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CANADIAN CULTURE ONLINE:
FROM VIRTUAL MUSEUMS TO NEW MEDIA R&D

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http://www.pch.gc.ca/progs/pcce-ccop

Abstract (EN)

The Canadian government's Canadian Culture Online strategy (CCO) is a comprehensive approach to fostering the creation of a critical mass of quality Canadian interactive digital cultural content and making it available to Canadians. The paper first outlines the political context in which the program has evolved. It then presents the three pillars around which the CCO mandate is organized: a. digitizing existing and creating new online cultural content, b. supporting the New Media sector to ensure the development of cutting-edge tools for content creation, and c. giving Canadians access to the content created through appropriate portal sites. The program's achievements are illustrated through examples, which also highlight CCO's focus on Aboriginal Communities, Francophones and Youth as its three priority target groups. The paper concludes with an outlook on how continued adaptation to new technologies and changing audience preferences as well as increased cross-leveraging of expertise between funding recipients will ensure that CCO continues to meet its objectives, thus allowing Canada's rich diversity to be fully reflected in its online cultural presence.

Keywords: Canada, culture, interactivity, heritage, digitization, portal, New Media, Aboriginal, French, youth

Zusammenfassung (DE)

Canadian Culture Online (CCO) ist eine breit angelegte Strategie der kanadischen Bundesregierung, die den Aufbau und Zugang zu einer kritischen Masse qualitativ hochwertiger, interaktiver, kanadischer Kulturinhalte im Onlinebereich zum Ziel hat. Der vorliegende Artikel beschreibt zunächst den politischen Kontext, in dem das Programm entwickelt wurde. Im Anschluss daran werden die drei Grundpfeiler vorgestellt, auf denen das CCO-Programm aufgebaut ist:

a) Die Digitalisierung bestehender sowie die Schaffung neuer Kulturinhalte im Online-Bereich.

b) Die Förderung des Bereichs Neue Medien, um die Entwicklung innovativer Tools zur Erstellung kultureller Inhalten sicherzustellen.

c) Der direkte Zugang zu den erstellten Inhalten über adäquate Web-Portale.

Die Leistungen des CCO-Programms werden mit Beispielen veranschaulicht, an denen auch die besondere Förderung von drei speziellen Gruppen deutlich wird: Die kanadischen Ureinwohner, die frankophonen Kanadier und die kanadische Jugend. Der Artikel schließt mit

einem Ausblick auf die Notwendigkeit, das Programm laufend an die neuen Technologien sowie an Änderungen im Anwenderverhalten anzupassen. Darüber hinaus muss verstärkt darauf hingewirkt werden das Know-how der Förderungsempfänger besser untereinander nutzbar zu machen. Durch diese ständige Anpassung hofft CCO seine Programmziele heute wie in Zukunft zu erfüllen und dazu beizutragen, dass die reiche Vielfalt Kanadas in seiner Online-Präsenz angemessen widergespiegelt wird.

Schlüsselwörter (DE): Kanada, Kultur, Interaktivität, Kulturerbe, Digitalisierung, Web-Portal, Neue Medien, Ureinwohner, Frankophone, Jugend.

Résumé (FR)

La stratégie *Culture canadienne en ligne* (CCE) du gouvernement du Canada est une approche intégrée visant à la création d'une masse critique de contenu interactif culturel canadien de qualité, et à son accessibilité en ligne par les Canadiens. L'article commence en exposant le contexte politique dans lequel le Programme a évolué. Par la suite, il présente les trois piliers sur lesquels CCE est structuré, c'est à dire: a. la numérisation de contenu culturel existant et la création de nouveau contenu en ligne, b. l'appui au secteur des nouveaux médias afin d'assurer le développement d'outils modernes qui permettront la création de contenu numérique et c. l'accessibilité à ce contenu par les Canadiens via des portails appropriés. Des exemples sont donnés afin d'illustrer comment le programme à atteint ses objectifs. Ces mêmes exemples servent aussi à faire comprendre l'attention particulière que CCE porte à l'endroit des trois groupes cibles: les communautés autochtones, les francophones et les jeunes. L'article conclut en présentant des perspectives sur l'avenir, notamment la nécessité d'une adaptation continue en fonction des nouvelles technologies et des préférences changeantes du public, ainsi que la nécessité d'arriver à un effet de levier basé sur une meilleure exploitation de l'expertise qui existent chez les récipiendaires des fonds de CCE. De cette manière, CCE continuera à accomplir son mandat et à assurer que la riche diversité du Canada soit reflétée dans sa présence en ligne.

