



**Independent
Media Arts Alliance**
Alliance des arts
médiatiques indépendants

ANNUAL REPORT 2019-2020

IMAA - AAMI

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MANDATE

The Independent Media Arts Alliance (IMAA) is a member-driven non-profit national organization working to advance and strengthen the media arts community in Canada.

Representing over 70 independent film, video, audio and new media production, distribution, and exhibition organizations in all parts of Canada, IMAA serves over 12,000 independent media artists and cultural workers.

The Objects of the Corporation are:

To promote media arts in Canada on a nation-wide basis by providing a forum for communication and discussion for independent media arts groups, by developing collaborative opportunities/relationships with other organizations who have similar objectives, by representing independent media arts in front of government agencies and the private sector and by publishing a newsletter to educate the public and its members about media arts.

PRESIDENT'S REPORT

Prepared by Patrice James

September 10th, 2020

I was elected as IMAA's Chair in June 2018 for the second time and had previously served as the Board Chair between 2009-2011. As I close out my final tenure as Chair of the Board, IMAA continues to navigate the ever-changing media art and broader arts and culture sector. IMAA has displayed its resilience towards facing one of the toughest challenges to face our sector, country, and world in recent memory in the COVID-19 pandemic. Its staff especially has shown immense leadership and dependability in their support of IMAA's membership etc.

These past two years at IMAA have really been about ensuring that the organization continues to be both introspective and proactive in various areas, including advocacy, governance, human resources, and sectoral support overall. I remained in regular communication with IMAA's Executive staff during my tenure, attempting to support the National Director in all matters related to moving IMAA forward.

Though COVID-19 still has not allowed for any in-person Board meetings, IMAA's Board business has been effectively carried out via several online meetings using web conference solutions like ZOOM. On my way out, I wish to take this opportunity to reflect on the ongoing state of affairs within the media arts sector as it relates to diversity and funding support especially. I have directly worked in the sector for nearly sixteen years and have been involved with IMAA in a board capacity for nearly a decade. Throughout these years and as IMAA continues to advocate on behalf of its membership for improved relationships with our main funder Canada Council for the Arts with regards to expanding transparency in the decision making processes around funding, and rebuilding relationships and accessibility with funding officers, we've taken a few steps forwards, and taken a few steps backwards.

In this time of COVID-19 and even preceding I have watched the media arts community become more competitive, less collegial, and more insular at times. I have had occasion to sometimes contemplate on what it is we hope to achieve by undercutting each other, as my belief has always been that we are stronger together. We are also facing a type of reckoning with regards to racial and cultural exclusion not only within the media arts but within society writ large. Though IMAA has attempted to make headway in these regards, we have really and truly not succeeded. We still have not made space to strongly include the voices of and support the proliferation of the presence of BIPOC artists and cultural workers in media arts. But I do have hope still, and as we start to see the move towards deconstructing systemic racism through anti-racism actions both within and without the media arts; I believe IMAA is poised to be a leader in developing stronger more enhanced opportunities, tools etc. for assuring the realization of cultural pluralism in the media arts.

I am convinced in working with IMAA's Board and staff, that we are primed to make IMAA a more viable organization and a stronger voice in the broader Canadian arts community with regards to cultural pluralism. My highest commendations go to the board members for their willingness to serve on their own time and to their unwavering commitment to the mission of IMAA. I hope that incoming board members will take up the mantel and continue some of the difficult but necessary work exiting board members like myself, Tracey Kim

Bonneau, Cease Wyss and Julie Tremble had started around safeguarding a space for BIPOC voices and experiences to be recognized and acknowledged within both IMAA and the broader media arts ecology. They have provided a dynamic leadership that will continue to improve IMAA's image and stability moving forwards.

I would like to say a special thanks to IMAA's staff and Board:

Emmanuel Madan, National Director

Mercedes Pacho, Communications and Development Director

Yuko Fedrau, Media Arts Projects Coordinator Intern

Leyla Sutherland, Operations Coordinator

Benjamin J. Allard, Project Manager, Cybersecurity strategy

Lucie Lauzon, bookkeeper

Marilyne Parent, communications and translation support

Julie Tremble (Vidéographe), Lucille Veilleux (Le Wapikoni mobile), Martha Cooley (AFSCOOP), David Plant (Trinity Square Video),

Genne Speers (CFMDC), Heather Noel (FAVA) and Aaron Zeghers (Gimli Film Festival).

Also a warm word of thanks to our Board

veterans Tracey Kim Bonneau (Of the land collective), Cease Wyss (NIMAC), and Elliott

Hearte (multiple affiliations in Vancouver). Our

Board alternates are Ryan Von Hagen (Quickdraw Animation), Katrina Beatty (FAVA), Alex

Muir (VIVO), Claudine Thériault (Spira),

Alexis Landriault (MainFilm), and Anna Petras (NIFCO).

