

ICED IN BLACK

CANADIAN BLACK EXPERIENCES ON FILM

ONLINE DIGITAL ARCHIVE

The ICED IN BLACK film festival was started at the University of Waterloo for Black History Month 2001.

The next two years it expanded across Canada, to five cities in 2002 and to nine cities in 2003.

This archive documents this unique festival — now Black Canadian History itself — with a database of all the films that were screened and a collection of articles documenting the festival.

Back when the festival originally happened, watching the films online wasn't a thing. But this archive has links for free viewing of 10+ of the full-length films, and for many shorts and trailers.

The online archive also links to additional resources, including a database compiling ALL Black Canadian films up until 2015 via State of Blackness / VTape.

ARCHIVE IS HOSTED AT:

EquitableEducation.ca

ICED IN BLACK

CANADIAN BLACK EXPERIENCES ON FILM

ONLINE DIGITAL ARCHIVE

The ICED IN BLACK film festival was started at the University of Waterloo for Black History Month 2001.

The next two years it expanded across Canada, to five cities in 2002 and to nine cities in 2003.

This archive documents this unique festival — now Black Canadian History itself — with a database of all the films that were screened and a collection of articles documenting the festival.

Back when the festival originally happened, watching the films online wasn't a thing. But this archive has links for free viewing of 10+ of the full-length films, and for many shorts and trailers.

The online archive also links to additional resources, including a database compiling ALL Black Canadian films up until 2015 via State of Blackness / VTape.

ARCHIVE IS HOSTED AT:

EquitableEducation.ca

ICED IN BLACK

CANADIAN BLACK EXPERIENCES ON FILM

ONLINE DIGITAL ARCHIVE

The ICED IN BLACK film festival was started at the University of Waterloo for Black History Month 2001.

The next two years it expanded across Canada, to five cities in 2002 and to nine cities in 2003.

This archive documents this unique festival — now Black Canadian History itself — with a database of all the films that were screened and a collection of articles documenting the festival.

Back when the festival originally happened, watching the films online wasn't a thing. But this archive has links for free viewing of 10+ of the full-length films, and for many shorts and trailers.

The online archive also links to additional resources, including a database compiling ALL Black Canadian films up until 2015 via State of Blackness / VTape.

ARCHIVE IS HOSTED AT:

EquitableEducation.ca

ICED IN BLACK

CANADIAN BLACK EXPERIENCES ON FILM

ONLINE DIGITAL ARCHIVE

The ICED IN BLACK film festival was started at the University of Waterloo for Black History Month 2001.

The next two years it expanded across Canada, to five cities in 2002 and to nine cities in 2003.

This archive documents this unique festival — now Black Canadian History itself — with a database of all the films that were screened and a collection of articles documenting the festival.

Back when the festival originally happened, watching the films online wasn't a thing. But this archive has links for free viewing of 10+ of the full-length films, and for many shorts and trailers.

The online archive also links to additional resources, including a database compiling ALL Black Canadian films up until 2015 via State of Blackness / VTape.

ARCHIVE IS HOSTED AT:

EquitableEducation.ca

“I was at a festival [in 2019] and there was a film being shown and it was a film about Black hair. I’m like, “Oh my God, if we do another film about Black hair I’m going to frickin’ die.” We need to know what’s been made already, and we need to move on and tell another story. It’s difficult because the gatekeepers are happy to have us stay in one little corner. What we have to be willing to do is kind of blow their minds and say no. There’s a lot of initiatives right now for diversity, but trust me, they can be gone just as quick as they came.”

– *Acclaimed Black Canadian filmmaker Karen King, “An oral history of the Black Film & Video Network” (CBC)*

Q: Could you speak to the potential of digital labour and knowledge-sharing as an anti-oppression gesture?