Mots clés: Canada, culture, interactivité, patrimoine, numérisation, portail, nouveaux médias, autochtones, français, francophones, jeunesse

I. Putting Canadian culture on the map: the digital challenge

The conditions that have shaped, and continue to impact on, the evolution of Canada's cultural landscape are fairly easy to grasp. Dealing with these conditions successfully, though, raises a series of unique but fascinating challenges for our country. First, Canada is blessed with a generous geography but its vast territory is only inhabited by slightly more than 30 million people – a fact which makes Canadians acutely aware of the need to develop any means possible that will help them overcome the constraints of distance. Next, Canadians are incredibly diverse: two official languages (English and French), aboriginal peoples, multicultural origins, and the contrast between densely populated urban centres and remote communities make up the complex fabric that creates the realities of Canada. Finally, but no less importantly, the furthering of Canadian culture faces the near-ubiquitous presence of a friendly but much-larger neighbour to its south who exerts a worldwide cultural influence that is anything but negligible.

None of these challenges is particularly new. Since the late 1920s, the Government of Canada has been working to ensure a Canadian presence on its airwaves. Canada's national broadcast regulator, the Canadian Radio-television and Telecommunications Commission (CRTC) and its predecessor the Canadian Radio Broadcasting Commission (CRBC), which was created in 1936, have regulated Canada's broadcasting services in order to ensure that they contribute to the realization of Canada's social, cultural and economic objectives. Canada's national public broadcaster, the Canadian Broadcasting Corporation (CBC), was created in 1936 in response to a Royal Commission's concern about the growing American influence on radio. The advent of television raised similar, but even more pressing concerns with respect to the potential drowning out of distinctly Canadian content. Thus, Canada has a long, and largely successful history of combining an essentially free-market approach with certain safeguards that ensure cultural preservation. Now, as the Internet has firmly entrenched itself in the lives of Canadians, it is this mixed approach which is seen as an appropriate model for the way in which Canada deals with the online space.

The renewed but familiar risk we face is that within a rapidly expanding new medium, Canadian content cannot be created quickly enough or be made sufficiently visible and easy to access. The opportunity, on the other hand, and one which is specific to the Internet, is that conditions can now be created where we are not just filling a new medium with Canadian voices but where the medium itself becomes an interactive space that allows people to

connect across a vast and diverse country, leading to true collaboration of popular cultural expression, which may also entail greater recognition for Canadian culture abroad. The Canadian government has, in fact, jumped on the new opportunities and responded to them in a coordinated fashion. In the cultural sector, the most significant part of its response has been the creation of the Canadian Culture Online Program (CCO).

CCO exists to mitigate risks and to realize opportunities in the cultural and interactive online space. Whereas the government's *Connecting Canadians* initiative has made Canada one of the most connected countries in the world, Canadian Culture Online is about the content and the interaction that flows through the high-speed networks that have been, and will continue to be, created. With polls showing that more Canadians now consider the Internet an essential part of their lives than cable TV, Canadian Culture Online seeks to capitalize on the new technological possibilities in order to respond to the shifting media preferences of Canadians (EKOS (2003). Some of the questions that have guided and informed us in this endeavour have been the following:

> How can government best support Canadian institutions and the Canadian public in the creation of online cultural content?
>
> What balance should exist between the digitization and repurposing of existing content versus the creation of entirely new content?
>
> What can we do to ensure that the content we fund uses the new and innovative forms of communication, interaction and expression that online technology offers?
>
> How can we make content accessible in a way that is engaging and will encourage participation?
>
> Which are the groups in our society that need particular attention so that Canada's rich diversity is better understood and reflected on the Internet?

The way in which we have tried to answer these questions over the past four years is the story of Canadian Culture Online, a story which, in spite of its uniqueness, we hope presents stimulating insights and compelling parallels with other, similar initiatives around the world.

