
| <i>Bond</i> 2013 | Notes from audioguide/accessibility meeting |
| <i>Bond</i> 2013 | Recommendation for accessibility funding and exhibition |
| <i>Bond</i> 2013 | Proposal for accessibility funding and exhibition |
| <i>Bond</i> 2013 | Notes from call with acoustiguide April 19/2012 |
| <i>Bond</i> 2013 | Critical path <i>Bond</i> drafts |
| <i>Bond</i> 2013 | Tourmake[sic] meeting April 10/2012 |
| <i>Bond</i> 2013 | James <i>Bond</i> critical path revised December 23/2011 |
| <i>Bond</i> 2013 | RFP (for <i>Bond</i>) and MC/FB job descript meeting, December 22/2011 |
| <i>Bond</i> 2013 | Fifty years of James <i>Bond</i> style proposed internal critical path prepared November 24/2011 |
| <i>Bond</i> 2013 | Laurel meeting December 9/2011 |
| <i>Bond</i> 2013 | Fifty years of James <i>Bond</i> style exhibition brief |

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| <i>Bond</i> 2013 | Blue prints |
| Raj Kapoor 2013 | Perth Festival programs |
| Raj Kapoor 2013 | <i>Srinivas Krishna My Name is Raj</i> image from Perth Festival |
| Raj Kapoor 2013 | <i>Srinivas Krishna My Name is Raj</i> press release from Perth Festival |
| Raj Kapoor 2013 | Perth Festival LCL packing declaration |
| Raj Kapoor 2013 | <i>My Name is Raj</i> crate list |
| Raj Kapoor 2013 | Images of crates |
| Raj Kapoor 2013 | <i>My Name is Raj</i> Media Poetry Festival 2013 (CD-R) |
| Raj Kapoor 2013 | <i>My Name is Raj</i> final report Perth |
| <i>Tim Burton</i> Press Clippings package 2013 | 1. Clippings summary |
| <i>Tim Burton</i> Press Clippings package 2013 | 2. Announcements and listings 2010 |
| <i>Tim Burton</i> Press Clippings package 2013 | 3. Announcements and listings 2011 |
| <i>Tim Burton</i> Press Clippings package 2013 | 4. Personal appearances |
| <i>Tim Burton</i> Press Clippings package 2013 | 5. Articles and blog entries 2011 |
| <i>Tim Burton</i> Press Clippings package 2013 | 6. Personal appearances |
| <i>Tim Burton</i> Press Clippings package 2013 | 7. Travel and tourism |
| <i>Tim Burton</i> Press Clippings package 2013 | 8. Twitter story |
| <i>Cronenberg</i> (pre-production) | Preliminary checklist of objects September 29/2012 |
| <i>Cronenberg</i> (pre-production) | List of contacts |
| <i>Cronenberg</i> (pre-production) | Meeting #1 for part 1 - <i>Cronenberg</i> exhibition |
| <i>Cronenberg</i> (pre-production) | Part 2 list from August 20/2012 meeting w/R+P |
| <i>Cronenberg</i> (pre-production) | Design brief notes |
| <i>Cronenberg</i> (pre-production) | Publications consulted |
| <i>Cronenberg</i> (pre-production) | Design meeting checklist |