A: “I’m glad you use the term “labour,” as digital archiving is indeed labour which should be compensated, but often goes unpaid. The cultural producers that created the work — writers, artists, cultural critics, academics — used their labour to create new forms of knowledge often hidden from the historical narratives that have tended to exclude BIPOC. What we were doing was providing an archive which has always been there, but goes unnoticed, and is not valued.”

– *Dr. Cassandra Lord, in CanadianArt.ca (2016): “BlackLivesCDNSyllabus Uncovers A Vital Archive”*

“I was at a festival [in 2019] and there was a film being shown and it was a film about Black hair. I’m like, “Oh my God, if we do another film about Black hair I’m going to frickin’ die.” We need to know what’s been made already, and we need to move on and tell another story. It’s difficult because the gatekeepers are happy to have us stay in one little corner. What we have to be willing to do is kind of blow their minds and say no. There’s a lot of initiatives right now for diversity, but trust me, they can be gone just as quick as they came.”

– *Acclaimed Black Canadian filmmaker Karen King, “An oral history of the Black Film & Video Network” (CBC)*

Q: Could you speak to the potential of digital labour and knowledge-sharing as an anti-oppression gesture?

A: “I’m glad you use the term “labour,” as digital archiving is indeed labour which should be compensated, but often goes unpaid. The cultural producers that created the work — writers, artists, cultural critics, academics — used their labour to create new forms of knowledge often hidden from the historical narratives that have tended to exclude BIPOC. What we were doing was providing an archive which has always been there, but goes unnoticed, and is not valued.”

– *Dr. Cassandra Lord, in CanadianArt.ca (2016): “BlackLivesCDNSyllabus Uncovers A Vital Archive”*

“I was at a festival [in 2019] and there was a film being shown and it was a film about Black hair. I’m like, “Oh my God, if we do another film about Black hair I’m going to frickin’ die.” We need to know what’s been made already, and we need to move on and tell another story. It’s difficult because the gatekeepers are happy to have us stay in one little corner. What we have to be willing to do is kind of blow their minds and say no. There’s a lot of initiatives right now for diversity, but trust me, they can be gone just as quick as they came.”

– *Acclaimed Black Canadian filmmaker Karen King, “An oral history of the Black Film & Video Network” (CBC)*

Q: Could you speak to the potential of digital labour and knowledge-sharing as an anti-oppression gesture?

A: “I’m glad you use the term “labour,” as digital archiving is indeed labour which should be compensated, but often goes unpaid. The cultural producers that created the work — writers, artists, cultural critics, academics — used their labour to create new forms of knowledge often hidden from the historical narratives that have tended to exclude BIPOC. What we were doing was providing an archive which has always been there, but goes unnoticed, and is not valued.”

– *Dr. Cassandra Lord, in CanadianArt.ca (2016): “BlackLivesCDNSyllabus Uncovers A Vital Archive”*

“I was at a festival [in 2019] and there was a film being shown and it was a film about Black hair. I’m like, “Oh my God, if we do another film about Black hair I’m going to frickin’ die.” We need to know what’s been made already, and we need to move on and tell another story. It’s difficult because the gatekeepers are happy to have us stay in one little corner. What we have to be willing to do is kind of blow their minds and say no. There’s a lot of initiatives right now for diversity, but trust me, they can be gone just as quick as they came.”

– *Acclaimed Black Canadian filmmaker Karen King, “An oral history of the Black Film & Video Network” (CBC)*

Q: Could you speak to the potential of digital labour and knowledge-sharing as an anti-oppression gesture?

A: “I’m glad you use the term “labour,” as digital archiving is indeed labour which should be compensated, but often goes unpaid. The cultural producers that created the work — writers, artists, cultural critics, academics — used their labour to create new forms of knowledge often hidden from the historical narratives that have tended to exclude BIPOC. What we were doing was providing an archive which has always been there, but goes unnoticed, and is not valued.”

– *Dr. Cassandra Lord, in CanadianArt.ca (2016): “BlackLivesCDNSyllabus Uncovers A Vital Archive”*