2. CCO's three pillars: Content, Access and Environment

Canadian Culture Online (CCO) is a branch within the federal Department of Canadian Heritage, and physically situated in Canada's capital region of Ottawa/Gatineau. A team of

nearly 50 people are looking after the needs of the three principal program areas – Content, Access, and Environment – with an overall annual budget of around CAN$65 million. Each program area is broken down into three or four funding programs with specific objectives (see appendix). Funds are disbursed to public and private organizations following a competitive call for proposals, which is adjudicated by expert, non-governmental review committees. In addition to our three program groups, a Research and Planning group and Corporate Services group are also part of CCO. Research and Planning measures our past and ongoing performance and conducts research, outreach and consultation activities to develop medium and long-term strategies for the future direction of the entire branch.

From its inception, CCO aimed to be more than a mere digitization initiative for cultural heritage holdings. While **Content**, i.e. the digitization of existing or the creation of new online material, is the first pillar of our program, our attention is also focused on the industry that makes digitization possible and which helps creators produce new, interactive and engaging online material. CCO's support for companies and R&D efforts within the interactive digital cultural content field is located in the second, the **Environment** pillar. The third pillar focuses on providing easy **Access** to our content. No matter how engaging existing or brand-new content is, its use by Canadians must be the ultimate measure of success. Considerable effort has therefore been directed towards the creation of portal sites that help to make Canadian cultural content more visible. Promising organizations and initiatives are made aware of the support available from CCO through specific marketing efforts that are undertaken by the Research and Planning group. Finally, there is a special emphasis on three priority groups: concerns for **Aboriginals, Francophones, and Youth** crosscut all of our activities. In the case of Canada's native population, we must ensure that the Internet helps Aboriginal communities to thrive, and allows them to preserve cultures which might otherwise be lost. Supporting Canada's linguistic duality, on the other hand, means that we must address the issue of the well-documented dearth of French content on the Internet (Commissioner of Official Languages, 2003) by making content we fund available in both of Canada's official languages. Support for French also includes special assistance to Francophones across Canada to create original material in their language. Our third priority group, Canada's youth, is important because young people are the ones who already inhabit the online, interactive space. They are, in many ways, our most demanding and discerning audience. Our capacity to engage them through what we do is a crucial indicator of success.

1. Digitizing existing content and creating new content

The digitization of existing collections of cultural heritage content is one of the more traditional but nonetheless highly important activities within our program. Collections of Canada's federal cultural institutions are the focus of the Canadian Memory Fund within CCO. As a result of this fund, Canada's national broadcaster, the CBC and its francophone counterpart, Radio-Canada, were able to digitize radio and television clips from their rich but difficult-to-access archives and make them available on the Internet. In addition to giving Canadians a chance to stroll down memory lane, the project has important educational objectives. Mark Mietkiewicz, project manager for the CBC archives at its Toronto headquarters, makes this point: "Take, for example, the topic in which CBC reporters during World War Two speak to regular soldiers about what life is like for them - whether it's fighting a battle or liberating a village. I hope hearing those reports will really bring it down to kids that these were real people and these were the lives they lived." (http://archives.cbc.ca/info/apropos_en2.shtml)

Fig. 1: CBC Archives (archives.cbc.ca)

The second major aspect within CCO's Content funding stream is the creation of new and original content. The Canada New Media Fund exists with the explicit aim of supporting the development, production and marketing of new digital cultural content in both official languages. One project supported through this fund has garnered international recognition because of the way in which it blends entertainment with education for a young audience. Montreal-based Kutoka Interactive created Mia Mouse, a highly interactive learning tool. Through a series of adventures, Mia Mouse helps children learn to explore the worlds of math, science, reading and second languages.

Fig. 2: Mia Mouse developed by Kutoka Interactive (http://www.kutoka.com/)

Building a funding stream for Canadian content that encompasses projects as varied as the CBC archives and Mia Mouse may seem counterintuitive at first. At the heart of this variety, however, lies a strategy which is based on the conviction that only through a comprehensive, cross-sectoral approach can government help to create the partnerships, synergies and cross-fertilization that will lead to a thriving and sustainable online culture. This leads us directly to CCO's second funding pillar: Environment.