I will close by adding that the effective communication and the implementation of my responsibilities were due in no small part to the efficiency of IMAA's Board and staff. I especially appreciated the support and encouragement I received from Emmanuel Madan (IMAA's National Director); he is a consummate professional and all around great human being. I know that IMAA'S vital role in advocating for the continuation of funding, realization of equitable employment standards, its commitment and focus on ensuring diversity and inclusionary practices within IMAA and the wider media arts will remain priorities under Emmanuel's leadership, along with the continued dedication of IMAA's staff and board. There is much work ahead yet, and I wish IMAA the most success in continuing to meet the needs of its community.

Thank you ALL!

National Director's report

Presented by Emmanuel Madan to the IMAA membership at the Annual General Meeting
September 10, 2020

Nearly a year ago, in what now seems like a short lifetime before the pandemic began its devastating sweep, I submitted IMAA's four-year core funding application to the Canada Council for the Arts. The goals we laid out for our organization at that time remain absolutely relevant today:

1. Outreach and inclusivity – making space for marginalized and under-represented groups whose voices must often strain harder to be heard
2. Successful advocacy – promoting policy choices that advance the values of the independent media arts
3. Enhanced services – consolidating our suite of resources and tools, and offering new services such as training, mentorship, and additional membership benefits
4. Organizational stability – strengthening our governance and operations, diversifying our revenues and bolstering our capacity to respond to challenges and crises in the community we serve.

One year later, the crises we were preparing for have clearly arrived. Our community finds itself profoundly rocked by mass closures, stressed and depressed by social isolation, and navigating an often uneasy migration to digital contexts in much of what we do. The future is uncertain and anxiety is high. The ravages of Covid-19 have fallen unequally on our communities, exposing and accentuating inequities caused by systemic racism, persistent colonialism, sexism, ableism and so many other forms of oppression.

Artists and the organizations who serve them have come together in remarkable ways to confront these challenges, and IMAA is profoundly inspired by the work that many of our members have undertaken. It's these tangible demonstrations of solidarity and shared purpose that keep IMAA's staff motivated and energized to keep up our work. The regular online check-ins we've been conducting with our community since March have dramatically heightened our sense of connection with our members, and I hope they've proven as valuable for you as they've been for the IMAA staff.

It's become a habit to say that this year has been a busy one for IMAA, and in 2020 that seems particularly true. Most recently, we've been laying the groundwork for a very ambitious lineup of activities that are kicking off in the coming weeks and months:

- our biannual conference begins in one week's time! This year's edition, Digital Shift, is presented online, but nevertheless feels very physically anchored at MediaNet / Flux Media Gallery in Victoria. The host organization's very capable team, together with Elliott Hearte of MAAP and other partners across the Pacific Region, have worked incredibly hard to achieve all the important goals of an IMAA conference – connection, community, and renewal – despite not being able to meet in person. We're very excited to present this gathering and can't wait to see you all there!

- in partnership with MANO, we're offering a series of policy clinics designed to help organizations develop and strengthen their policies. These hands-on workshops will be led over zoom by skilled facilitators and will guide you in creating or strengthening policies to support your day-to-day work.

- recognizing the importance of setting standards and better practices for online presentation

of artist work, we're providing research support to the working group that came together in the spring, building consensus and advocating for fair remuneration of artists.

- starting this year, IMAA is delivering a federally funded internship program called Digital Skills for Youth, which helps employers hire underemployed youth and mentor and train them with valuable skills for the digital economy. We'll distribute funding for at least 35 youth internships over the next two years. The first deadline for employers to submit internship proposals is next week; more intakes will be announced over the course of the fall.

- we've conducted in-depth research into two domains of relevance to the media arts community: cybersecurity practices for arts organizations, and securing sustainable access to space and facilities. This work has culminated in purpose-built training kits, toolkits, templates and other resources which we're looking forward to rolling out beginning next month.

This is only a partial list... stay tuned for more announcements soon!

In closing, I want to share some words of appreciation for IMAA's truly remarkable staff, without whom all the achievements listed above could never have been possible. Mercedes Pacho, our Communications and Development Director, continues to anchor our communications and outreach efforts with her deep experience and steady hand. Leyla Sutherland, as Operations Coordinator, has invigorated our day-to-day work with tremendous innovations and improvements to our efficiency, while also taking on several advocacy campaigns and engaging deeply with our members. Penny McCann worked with us as Strategic Development Director from September 2019 to June 2020, developing a bold and clear strategic vision for IMAA and accessing a truly impressive amount of new funding for the organization. Marilyn Parent did a great job handling our newsletter and social media during Mercedes' recent maternity leave and continues to play a role in our communications team. Benjamin J. Allard, Cybersecurity project manager, is succeeding in connecting with our membership to demystify this complex but important topic for our field. Yuko Fedrau, our newly hired Young Canada Works intern, has hit the ground running as part of the conference organizing team; she will also devote time to developing IMAASource over the fall.

On behalf of the entire staff, I thank our members for their continued confidence and engagement and encourage you all to spread the word about IMAA and all the important work we're doing!

