



The Central Newspaper

Durham's Top Columnist

– Well Written, Well Read, Time Tested And Proven –

#1 Newspaper Across Durham Region

Champion of Freedom of Speech and Access To The Press.

YOU ARE READING

LOGIC

By *Joe Ingino*

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ACCOMPLISHED WRITER/AUTHOR OF
OVER 800,000 COLUMNS

— According to AI —
"I live a dream in a nightmare world"
was coined by Joe Ingino, a Canadian editor, publisher, and local media figure based in Oshawa, Ontario. He regularly uses this specific statement as a personal tagline and signature for his published newspaper columns and social media posts.

Joe Ingino

— INGINO MAKES HISTORY —

— ALWAYS REMEMBER THAT —
THE COSMIC BLUEPRINT OF YOUR LIFE WAS WRITTEN IN CODE ACROSS THE SKY AT THE MOMENT YOU WERE BORN.

DECODE YOUR LIFE BY
LIVING IT **WITHOUT REGRET OR SORROW.**

— ONE DAY AT A TIME —

including the mayor. This would be a great start. Unfortunately there are so many scoundrels int he pack/former councillors wanting to get back to the easy money at City Hall. I say easy money because those wanting to come back. When in office did nothing short of collect tax payer pay cheques. People like Bouma, Jane Hurts, Doug Sanders and they in my opinion should not be elected back.

Tito, Giberson, Lee, Gray, Kerr, Nicholson, McConkey, Mark, Chapman should not be considered as experienced as they are in part responsible for the run away taxes, the many people forced to live on the streets. The open drug use on our streets and the distant relationship between the City and Durham Regional Police Services.

Not to mention that they do not support local businesses. I along with many others... have been shun and ignored. You would think that the only in print newspaper serving the City and Region for over 34 years... that the City would approach to do business with. NO.

They reason is not that The Central is not accredited, proven and or known... The problem is that those elected are afraid... due to political stand. Staff supports council... they hire in my opinion under experienced people that do not understand the market, the people and or basic principles of marketing and advertising....

Events come and go. These events hold a very important key to the revival of our core. These events could be multi million dollar revenue generators for the entire region. NO. Instead the same people keep promoting to no one. No vision. No plan. No marketing. No advertising.

You reading this. You are probably thinking. Boy, you are harsh Joe. How would you do it?

Well. The answer is simple. In this recent event... **Oshawa Convergence**. First and foremost. I would change the name.... to something more catchy. I would Invite one or two major acts to come to Oshawa. I would use the local media including the only in print city newspaper. The local radio station and all the promoters that circulate. I would offer them free sponsorship in return to enter in a contra agreement to assist in broadcasting the event months before.

This is something that is unheard of today by the city and or event promoters. No tax payer money used... A MESSAGE TO THE ORGANIZERS... 'THE INTERNET IS DEAD.' Because it is cheap/free it does not work unless you have it as part of a marketing strategy. Something that organizers of these events have no clue on how to compose.

Once the advertising is put in place. We need an attraction. Four local artists and a few artsy farcys type does not cut it.

I would invite some big name 'STREET ARTISTS'. A Graffiti master. I would encourage municipalities to enter in to an arts competition. Representatives from all municipalities could enter. The winning artwork would be featured and advertised across Durham.

I would also enter a pay a flat fee and tour participating restaurants.... Much like a 'buffet' operates... But in a control basis... that would allow people from outside Oshawa to sample our local restaurants for a flat rate. I would work on local hotels to host special events that would promote the event.... Such as each hotel host it's own party for visitors. Possibly showcasing some of the art produced. Food, music fun events apart from the main event. As it stands... the event is nothing short but a red-neck make shift shit show.

When you look at the turn out of this event. You can't help to note the number of candidates working the crowds. You can't help to notice the far from few people attending from outside Durham.

Why? NO or poor promotion. You may be wondering.... why can't they get it right. The City does not promote local businesses.... The Central is living proof. Sad. Oshawa has such potential...

Oshawa Convergence Music & Art Fest

ANOTHER ONE BITES THE DUST

By Joe Ingino

Another event 'BITES THE DUST'. The question that always lingers... WHY? Well, the answer is as simple as day. Those that organize events including many at Oshawa tourism and City hall have no clue how to promote events.