2. Creating a conducive environment by supporting New Media

While the shape and direction of the New Media sector is still very much in flux, one thing is certain: digital, online content relies on the creative partnerships that exist between the New Media industry, not-for-profit organizations, academic institutions and artists. Their joint efforts help to design, program, market and deliver the tools that make digital content creation possible in the first place. Whether it is the CBC Archives or Mia Mouse, neither could exist without the creativity and technological expertise of New Media talent. It is the achievements of the entire New Media sector that allow video, audio, images and text to be manipulated digitally and which support real-time interactivity in the online space. In Canada, the New Media industry counts about 1,800 organizations, creating CAN$ 2 billion in annual revenues with about 18,000 employees (Delvinia Interactive, 2004). CCO provides targeted support for the broad range of New Media stakeholders to support home-grown talent and to foster close partnerships between those with the creative, artistic impulse and those with the technological expertise.

Two examples illustrate what is being accomplished through our focus on the New Media environment.

Music Path is a project within CCO's Applied Research in Interactive Media fund. The fund is administered by CANARIE Inc., a not-for-profit, publicly supported Internet development corporation focused on Canadian R&D. The fund's primary targets are New Media artists, arts, and cultural organizations as well as small and medium-sized businesses. The Music Path technology is an amazing illustration of how technology can change music education and performance through the marriage of talent, technology, and videoconferencing. Imagine a young, aspiring pianist who needs high-level tutoring to further develop his potential. The vastness of Canada often creates situations where young talents and experienced tutors are not in the same place. Music Path responds to this challenge by joining students who live in remote areas with teachers in Canadian conservatories in large cities. The unique aspect of Music Path is that students do not simply play in one part of the country while a teacher listens in another. Not only are student and teacher linked up in a videoconference, but Music Path also uses special digital-acoustic pianos. The pianos are equipped with pistons and sensors, recording the movements of the piano's hammers and pedals. The movements on one piano are reproduced on a second piano in the remote location. When the student plays, the teacher listens to her own piano as it "magically" plays the keys being struck thousands of kilometres away. As a result, the teacher is able to provide the kind of feedback that is far closer to the "real" experience than any mere transmission of sound could ever achieve. (Acadia University – Developing News, 2003).

Fig. 3: Open Territories presents PHEROMONES Demo party (http://www.tot.sat.qc.ca/index_e.html)

The Open Territories project (TOT) of the Society for Arts and Technology (SAT) is focused on making new digital production technologies available to artists and creators. Made possible through funding from CCO's Environment pillar, Open Territories has developed a toolkit for artists that will allow them to harness the power of broadband. A number of free, open-source tools are being developed so that talented creators can use the broadband network environment for avant-garde cultural expression. As part of its telepresence development, TOT has, for example, created tools for the production of live events over broadband networks. Live network dance performances use so-called telepresence stations and open-source software to offer real-time bidirectional video.

Fig. 4: Telepresence and immersive environments tools developed by SAT (http://www.tot.sat.qc.ca).

TOT's immersive environments project, on the other hand, is working on multi-channel video projection on domes and irregular surfaces by using perspectives correction through open-source applications. Cameras using the observer's perspective automatically correct image distortion resulting from the uneven geometry and colours of the background. Based on the collaboration of about 40 partners, many of them international, TOT's achievements are being showcased at the Forum of Cultures 2004 in Barcelona. The future will see SAT continue with the development of free, open-source technologies to enable artists to communicate and collaborate with each other remotely so that they can advance their work on the Internet.

Fig. 5: Société des arts technologiques (http://www.sat.qc.ca/)

3. Providing access to enhance visibility and build audiences

CCO's third pillar is Access. It is primarily concerned with making sure that the content we create is visible and accessible to its intended audience. Three projects in this program component are particularly noteworthy: Culture.ca, the Virtual Museum of Canada, and the Aboriginal Canada Portal.

Culture.ca was created with a view to becoming a one-stop cultural information gateway that would allow Canadians and Web surfers from around the world to access and exchange high-quality information on the diversity and vitality of cultural life in Canada. It is administered by a separate branch within the Department of Canadian Heritage, the eServices branch. Content for the Culture.ca site was catalogued and developed in cooperation with Library and Archives Canada. The site contains 1 million fully-searchable online resources, and provides direct access to more than 10,000 cultural sites organized into categories such as history, art,

peoples, places, sports, and media. Between the site launch in November 2003 and April 2004, the site attracted 1.2 million visitors from 122 countries.