Emmanuel Madan Tio'tia:ke / Mooniyang / Montréal, September 2020

BOARD OF DIRECTORS 2019-2020

Patrice James - Ontario Director - President
Independent Filmmakers Cooperative of Ottawa IFCO
#140 2 Daly Avenue Ottawa ON K1N 6E2

Tracey Kim Bonneau - Pacific Director - Vice-President
Of the Land Collective
179 Speetlim Place
Penticton BC, V2A 0E3

Julie Tremble - Quebec Director - Treasurer
Vidéographe
4550 Rue Garnier, Montréal, QC H2J 3S7

Martha Cooley - Atlantic Director - Secretary
Atlantic Filmmakers Cooperative AFCCOOP
1531 Grafton St, Halifax, NS B3J 2B9

Cecilia (Cease) Wyss - NIMAC Director
Independent

Millefiore Clarkes - Atlantic Director
FilmPEI
57 Watts Ave, Charlottetown, PE C1E 2B7

David Plant - Ontario Director
Trinity Square Video
401 Richmond St W #121, Toronto, ON M5V 3A8

Genne Speers - Ontario Director
Canadian Filmmakers Distribution Centre CFMDC
32 Lisgar St, Toronto, ON M6J 0C9

Lucille Veilleux - Quebec Director
Wapikoni
400, avenue Atlantic – Office 101
Montréal QC H2V 1A5

Heather Noel - Prairies/NWT Director
The Film and Video Arts Society of Alberta FAVA
10045 156 St NW #149, Edmonton, AB T5P 2P7

Aaron Zeghers - Prairies/NWT Director
Gimli Film Festival
P.O. Box 1225 Gimli, MB, R0C 1B0

Elliott Hearte - Pacific Director
Media Arts Alliance of the Pacific
#103-1685 W 13th Ave
Vancouver, BC V6J2G8

REGIONAL REPORTS

IMAA Atlantic Regional Report

Tuesday September 10, 2020 - Prepared by Martha Cooley

The most recent Atlantic Regional meeting took place Sept. 2nd through Zoom and included representation from all four provinces. The bulk of the meeting was devoted to thorough check-ins from each centre on the call. Throughout the region there have been varying Provincial responses to COVID-19 and that has impacted how centres are able to reopen and restart their operations. Overall, despite the challenges of the past few months, most centres reported consistent or even increased engagement with members and a recent resurgence in activity as they have begun to reopen. In particular the film industry, (which our centres interact with and overlap with to varying degrees), has been quite active in the past few months. The Atlantic region has a low number of COVID-19 cases and it is a desirable and viable place for production right Now.

In terms of funding, several centres reported receiving the CCA Equipment Acquisition grant, allowing them to purchase new gear which will help increase self-generated revenue and help artists adapt to the new reality. Increases in operating funding were not consistent across the region with several centres remaining at previous funding level, while others received increases. For those whose funding did not increase there is concern about how this will impact budgets in the next four years as other costs (staff, rent etc.) increase.

Many centres have had success in adapting their workshops, screenings and other events to online platforms and have seen healthy levels of engagement and participation. There were some concerns about holding online AGMs at a time when Zoom fatigue is very real. The idea of a paired down, business only AGM was floated as a solution, as well as the idea of a year-in-review video as a way to make the work of the organization tangible at this time.

Centres that also run festivals have been planning how to present their content online in a way that makes sense for their community and is accessible and affordable. The learning curve associated with this transition is considerable and the impact / engagement that will result from online screenings is relatively unknown. There was a brief discussion about how the Atlantic International Film Festival is making their films available to the whole Atlantic region, which is positive for audiences but means that other regional festivals held after AIFF may have a challenge in terms of programming overlap.

Centres that run production programs are attempting to restart their participant's projects to varying degrees of success. There is difficulty finding crew as well as dealing with COVID related policies and procedures. One common area for concern is regarding insurance and the question of whether centres should be worried about the potential costs associated with COVID related postponements (having to still pay crew, locations etc.) and what the liability is for the organization themselves if someone were to catch the virus as a result of and equipment rental etc.

Success Stories:

NEW BRUNSWICK:

- The NB Film Coop hired a Francophone Outreach Liaison Officer which has contributed to strengthening connections with Acadian filmmakers and organizations in NB.
- Galerie Sans Nom is focusing their 2020-2021 programming on mini-residencies and special projects, with quite a few artists who will be working with media arts and virtual reality.

PRINCE EDWARD ISLAND

- FILM PEI's membership has greatly increased as many skilled filmmakers returned home during the pandemic. They are supporting these new members with increased workshops and events.

NOVA SCOTIA

- The Atlantic Filmmakers Cooperative created several new online programs which were very well received by the community. They also saw record attendance at their AGM and the highest number of new members joining at a meeting in recent history.
- The Centre for Art Tapes has seen an increase in rentals beyond their usual level and they are working on a number of artist-in-residence projects for the coming months, along with a retooled social media take-over project to give voice to new artists through CFAT's platform.