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| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> 4th floor Gallery task list critical path |
| <i>Cronenberg</i> (pre-production) | R+P Project Schedule |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> production meeting March 28/2013 |
| <i>Cronenberg</i> (pre-production) | Project schedule, HSBC Gallery and 4th floor gallery as of March 28 th |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> 4th floor Gallery task list critical path |
| <i>Cronenberg</i> (pre-production) | Workback schedules as of March 20/2013 |
| <i>Cronenberg</i> (pre-production) | Exhibition Brief <i>David Cronenberg</i> (Film) |
| <i>Cronenberg</i> (pre-production) | Exhibition Brief <i>David Cronenberg</i> (Art) |
| <i>Cronenberg</i> (pre-production) | 4th floor meeting, March 25/2013 |
| <i>Cronenberg</i> (pre-production) | Tiff Bell Lightbox <i>Cronenberg</i> Exhibition Project schedule (as of March 19) |
| <i>Cronenberg</i> (pre-production) | R+P Meeting March 19/2013 |
| <i>Cronenberg</i> (pre-production) | Workback schedules as of March 20/2013 |
| <i>Cronenberg</i> (pre-production) | Gant short as of March 20/2013 |
| <i>Cronenberg</i> (pre-production) | Critical path as of March 18 |
| <i>Cronenberg</i> (pre-production) | DC meeting post DD check in meeting March 3/2013 |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> production meeting March 20/2013 |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> production meeting March 14/2013 |
| <i>Cronenberg</i> (pre-production) | Exhibition Brief <i>David Cronenberg</i> (Art) |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> production meeting March 07/2013 |
| <i>Cronenberg</i> (pre-production) | DC prod meeting Feburary [sic] 27/2013 |
| <i>Cronenberg</i> <i>Cronenberg</i> (pre-production) | Exhibition Brief <i>David Cronenberg</i> (Film) January 17/2013 |

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| <i>Cronenberg</i> (pre-production) | Exhibition Brief <i>David Cronenberg</i> (Art) January 17/2013 |
| <i>Cronenberg</i> (pre-production) | Summer 2013 exhibition for Ancestry of Chinese Cinema |
| <i>Cronenberg</i> (pre-production) | FRL Analogue materials - no duration |
| <i>Cronenberg</i> (pre-production) | Rank of <i>Cronenberg</i> films |
| <i>Cronenberg</i> (pre-production) | Minutes <i>David Cronenberg</i> exhibiton[sic] exhibitions team concept feedback Monday, December 10, 2012 3:00 - 4:00 PM |
| <i>Cronenberg</i> (pre-production) | Notes from EX team regroup re: December 10/2012 |
| <i>Cronenberg</i> (pre-production) | Concept meeting minutes, December 6/2012 (DCEX) |
| <i>Cronenberg</i> (pre-production) | FRL materials/w quotes |
| <i>Cronenberg</i> (pre-production) | Detailed exhibitions budget |
| <i>Cronenberg</i> (pre-production) | final budget summary |
| <i>Cronenberg</i> (pre-production) | R+P Meeting, Nov 28/2012 (pre-concept) |
| <i>Cronenberg</i> (pre-production) | Exhibition C Drive #2- Internal – U-matic, VHS, other |
| <i>Cronenberg</i> (pre-production) | Exhibitions DC Drive #1 |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> transformation exhibitions prospects (May 2012) |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> exhibition design RFP |
| <i>Cronenberg</i> (pre-production) | FB meeting April 2/2012 |
| <i>Cronenberg</i> (pre-production) | Curatorial rationale sheet |
| <i>Cronenberg</i> (pre-production) | Sample content in <i>David Cronenberg</i> exhibition[sic] October 21/2012 |
| <i>CronenbergCronenberg</i> (pre-production) | Notes from LM meeting/touring fact sheet October 29/2012 |
| <i>Cronenberg</i> (pre-production) | Draft 6 <i>Cronenberg</i> critical path |

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| <i>Cronenberg</i> (pre-production) | MOCCA DC art 2, March 27/2012 |
| <i>Cronenberg</i> (pre-production) | March 08/2011 meeting |
| <i>Cronenberg</i> (pre-production) | March 07/2011 meeting |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> : Evolution exhibition design RFP |
| <i>Cronenberg</i> (pre-production) | FRL 2012/2013 Show meeting W/NC February 3/2012 |
| <i>Cronenberg</i> (pre-production) | DC Art 2 meeting February 3/2012 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting January 13 |
| <i>Cronenberg</i> (pre-production) | Touring exhibition outline |
| <i>Cronenberg</i> (pre-production) | Piers Handling <i>Cronenberg</i> meeting, deadlines, deliverables[sic] (as of Dec 21) |
| <i>Cronenberg</i> (pre-production) | Piers deliverables[sic] x2 Cowen |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting December 15/2011 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> MC research |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting December 15/2011 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> MC research |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting December 13/2011 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting November 01/2011 |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> |
| <i>Cronenberg</i> (pre-production) | Laurel DC touring prospectus meeting April 20/2012 |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> |
| <i>Cronenberg</i> (pre-production) | Meeting 1: part 1 - <i>Cronenberg</i> exhibition August 10 |
| <i>Cronenberg</i> (pre-production) | DC checklist Meeting August 1/2012 |