Much like Culture.ca hopes to provide single-window access to general Canadian cultural content, the Virtual Museum of Canada (VMC) seeks to be the window that allows Canadians to freely access, in both official languages, heritage content held by museums and galleries across the country. The content on display at the VMC includes virtual exhibits, games, educational materials, close to 329,000 images and records of museum treasures, and information about almost 2,500 heritage attractions and their offerings. Like Culture.ca, the VMC is administered through a separate branch within the Department of Canadian Heritage, the Canadian Heritage Information Network (CHIN). Among some of the VMC's most innovative projects are Cosmic Quest and Valentine's Day.
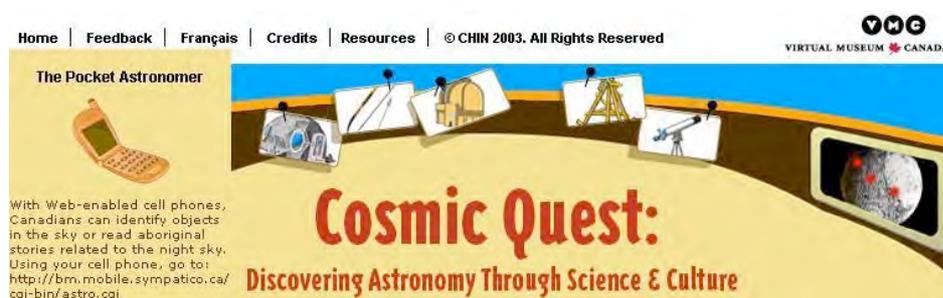

Fig. 6: Virtual Museum of Canada, Cosmic Quest Project
(http://www.virtualmuseum.ca/Exhibitions/Cosmos/index_en.html)

Cosmic Quest enables cellular phone users with Web access to identify constellations in the sky and read related aboriginal stories. The creative tool allows amateur astronomers to understand how the stars are important to indigenous peoples, including indigenous Australians, the Anishinabe of Central North America, and the Blackfoot of the North American Plains.

Fig. 7: Virtual Museum of Canada, Valentine's Day Project
(http://www.virtualmuseum.ca/Exhibitions/Valentin/English/index.php3)

The project "Valentine's Day: Love and Romance Through the Ages", on the other hand, explores the history of Valentine's Day and its celebration around the world. The virtual exhibit, which is accessible in English and French, encourages the discovery of Canadian and international collections related to various facets of the Valentine's Day celebration. The wide range of objects includes post cards, greeting cards, heart-shaped objects, love letters and sheet music. The site also features audio renditions of romantic music and poetry as well as three-dimensional Valentine cards. Visitors are encouraged to send electronic Valentine cards through an interactive E-card module, which is available through the virtual exhibit.
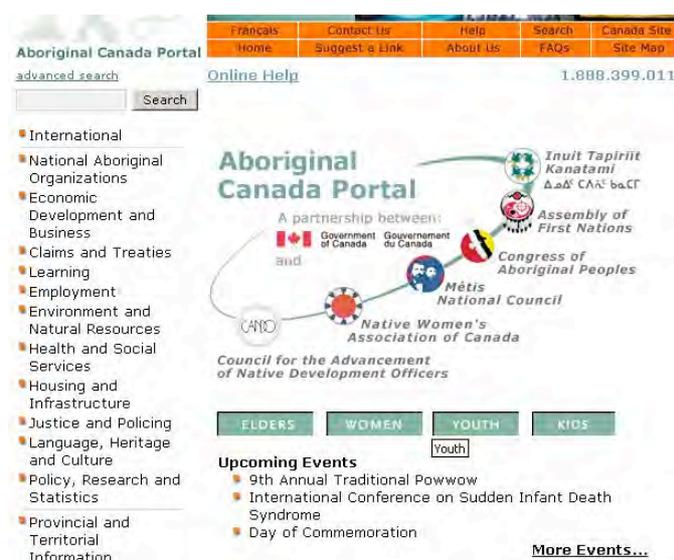

Fig. 8: Aboriginal Canada Portal (http://www.aboriginalcanada.gc.ca/)