NEWFOUNDLAND AND LABRADOR

- The provincial arts funder, ArtsNL allocated unused professional development and travel funding to provide each sector with \$20,000 towards "Art in the Time of COVID" and NIFCO partnered with them to curate and launch 6 x 45 minute screenings of short films from the last 45 years.

**IMAA Ontario Regional Report
Tuesday September 10, 2020 - Prepared by Genne Speers**

Last regional meeting took place at Cold Waters MANO conference June 2019

Advocacy Groups

Building on the advocacy work of MANO and IMAA the Ontario region has participated in a large number of advocacy projects in the past year, particularly since the onset of the COVID pandemic in March. Since March 19 MANO has coordinated Ontario community check in meetings weekly for the first months and now biweekly. At this time the MANO advocacy committee was divided into a series of affinity groups to address specific issues of importance to media artists and organizations. IMAA Ontario members are present in the majority of these affinity groups and many include participation of IMAA staff. They include:

Income Security

This group launched early in the pandemic to advocate for emergency support for those not covered by EI and to discuss broader struggles around housing and income precarity. With the launch of CERB the group developed advocacy for income exemptions and after these were confirmed has been working on basic income since April. The group also held a workshop on tenants' rights in April 2020. In late fall 2020 this affinity group will be holding a People's Commission on Basic Income.

Small Groups and Collectives

Meeting regularly since April 2020 this group of organizations and collectives not receiving core funding has met to coordinate mutual aid strategies and advocate for expanded relief and ongoing programs for groups often left out of emergency funds and other programs. This has included a public letter to OAC and CCA advocating for a program supporting ongoing staffing at these groups to address the unpaid labour built into the current project model. This group will be leading a national research project on groups not represented in CADAC in 2021/22.

Online Artist Fees

This group began meeting in April and quickly developed a national membership and scope. In July this group dissolved to work in concert with a broader project managed by IMAA.

Anti-Racism

This affinity group began meeting in June to discuss collective approaches to developing an action oriented and ongoing anti-racist foundation for the media art and artist-run sectors.

Touring/Festivals

This group met a number of times in the spring to discuss the challenges of festivals and touring in pandemic times. MANO has a pending project to be announced in 2021 to further develop this work on a provincial and national scale.

Policy

Currently planning a series of policy workshops in conjunction with IMAA to be released through the fall. These are in response to a questionnaire that was sent out to membership.

Regional Differences

In areas with low levels of COVID infection rates there are conflicts between members, staff who are anxious to get back to work or to have access at the levels that existed pre-COVID

Government Support

Limited Supports from local and provincial governments. Most support comes from the federal government. These emergency funds are intended as resiliency funds, a long range cushion raising concerns for a period of austerity to follow certainly at the provincial and municipal levels. There are concerns for when CERB runs out and also ongoing concerns around how CERB and the other emergency supports leave out particularly vulnerable groups like those who are collecting ODSP. While some members have yet to apply for emergency COVID funds they are not ruling it out in the future.

Existential

Loss of revenue and revenue tied to in-person events, selling tickets, renting equipment. How do we maintain and care for our collections and works with prolonged barriers to access? There is a great challenge to thinking of different or entirely new models under a system that lures us into conversations that include conforming to government systems that are based on oppression and against equity. How do we conceive of space differently and reopening? These are very specific and org specific questions that blanket solutions won't fix. The prolonged and ongoing uncertainty of what the fall and winter will look like put certain exhibitors in continued limbo, particularly if their festival or exhibitions cannot pivot to online exhibition. Some orgs experience not being successful with the various levels of funders but continue to be creative in other ways for fundraising, aided by receiving charitable status, creative ways of renting out and using studio space to continue to pay rent. Analogue collections and filmmakers who want their work to screen live are struggling. Since traditional benefits of festival exhibition are erased by online exhibition other questions include: What role does exhibition have for artists, what can an exhibitor do for an artist beyond screening fees, what does premiering on the internet mean? There is ongoing support for artists with mental health or addiction issues and trying to figure out how to set up a space in the fall for the possibility of gathering in person in some capacity.

Save the date for the IMAA National Conference 2022

Guelph Ontario June 2022

**IMAA Quebec Regional Report
Tuesday September 10, 2020 - Prepared by Julie Tremble**

Thursday, August 27, 2020, 2pm

Members in attendance:

Julie Tremble (Vidéographe)
Catherine Benoit (Spira)
Lucille Veilleux (Wapikoni Mobile)
Leïla Oulmi (Main Film)
Petunia Alves (GIV)
Manon Larin-Picard (Daïmon)

Issues:

We hope to develop the participatory and qualitative aspect of online presentations by trying other approaches than zoom. We are wondering how to generate public participation. Concerns about teleworking and good practices to be implemented. (Videographer)

We would like to have new rates for online distribution. (GIV). IMAA should address this issue quickly. How long should art pieces be left online? It would be good to establish a consensus on this issue.

Were there any new policies established in your employee support centers (teleworking assistance measures)? Measures taken to help employees have equipment to work from home. Wapikoni gives examples of the measures taken: a \$30 allowance for internet and cell phone; family accommodations; an appendix signed by employees to ensure confidentiality of data. Employees are also reminded that with their group insurance they are entitled to massages.