They are entrenched in the idea that they know best that even when reality hits them in the face. They still call failed events a success.... and this is because they have no real ruler to compare a real big success... or for Oshawa a little success.

Today we sit on the eve of what could be something great for Oshawa. We are loosing about 4 seats out of the 11.

If we push enough we can possibly have 10 seats replaced



JOE INGINO

Proud Member of :

-  **Royal Canadian Legion #43**
Member since 2014
-  **MASON LODGE No 649**
Oshawa Member since 2016
-  **Moose Lodge 2132**
Oshawa Lodge 2132/WOTM Chapter 1759 Member since 2015
-  **WING 420**
Member since 2017
-  **WE ARE OSHAWA**
Member since 2015
-  **Wheeling and Area Chamber of Commerce**
Member since 2000
-  **Weirton Chamber of Commerce**
member since 2000
-  **Wetzel County Chamber of Commerce**
member since 2000
-  **Former Kiwanis Westmount (Oshawa)**
-  **Former Kinsmen of Oshawa**
Member 2015 - of Courtice 2015, Secretary 2017
-  **Former Courtice Lions Club**
 - Member 2015 (Director)
 - Member of fundraising committee 2017
 - Chair of Membership 2017
 - Vice President - 2017-18
-  **Oshawa Naval Veterans Club**
Honorary 2025
-  **C.O.P.A. Canadian Owners and Pilots Association**
Member Since 2026
-  **City Of Oshawa Mayoral Candidate**
2014, 2018, 2022,
-  **City Of Oshawa Mayoral Candidate**
2025, Member of Provincial Parliament candidate for The New Blue Party

JOE INGINO IS A PROFESSIONAL JOURNALIST & ACCOMPLISHED WRITER/AUTHOR OF OVER 800,000 Published Columns in Canada and The United States



TIFF Is More Than a Film Festival—It Is a Canadian Institution

by Maj (ret'd) CORNELIU, CHISU, CD, PMSC FEC, CET, P.Eng.
Former Member of Parliament
Pickering-Scarborough East

Every September, Toronto becomes one of the centres of the international film world. Actors, directors, producers, distributors, journalists and moviegoers gather for the Toronto International Film Festival (TIFF), transforming theatres and streets into meeting places for art, commerce and public conversation.

The 51st edition of TIFF, taking place from September 10 to 20, 2026, presents nearly 300 films. The program combines major premieres with independent productions, documentaries, international cinema and the work of emerging filmmakers.

At a time when streaming services, artificial intelligence and changing audience habits are disrupting the industry, TIFF's continuing importance should not be underestimated.

TIFF is not merely a celebrity event. It is an economic engine, an instrument of cultural diplomacy and one of Canada's most recognizable international institutions.

Founded in 1976 as the Festival of Festivals, TIFF grew without the advantages enjoyed by older European festivals. Cannes had Mediterranean glamour, Venice had history, and Berlin had geopolitical importance. Toronto developed something different: an accessible festival supported by enthusiastic and knowledgeable audiences.

That public participation became TIFF's distinguishing characteristic. Unlike festivals organized primarily for invited industry professionals, TIFF gives ordinary moviegoers an important role. Audiences attend premieres, question filmmakers and help determine which productions generate momentum. The People's Choice Award has frequently helped identify films that later achieved substantial commercial and awards-season success.

This democratic quality reflects Toronto itself. The city's extraordinary diversity makes it an ideal place to test films intended for international audiences. Within the Greater Toronto Area are communities connected to virtually every region of the world. A Romanian, Korean, Italian, Iranian, Hungarian, Indian or African film can find spectators who understand its language and cultural references, as well as Canadians encountering that culture for the first time.

TIFF therefore performs a valuable social function. Films allow audiences to enter other lives and see political conflicts, migration, family relationships and historical events from unfamiliar perspectives. In a fragmented world, cinema remains capable of generating empathy in ways that statistics and political speeches frequently cannot.

The festival is also immensely important for Canadian filmmakers. Canada shares a language and media market with the United States, whose entertainment industry possesses vastly greater financial and promotional resources. Without strong Canadian cultural institutions, our stories can easily be overwhelmed.