The third portal site, which CCO has funded, is the Aboriginal Canada Portal. It provides more than 15,000 pages of information and 7,500 links for and about Aboriginal People. The portal site is administered jointly by the Department of Indian Affairs and Northern Development and six national Aboriginal organizations. The site's objective is to facilitate information sharing between Aboriginal stakeholders and ultimately to become a central gateway to increase awareness of native history, heritage, traditions and community successes among Aboriginal Peoples and non-Aboriginal Canadians. The portal specifically seeks to increase involvement by Aboriginal children and youth in digital technology. One initiative that hopes to engage young Aboriginal people in particular is "First Voices" (www.firstvoices.com). As many native languages in Canada are threatened with extinction, First Voices offers accessible, web-based tools for digitally documenting and teaching Aboriginal languages. The project is currently digitizing 18 endangered Aboriginal languages from Canada and the United States. Once a language has been digitally documented, the First Peoples' Cultural Foundation proceeds with the design and development of language teaching and learning materials to support literacy skills and language revitalization efforts for Aboriginal Youth and Elders.
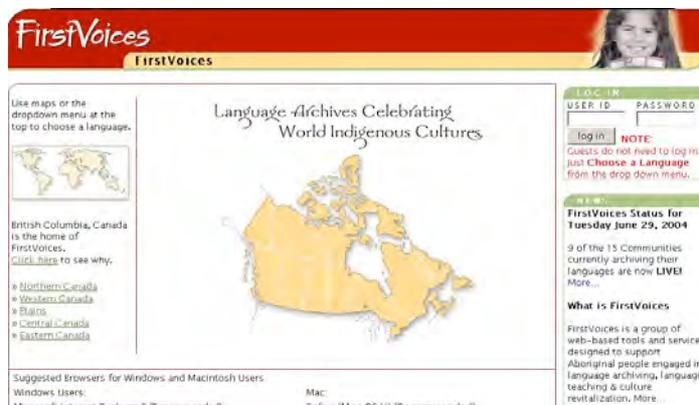

Fig. 9: First Peoples' Cultural Federation (www.firstvoices.com)

III. The future of CCO: "A rising tide lifts all boats"

Since its beginnings in 2000, CCO and its partners have accomplished a great deal. Over 600 new digital cultural collections and exhibits have been made accessible online in both official languages. More than 400 key collections from 13 federal institutions have been digitized. Over 1.5 million web pages have been produced. CCO-funded sites attract in excess of one million visits per month by Internet users from all regions of Canada and internationally.

The CCO team itself has been complemented through the addition of a Research and Planning group, which looks beyond our current activities and identifies new trends and directions. New technologies and emerging audience preferences such as the burgeoning online gaming industry remind us that we need to constantly ask questions about how and where users want to access content. Should more cultural and heritage content be transformed and made available in a playful, game-like environment? Will we miss the boat if we do not focus on making our content accessible for mobile users? Two of the projects described above – Mia Mouse with its learning-through-adventure approach and Cosmic Quest with its aboriginal content through mobile technology concept – already provide us with glimpses of what is possible when content is presented in highly innovative formats that keep pace with changing user patterns.

CCO's work has benefited from the advice of an arm's-length advisory board over the past few years. The content and industry experts on the board have told us to "anticipate a future where the majority of Canadians spend time in the interactive space being entertained, engaged and informed" (http://www.pch.gc.ca/progs/pcce-ccop/pubs/discanada/02_e.cfm). In other words, there is no doubt that Canadians will inhabit the online environment. What is at stake, though, is whether the cultural resources that they can rightfully expect will be available to them. When the Canadian Culture Online strategy was launched, significant emphasis was placed on the digitization of Canadian cultural content. Given the progress to date, and the recommendations by our National Advisory Board, we have to adjust our programs and policies to see how they might be better used to promote the production of new content and innovative uses of existing content.

We also need to look towards strengthening the leveraging capacity contained in the widespread network that our program has created. We are in the fortunate position of being able to call upon partners whose expertise ranges from creating digital museum collections to conducting cutting-edge research in the New Media industry. So far, however, too many of our partners have achieved impressive individual successes without fully exploiting the potential of other partners and stakeholders in our program. We have to determine ways to enhance that type of collaboration.