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| <i>Cronenberg</i> (pre-production) | Draft 2 art <i>Cronenberg</i> crit path |
| <i>Cronenberg</i> (pre-production) | Proposed <i>Cronenberg</i> touring scenarios |
| <i>Cronenberg</i> (pre-production) | Fern meeting, July 24/2012 |
| <i>Cronenberg</i> (pre-production) | Fern meeting, May 9th/2012 |
| <i>Cronenberg</i> (pre-production) | RFP LM preview meeting May 29/2012 |
| <i>Cronenberg</i> (pre-production) | Fern meeting, May 9th/2012 |
| <i>Cronenberg</i> (pre-production) | R+P object meeting October 1st/2012 |
| <i>Cronenberg</i> (pre-production) | DC meetings schedule |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> meeting |
| <i>Cronenberg</i> (pre-production) | Actions from DC Meeting Aug 31/2012 |
| <i>Cronenberg</i> (pre-production) | Dc check in September 20/2012 |
| <i>Cronenberg</i> (pre-production) | Minutes, Friday August 31/2012 (PH, NC) |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> Exhibition update July 17/2012 |
| <i>Cronenberg</i> (pre-production) | Oct 1/2012 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> curatorial info e-mail |
| <i>Cronenberg</i> (pre-production) | Draft 10 <i>Cronenberg</i> film crit path |
| <i>Cronenberg</i> (pre-production) | For GFR Meeting, October 4/2012 |
| <i>Cronenberg</i> (pre-production) | <i>Cronenberg</i> presentations |
| <i>Cronenberg</i> (pre-production) | RFP delivery |
| <i>Cronenberg</i> (pre-production) | Requests for proposal for exhibit design |
| <i>Cronenberg</i> (pre-production) | Sample request for proposals template |

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| <i>Cronenberg</i> (pre-production) | Template possibility? For touring |
| <i>Cronenberg</i> (pre-production) | <i>David Cronenberg</i> exhibition design RFP |
| <i>Cronenberg</i> 2013 | Table of Contents (most material missing) |
| <i>Cronenberg</i> 2013 | News |
| <i>Cronenberg</i> 2013 | Media Outreach |
| <i>Cronenberg</i> 2013 | Marketing post-analysis |
| <i>Kubrick</i> 2014 | Table of Contents |
| <i>Kubrick</i> 2014 | Exhibition outline |
| <i>Kubrick</i> 2014 | Exhibition [sic] checklist (CD-R) |
| <i>Kubrick</i> 2014 | Exhibition Design |
| <i>Kubrick</i> 2014 | Didactics |
| <i>Kubrick</i> 2014 | Press release |
| <i>Kubrick</i> 2014 | press clippings |
| <i>Kubrick</i> 2014 | volunteer package |
| <i>Kubrick</i> 2014 | Programme |
| <i>Kubrick</i> 2014 | Marketing plan |
| <i>Kubrick</i> 2014 | Communications plan |
| <i>Kubrick</i> 2014 | Beth Kulisnyk |
| <i>Game of Thrones</i> 2014 | HBO GOT Global Exhibition tour crate information |
| <i>Game of Thrones</i> 2014 | Label title- costumes |
| <i>Game of Thrones</i> 2014 | <i>Game of Thrones</i> - Global Touring Exhibition prouction [sic] menu |
| <i>Game of Thrones</i> 2014 | Oculus Rift 101 |
| <i>Game of Thrones</i> 2014 | Exhibition elevations |
| <i>Game of Thrones</i> 2014 | NYC Install images |
| <i>Game of Thrones</i> 2014 | Meeting minutes Wednesday 5 2014, 1pm - 4pm |
| <i>The Booth</i> 2014 | Exhibition overview |
| <i>The Booth</i> 2014 | Exhibition brief |
| <i>The Booth</i> 2014 | object checklist |
| <i>The Booth</i> 2014 | <i>The Booth</i> design develop presentation |
| <i>The Booth</i> 2014 | Didactics |
| <i>The Booth</i> 2014 | press clippings |
| <i>The Booth</i> 2014 | Exhibition brief |
| <i>The Booth</i> 2014 | Biography of Joseph O. Holmes |
| <i>The Booth</i> 2014 | Reviews |
| <i>The Booth</i> 2014 | Curatorial text |
| <i>The Booth</i> 2014 | Artist statement |
| <i>The Booth</i> 2014 | Publications consulted |
| <i>The Booth</i> 2014 | Image list |