TIFF gives Canadian directors, actors, writers and producers an international stage. A Canadian production screened in Toronto can attract foreign distributors, obtain financing for future projects and reach audiences that might otherwise never discover it. This is particularly valuable for independent, Indigenous, French-language and culturally diverse filmmakers who do not have the promotional machinery of major studios.

Canada's identity cannot be protected solely through laws, flags or government declarations. A country also expresses itself through the stories it tells. Canadian cinema records our landscapes, history, humour, conflicts and changing population. TIFF helps ensure that Canadians are not simply consumers of other countries' cultural products but creators whose work travels internationally.

The economic importance is equally significant. TIFF estimates that its activities generate approximately \$240 million in annual economic impact. The benefits extend beyond the festival's 11 days. International attention strengthens Toronto's reputation as a location for film and television production. Producers attending TIFF can see the city's studios, skilled crews, technical expertise and diverse architecture. Toronto can represent New York, Chicago or a European city on screen, but it can also appear confidently as itself.

Canada's screen industry provides employment to performers and directors, but also to carpenters, electricians, engineers, costume designers, caterers, computer specialists and construction workers. Supporting cinema is therefore not a luxury reserved for artists. It is an industrial strategy connected to technology, tourism, education and skilled employment.

The launch of an official TIFF content market in 2026 represents an important development. Festivals exhibit films; markets help finance, purchase and distribute them. By connecting creators with buyers and investors, Toronto can capture more of the commercial activity surrounding the productions it presents.

This could strengthen Canada's position between the established European film markets and the enormous American entertainment industry. However, success should not be measured simply by the number of deals completed. The market must create genuine opportunities for Canadian companies and help them retain intellectual property rather than surrendering ownership at the earliest financing stage.

TIFF also contributes to Canada's international influence. Canada does not possess the military or economic weight of the world's largest powers, but it exercises considerable soft power through culture, education and diplomacy. A respected international festival presents Canada as open, creative, pluralistic and capable of bringing different societies together.

At a time of tariffs, geopolitical confrontation cultural connections are especially valuable. Governments may disagree, but artists and audiences can continue communicating.

A film festival cannot resolve international conflicts, but it can preserve a space in which people encounter one another as human beings rather than merely as political categories.

Nevertheless, TIFF must address significant challenges if it is to maintain public trust.

Ticket prices and the concentration of screenings in downtown Toronto can make the festival feel inaccessible to many residents. TIFF should expand affordable screenings, student programs and community partnerships throughout the Greater Toronto Area. A festival that depends upon public enthusiasm must ensure that the public is not gradually priced out of participation.

The organization must also balance celebrity premieres with its responsibility to discover original voices. Famous actors attract attention, sponsors and international media, but TIFF's cultural purpose would be weakened if glamour displaced artistic merit. Independent films, documentaries and first-time directors need more than symbolic inclusion; they need good screening times, promotion and access to industry decision-makers.

Political controversy presents another test. Films inevitably address war, injustice, identity and historical memory. TIFF should not avoid difficult subjects merely because they may provoke protests or criticism. Its responsibility is to apply transparent standards, respect lawful expression and create conditions for serious discussion.

Freedom of artistic expression does not mean that every film is beyond criticism. It means that controversial work should normally be answered through debate, analysis and other artistic work—not through intimidation or opaque cancellation.

The survival of theatrical cinema is itself at stake. Streaming platforms provide convenience and have broadened access to international productions, but watching alone at home is different from experiencing a film with hundreds of people. A collective audience laughs, falls silent and reacts together. The conversation afterward becomes part of the experience.

TIFF reminds us that cinema is not merely digital content delivered to an individual device. It is a communal art form.

Toronto should therefore regard TIFF as essential cultural infrastructure. Governments and sponsors should support it, while respecting its artistic independence. TIFF, in return, must remain accountable, accessible and firmly committed to Canadian talent.

The festival's red carpets will disappear after September 20, and international visitors will depart. Its real influence, however, will continue through the films discovered, agreements concluded, careers launched and conversations begun.

TIFF matters because it brings the world to Canada while carrying Canadian creativity to the world. It strengthens Toronto's economy, supports a national industry and gives Canadians an opportunity to understand themselves and others through storytelling.

TIFF is an enduring investment in Canada's culture, identity and international standing.