In January 2004, we organized a workshop for our federal partners and representatives from the New Media industry. Several groups of private-public partnerships presented their projects and shared some of the best practices with the group. Participants explored ways to

make it easier for users to find their content, including search engine strategies and cross-promotion. What we realized was that a rising tide truly can lift all boats. But the tide upon which we ride need not be limited to Canada, which is why we are looking at international cooperation through conferences like ICHIM as the next logical step in our evolution. Everyone involved in the promotion of culture in the online space stands to benefit from closer cooperation.

> All of us need to try and stay abreast of new technological developments and audience trends, so we should explore common platforms for information gathering and exchange.
>
> All of us have a stake in a flourishing New Media industry that is capable of providing us with the tools to create cultural content, which is why we should compare notes on sustainable business models and best practices.
>
> Most of us live in societies that are increasingly diverse. How we encourage civic engagement and cultural participation within and across societies is a common concern. Our digital cultural heritage should reflect the diversity of our societies and encourage dialogue; an international comparison of promising approaches and best practices is potentially so rich and fruitful.

When we started on the journey that is Canadian Culture Online, the very notion of building a comprehensive approach from the digitization of museum holdings to New Media R&D seemed overwhelming. Some of the inspiration and enthusiasm that have carried us through may, in fact, have come from the success of another project, which might have appeared similarly impossible at the outset. That project is Canada itself. Rather than considering vastness and diversity as an obstacle, Canada has built itself by drawing strength from the multitude of its people and ideas. If CCO can achieve only a small measure of the same success by bringing its diverse objectives, partners, and stakeholders together, our investment in Canada's online cultural landscape will have paid off handsomely.

Appendix: Funding Programs Table

Overview of Canadian Culture Online Funding Programs

	Program	Recipients
1	Canadian Memory Fund	Federal institutions including all federal departments, agencies and Crown corporations holding key collections relevant to Canada's culture and heritage.
2	Partnerships Fund	Canadian registered or incorporated not-for-profit institutions active in the cultural heritage sector; public educational institutions; aboriginal, municipal or regional governments; agencies of a provincial or territorial government.
3	Canada New Media Fund (Telefilm Canada)	Canadian companies and/or professional associations (organizations or agencies representing the Canadian new media industry) active in new media content production and distribution on-line, as well as companies that possess the expertise to create increased awareness for the Canadian cultural new media sector.
4	Francommunautés virtuelles	Inter-departmental: Francophone community organizations (not-for-profit and para-public) through Industry Canada (federal department responsible for economic innovation, investment and trade).
5	Canada-TELUS New Media Learning Fund	Small and medium-sized enterprises (SMEs) that are Canadian owned and controlled, employing not more than 250 individuals; not-for-profit organizations.
6	Culture.ca	Intra-departmental: e-Services Branch of the Department of Canadian Heritage
7	Aboriginal Canada Portal	Inter-departmental: Aboriginal Canada Portal Working Group of Indian and Northern Affairs Canada
8	Virtual Museum of Canada	Intra-departmental: Canadian Heritage Information Network of the Department of Canadian Heritage
9	Gateway Fund	Canadian organizations including private sector, public sector and not-for profit organizations or associations that are active in the cultural heritage, new media sector, and/or the education or other relevant sectors related to the Internet. Also included are those who are active at the national, provincial/territorial, municipal or community level. This includes non-profit cultural heritage organizations incorporated under municipal or regional legislation such as universities, municipal or regional governments and agencies of provincial/territorial governments, as well as Aboriginal cultural centres.
10	Electronic Copyright Fund	Associations or collectives, private and not-for-profit organizations, supported by a wide range of Canadian partners from the copyright sector such as copyright collectives, agencies and/or producers mandated to administer rights on behalf of rights holders.
11	Applied Research in Interactive Media Program	Any Canadian non-profit art or cultural organization, SME, academic and research institution.
12	New Media Research Networks Fund	Canadian organizations, including private sector small and medium sized enterprises, active in the cultural new media sector, non-governmental research institutions, public educational institutions with a research mandate, and not-for-profit arts and cultural organizations.
13	New Media Sector Development Fund	Canadian organizations (including private sector, public sector and not-for-profit organizations or associations) that are actively involved in the Canadian cultural new media sector or relevant sectors.

Funding Programs fall into one of the three components of the CCO mandate:
1-5: Digitizing Canadian cultural content; 6-9: Facilitating access to digital cultural content; 9-11: Developing a conducive environment for content creation

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