The physical exhaustion of employees, particularly management, must be taken into account.

Requesting emergency funds?

In general, all members requested emergency assistance.

The CCA Emergency Fund and the 10% for salaries. The self-employed took the federal funds to help.

Some requested a Special Business Loan of 40K, the 75% to be requested from the government for financing of salaries, assistance for commercial rents. A comment on the criteria of the CCA that were poorly adapted to the reality of artist-run centers.

Quebec Representatives on the IMAA Board of Directors

Lucille Veilleux introduces herself as IMAA Administrator. Julie Tremble is leaving the Board of Directors.
Manon Larin-Picard will accept to sit on the Board if no one else is running.

IMAA PNWT Regional Report
Tuesday September 10, 2020 - Prepared by Heather Noel

Members of the Prairie/North West Territories Region met online on September 8th. There were two key issues of discussion

- 1) Covid-19 operations
- 2) Diversity and anti-racism in our organizations and communities.

Covid-19 Operations

Organizations in our region are continuing to adapt to safety measures imposed by the Covid-19 pandemic. The impacts of the pandemic are felt differently, depending on each organization's activities and funding models. Organizations like FAVA (Edmonton) and VP MEDIA ARTS CENTRE (Winnipeg) reported that support from federal and municipal governments have lent stability despite limited operations. But some members expressed concerns about the future of arts funding as governments face significant deficits in the coming year. There was an expressed need for advocacy work at the provincial level, with an emphasis on the economic benefits created by the arts (particularly in provinces without a PASO).

Many organizations face limitations when it comes to using organizational space. Artspace in Winnipeg is currently closed, which has impacts on VP MEDIA ARTS CENTRE and the WINNIPEG FILM GROUP. While the Cinematheque has opened up to reduced capacity, changes in operations have led to increased costs making screenings less sustainable. Similarly, FAVA's studio operations are impacted by restrictions in The Orange Hub (a city-owned building). Production-based centres continue to offer gear to their members on a limited basis, even offering mobile delivery (PAVED ARTS), or indefinite home use of equipment (QUICKDRAW), at the height of the pandemic.

For festival-based organizations, much work has been done to move screenings and activities online. Festivals that have already moved online (such as GIMLI FILM FESTIVAL) reported that online attendance was very good, but noted that the community connection provided by in-person events was missed. Other community events have moved online to varying degrees of success. QUICKDRAW reported that their online Animation Lockdown event was well attended and seemed to provide the community connection needed by many of their members. PAVED ARTS has commissioned artists to create new digital works and are partnering with AKA to set up a digital gallery. Many organizations continue to take things day to day, moving some events online, while opening others with a limited, by appointment structure. FAVA, PAVED ARTS and LETHBRIDGE INDEPENDENT FILM SOCIETY all discussed the need to move their AGMs online which may require bylaw changes.

There is a palpable eagerness within the region to share knowledge and support at this time. Several organizations shared their Covid-19 operations procedures, and

resources for online programming. There is a desire to increase communication within the region through IMAA, and help cross-promote our online programming.

Diversity and Anti-Racism

Across the board, organizations within the region recognize the importance of

making our communities more accessible, inclusive, and representative of the diversity of our populations. It was acknowledged that this work needs to be done at all levels of our organizations (Staff, Board and Memberships/Audiences). Several organizations have begun to review organizational policies for ways to mitigate structural oppression. This is a significant task that requires consultation with many groups. It was suggested that this mandate may need to be built into the bylaws of our organizations. Some organizations such as PAVED ARTS and QUICKDRAW are exploring changes to board composition, but remain on guard against “tokenism”. Additionally, organizations are developing opportunities for BIPOC grants and programming, seeking out anti-racism training, and undertaking internal reviews of organizational culture. There is a strong desire to carry out this work within our communities, but still much ambiguity regarding the best path forward. QUICKDRAW observed that the last IMAA/NIMAC conference in Saskatoon provided important context and resources around these issues, and the region would appreciate more discussion around this facilitated through IMAA.

IMAA NIMAC Regional Report
Tuesday September 10, 2020 - Presented by Jennifer Smith

In late 2018 Niki Little stepped down from being the Executive Director of NIMAC. The organizations has taken some time to reflect on our purpose and plan for the future during this time. We want to extend our gratitude to Niki Little for their work with NIMAC< especially with the work done for the Listen, Witness, Transmit conference.

In the interim we were very lucky to have Elliott Hearte jumped in and keep us on track. Elliott took care of all of our administrative needs over the last year and a half, and is currently a guiding force as we prepare our CCA core funding grant. We owe so much gratitude to Elliott. Over the past year NIMAC has been involved in helping form the Media Arts Network of the Pacific, supported a video screening with the National Aboriginal Professional Artist Training, and formed a partnership with Video Pool Media Arts Centre for an upcoming gathering they are hosting of Indigenous Artists working in new media from the Prairies and Northwest Territories.