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| <i>The Booth</i> 2014 | Condition reports |
| <i>Queer Outlaw Cinema</i> | Exhibition brief |
| <i>Queer Outlaw Cinema</i> | <i>Queer Outlaw Cinema</i> checklist |
| <i>Queer Outlaw Cinema</i> | Exhibition [sic] design |
| <i>Queer Outlaw Cinema</i> | Didactics |
| <i>Queer Outlaw Cinema</i> | Press release |
| <i>Queer Outlaw Cinema</i> | Press Clippings |
| <i>Queer Outlaw Cinema</i> | <i>Queer Outlaw Cinema</i> |
| <i>Queer Outlaw Cinema</i> | Post-mortem |
| Tacita Dean/Daniel Young, Christian Giroux | Exhibition brief |
| Tacita Dean/Daniel Young, Christian Giroux | Checklists |
| Tacita Dean/Daniel Young, Christian Giroux | Exhibition design |
| Tacita Dean/Daniel Young, Christian Giroux | Press clippings and volunteer package |
| Tacita Dean/Daniel Young, Christian Giroux | Summer 2015 press clippings volunteer package (CD-R) |
| Tacita Dean/Daniel Young, Christian Giroux | Didactics |
| <i>Andy Warhol</i> 2015 | Exhibition brief |
| <i>Andy Warhol</i> 2015 | Checklist |
| <i>Andy Warhol</i> 2015 | exhibition photos & exhibition design |
| <i>Andy Warhol</i> 2015 | Didactics |
| <i>Andy Warhol</i> 2015 | press clippings & press release press kit & video |
| <i>Andy Warhol</i> 2015 | volunteer package |
| <i>Andy Warhol</i> 2015 | copy of 180 |
| <i>Andy Warhol</i> 2015 | Marketing materials |
| <i>digiPlayspace</i> 2014 | Exhibition brief |
| <i>digiPlayspace</i> 2014 | Exhibition checklist |
| <i>digiPlayspace</i> 2014 | Exhibition design |
| <i>digiPlayspace</i> 2014 | Didactics |
| <i>digiPlayspace</i> 2014 | Press release |
| <i>digiPlayspace</i> 2014 | Press clippings |
| <i>digiPlayspace</i> 2014 | Copy of 180 |
| <i>digiPlayspace</i> 2014 | Post-mortem |

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| <i>digiPlayspace</i> 2015 | Checklist |
| <i>digiPlayspace</i> 2015 | Programming summary |
| <i>digiPlayspace</i> 2015 | Exhibition design |
| <i>digiPlayspace</i> 2015 | Didactics |
| <i>digiPlayspace</i> 2015 | press clippings |
| <i>digiPlayspace</i> 2015 | press clippings on cd-r |
| <i>digiPlayspace</i> 2015 | Gallery assistant |
| <i>digiPlayspace</i> 2015 | TIFF Kids Marketing material |
| <i>digiPlayspace</i> 2016 | Exhibition brief |
| <i>digiPlayspace</i> 2016 | Checklist |
| <i>digiPlayspace</i> 2016 | exhibition design |
| <i>digiPlayspace</i> 2016 | Didactics |
| <i>digiPlayspace</i> 2016 | volunteer package |
| <i>digiPlayspace</i> 2016 | facilitator package |
| <i>digiPlayspace</i> 2016 | press release |
| <i>digiPlayspace</i> 2016 | Marketing materials |

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