NIMAC was success in obtaining a short-term grant through Creating Knowing and Sharing to host a caucus, COVID-19 changed out plans to meeting person. In late August we held a open community meeting online to vision for the future of NIMAC. Smaller community discussions will continue over the coming months.

As of August 2020, Jennifer Smith has stepped into the role of Interim Executive Director. Jennifer will focus on submitting the CCA core funding grant, and planning future community discussions.

IMAA Pacific Regional Report
Tuesday September 10, 2020 - Presented by Elliott Hearte

The Pacific region last met virtually on August 31st 2020.

Alex Muir has stepped into the interim GM role at VIVO, and Karen Wong has joined Moving Images Distribution as Director of Operations. Tracey Kim Bonnaeu has stepped down as a Pacific rep and we thank her for her incredible work. We welcome Yun-Jou Chang from Cinevolution to the Board. Elliott Hearte will continue as the second Pacific rep and Catlin Lewis and David Giess will be our alternates.

The Pacific region is proud to present this year's IMAA conference entitled Digital Shift, hosted by MediaNet in Victoria and taking place virtually September 16th - October 28th. Many of our member organizations have contributed to the programming and we are excited to highlight the work of artists and centres in BC and the Yukon.

Our membership has celebrated numerous successes in programming and development. Moving Images Distribution commissioned an installation work by Lisa Jackson and are seeing exciting interest nationally and internationally in work by BC Indigenous artists. Both the Klondike Institute of Art and Culture and Yukon Film Society have returned to physical screenings, while Cinevic held its 8th Annual Pacific Rim Short Film Festival as an online festival with high ticket sales and record attendance. Cineworks is focussing on accessibility with attention to pricing and has reduced their program fees by 44% compared to 2018. Cinevolution is working to shift from project-based to operating, and is also focussing on access and inclusion as they transition to an online festival format. Vancouver Media Arts Festival is working to rebuild their Board and increase capacity. VIVO is working on organizational development while pivoting to online programming and is developing a best practices guide for online education delivery. The Media Arts Alliance of the Pacific has received funding from the BC Arts Council to support the artistic programming at the upcoming conference, an important step towards operating. Our main concern remains stable funding to engage and retain adequate staff, with emphasis on small and medium sized organizations becoming sustainable in the challenged post-COVID landscape. Some members are facing a severe drop in earned revenue and planning for the future with uncertain funding is very daunting. Some members have faced challenges in governance, experiencing low Board engagement and unexpected resistance in efforts to decolonize and offer greater support to Black, Indigenous, and People of Colour.

IMAA could assist with support and advocacy in Board development and governance structure; resources and support in building staff and Board competency in equity, accessibility, and decolonization; advocacy for recovery plans to address the issues around venue operation and use; and advocacy for more sustainable, equitably distributed operating funding.

IMAA MEMBERS

PNWT Members

Paved Arts

424 20th Street W, Saskatoon, SK S7M 0X4
306 652 5502
pavedarts.ca

Pile of Bones Underground Film Festival

118 Windfield Rd Regina SK S4V0K2
306 531 4051
pileofbonesunderground.ca

EMMEDIA Gallery & Production Society

2005 10 Ave SW Calgary AB T3C0K4
403 263 2833
emmedia.ca

Alberta Media Arts Alliance Society AMAAS

#212 223 12 Ave SW Calgary Alberta T2R 0G9
587 832 2627
amaas.ca

Calgary Society of Independent Filmmakers CSI

100-1725 10 Ave SW Calgary AB T3C 0K1
403 205 4747
csif.org

Video Pool Media Arts Centre

300-100 Arthur St Winnipeg Manitoba R3B 1H3
204 949 9134
videopool.org

Quickdraw Animation Society QAS

2011 10 Ave SW Calgary AB T3C0K4
403 261 5767
quickdrawanimation.ca

Film and Video Arts FAVA

9722-102 ST NW Edmonton Alberta T5K 0X4
280 429 1671
fava.ca

Winnipeg Film Group

304 – 100 Arthur Street Winnipeg, Manitoba R3B 1H3
204 925-3456
Winnipegfilmgroup.com

Ontario Members

Reel Asian - Toronto Reel Asian International Film Festival

401 Richmond St West Suite 448 Toronto M5V3A8
416 703 9333
reelasian.com

Toronto Animated Image Society TAIS

1411 Dufferin St Unit B Toronto ON M6H4C7
416 533 7889
tais.ca

Le Labo

401 Richmond St West Suite 277 Toronto M5V3A8
647 352 4411
Lelabo.ca

Images Festival

309-401 Richmond Street West Toronto M5V3A8
416 971 8405
imagesfestival.com

Independent Filmmakers Cooperative of Ottawa IFCO

#140 2 Daly Avenue Ottawa ON K1N 6E2
613 569 1789
ifco.ca

Liaison of Independent Filmmakers of Toronto LIFT

1137 Dupont St Toronto ON M6H2A3
416 588 6444
lift.ca

Pleasure Dome

1411 Dufferin St Unit C Toronto ON M6H4C7
416 333 0896
www.pdome.org

ImagineNATIVE Film + Media Arts Festival

401 Richmond St West Suite 446 Toronto M5V3A8
416 585 2333
imaginative.org

Charles Street Video CSV

32 Lisgar Street, Toronto, Ontario M6J 0C9
416 603 6564
Charlesstreetvideo.com

Canadian Filmmakers Distribution Centre CFMDC

32 Lisgar Street, Toronto, Ontario M6J 0C9
416 588 0725
Cfmdc.org

Saw Video Media Arts Centre

67 Nicholas Street Ottawa ON K1N7B9
613 238 7648
Sawvideo.com

Pacific Members

Cineworks Independent Filmmakers Society

#300-1131 Howe Street, Vancouver BC V6Z2L7
604 885 3841
Cineworks.ca

Yukon Film Society

212 Lambert Street 2nd Floor Whitehorse YT Y1A 1Z4
867 393 3456
yukonfilmsociety.com

Cinevic Society of Independent Filmmakers

#102 764 Yates Street Victoria BC V8W1L4
250 389 1590
cinevic.ca

Victoria Film Festival

1215 Blanshard St, Victoria BC Canada V8W 3J4
250-389-0444
victoriafilmfestival.com

Western Front Media Arts

303 East 8th Ave, Vancouver BC v5T1S1
604 876 9343
front.bc.ca

Media Net Flux Media Gallery

PO Box 8583 Victoria BC V8W3S2
250 381 4428
Medianetvictoria.org

Atlantic Members

New Brunswick Filmmakers Cooperative

PO Box 1537 Fredericton NB E3B4Y1
506 455 1632
<https://www.nifco.org/>

Island Media Arts Coop IMAC

57 Watts Ave, Charlottetown PEI C1E 2B7
902 892 3131
filmpei.com

Struts Gallery & Faucet Media Arts Centre

7 Lorne Street Sackville NB E4G 3Z6
506 536 1211
Strutsgallery.ca

Centre for Art Tapes CFAT

2238 Maitland St Halifax NS B3K 2Z9
902 422 6822
www.cfat.ca

Atlantic Filmmakers Cooperative AFCCOOP

5663 Cornwallis Street Suite 101 B3K1B6 Halifax NS
902 405 4474
afcoop.ca/

Newfoundland Independent Filmmakers Co-op NIFCO

40 Kings Road, St John's NL A1C 3P5
709 753 6121
nifco.org

Allied Status

Galerie Sans Nom

13-140 Botsford Street Moncton NB E1C 4X5
506 854 5381
Galleriesansnom.org

Quebec Members

Oboro

4001 Berri #301 Montreal QC H2L4H2
514 844 3250
oboro.net

Groupe Intervention Vidéo GIV

4001 Berri #105 Montreal QC H2L4H2
514 271 5506
givideo.org

Wapikoni Mobile

400 av. Atlantic Montreal QC H2V 1A5
514 276 9274
wapikoni.ca

Les Films de L'Autre

2205, rue Parthenais #108 Montréal QC H2K 3T3
514-396-2651
lesfilmsdelautre.com

Centre Turbine

936 Avenue Mont Royal Est Montréal QC H2j1X2
514 606 8276
centreturbine.org

AVATAR

541 rue De Saint-Vallier Est Espace 5-62 Quebec QC
G1K3P9
418 522 8918
avatarquebec.org

Groupe Molior

CP 572 Place Victoria Montreal QC h4Z1J8
514 992 9495
molior.ca

Eastern Bloc

7240 Clark 2e etage, Bureau 202 Montreal, QC H2R 2Y3
514 284 2106
easternbloc.ca

La Bande Vidéo

541 rue De Saint-Vallier Est Espace 1er étage (C.P #2)
Quebec QC G1K3P9
418 522 5561
labandevideo.com

Agence Topo

5445 Avenue de Gaspé, espace 608, Montréal QC 514
279 8676
Agencetopo.qc.ca

Studio XX

4001 rue Berri #201 Montreal QC H2L 4H2
514 845 7934
studioxx.org

Paraloeil

188 Évêché Ouest Rimouski QC G5L 4H9
418-725-0211
paraloeil.com

DAÏMŌN

78 Hanson, Gatineau QC J8Y3M5
819 770 8525
daimon.qc.ca

Antitube

640 Cote D'Abraham QC G1R 1A1
418 524 2113
www.antitube.ca

Main Film

2025 Rue Parthenais Suite 301 Montreal QC H2K 3T2
514 845 7442
mainfilm.qc.ca

Coop Vidéo

1124 rue Marie Anne Est #021 Montreal QC H2J 2B7
514 521 5541
coopvideo.ca

Les Films du 3 mars

2065, Parthenais, bureau 277 Montréal QC, H2K 3T1
514 523.8530
f3m.ca

Coop Spira

541 rue De Saint-Vallier Est Québec QC G1K3P9
418 523 1275
spira.quebec

HISTORY AND PRINCIPLES

HISTORY

As a result of several formative meetings by representatives of a number of film production, distribution and exhibition groups from across Canada, the Independent Film Alliance was founded in Yorkton, Saskatchewan, in November 1980. Subsequently incorporated as a non-profit organization, the Alliance saw its mandate and its membership grow. To better reflect these mutations, the organization's name changed in the mid-1990s to Independent Film & Video Alliance (IFVA). Later, at the Annual General Meeting in 2002, the membership - now also constituted of audio art and new media groups - voted for the organization's name to be changed to Independent Media Arts Alliance/Alliance des arts médiatiques indépendants (IMAA/AAMI). The mandate of the Alliance hasn't changed; its work, undertaken with recognized expertise and diplomacy, has become wider and diversified.

FOUNDING PRINCIPLES

Our groups are distinct from one another and we value these differences. Just as we, as individuals, are able to pool our resources to mutual advantage in organizations that protect and promote individual free expression, it is possible and desirable to unite film, video and electronic media groups, each with its own character, in an Alliance. The Alliance does not limit itself to one genre, ideology or aesthetic but furthers diversity of vision in artistic and social consciousness. IMAA members make a commitment to take anti-racist, anti-sexist and anti-homophobic positions in terms of hiring, distribution, production and representation. Also they respect and support the autonomy of native cultural representation. The Alliance believes that independent film, video and electronic media are valuable and vital forms of expression of our respective cultures, which can uncover the prevailing illusions and expose the formulas that underlie the vast majority of commercial and institutional messages.

STATEMENT OF PRINCIPLE AGAINST CENSORSHIP

"In face of the legitimate threat of censure by media classification boards, as well as the potential for self-censure by artists as a result of the classification process, the IMAA affirms the right of media artists and organisations to present media art works to the public and the right of the public to experience that work. The requirement that works of film, video, and other media arts be approved before the public is allowed access to them can rarely, if ever, be justified: it denies the right of the artist on the one hand, and of the public on the other - the protection of which they are entitled within the laws and before the courts of this country; it obliterates that exercise of responsible judgement which is the right and duty of every citizen in a free society."

STRUCTURE

At the Annual General Meeting members meet to set the Alliance's policies and to determine priorities for the organization's activities. Implementation of AGM decisions is carried out by the National Director, under the direction and supervision of the Board of Directors, elected by the membership to reflect a balanced regional representation. The IMAA president is elected by the General Assembly.

REVENUES

- Canada Council for the Arts (operational funding)
- Membership fees

Historically, project grants have been received from:

- Canada Council, National Film Board, Department of Canadian Heritage, Telefilm Canada
- As of 2005, project grants are only received from the Canada Council and The Department of Canadian Heritage

ACTIVITIES

- National Conference and media arts showcase held biennially in a different city in Canada
- Annual General meeting
- Networking, co-ordinated through the national office
- Advocacy, including necessary research
- Monthly electronic newsletter
- Consultation with federal and provincial government departments and agencies
- Acting as a liaison and exchanging information with other organizations with objectives similar to the Alliance's

MEMBERSHIP

Membership is open to any organization in Canada whose mandate is to encourage, promote and facilitate the independent production, distribution and exhibition of films, videos and electronic media works. The Alliance defines an independent production as being a work over which the artist maintains full creative and editorial control at all stages, from production to exhibition.

Membership applications are submitted to the national office. All members must support the creation, distribution or presentation of media arts and:

- be not-for-profit organization, a member-driven co-op, or an artist collective,
- be artist initiated and controlled,
- pay fees to artists,
- support sexual and gender equality in their organization,
- support cultural equity,
- share the aims and objectives of the IMAA.

MEMBERSHIP FEES

The annual membership fee varies according to the size of the organization's operating budget:

| | |
|-----------------------|-----------|
| Less than \$50,000 | > 50\$ |
| \$50,000- \$100,000 | \$ 100.00 |
| \$100,000 - \$300,000 | \$ 200.00 |
| \$300,000 – \$500,000 | \$ 300.00 |
| Over \$500,000 | \$ 400.00 |

ALLIED STATUS

Allied Status is available to all Canadian organizations dedicated to furthering the media arts. This Allied Status category is an opportunity for cultural organizations that do not meet the above-listed membership criteria but who wish to demonstrate support of the IMAA mandate.

The criteria that applies to Allied Status:

- Support sexual and gender equality
- Support cultural equity
- Support the aims and objectives of the IMAA

ALLIED STATUS FEES

Annual allied status fee: \$25

The IMAA is firmly committed to actively assuring full participation in the organization and in access to its resources to all people, regardless of gender, race, language, sexual orientation, age or ability. This commitment will be reflected throughout the organization in IMAA personnel, policies, practices, membership recruitment, recruitment of the Board of Directors, committees and positions of responsibility in the organization and in all other activities of the organization. It is the responsibility of the Board of Directors to ensure that members of the organization understand and adhere to this commitment in all of their activities pertaining to the IMAA.