



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

**ANNUAL REPORT 2017-2018**

**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 90 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**

To receive...

## **Interim National Director's report**

### **Presented to IMAA's members at the 15 June 2018 AGM**

*Listen, Witness, Transmit* National Indigenous Media Arts Gathering  
Saskatoon, SK

This year was one of transition for IMAA. I began this year as Interim Communications and Development Director until Mercedes Pacho returned from maternity leave in the Summer 2017. Several months later, Emmanuel Madan stepped down as National Director and I returned as Interim National Director, filling in the role throughout the hiring process. Even with these changes, IMAA remained stable and focused on our priorities to advance the media arts sector.

Some highlights this year include the Day of Discussion on Digital Strategy that took place in Montréal in April 2017, the launch of the [IMAASource](#) knowledge base and resource hub in November 2017, the launch of the [Perspectives](#) online series of written reflections, the completion of the first phase of the "Sector Needs and Capacity" research project led by Mariane Bourcheix-Laporte, continuing the Space and Facilities Toolkit research with Capacity Build, and of course the *Listen, Witness, Transmit* National Indigenous Media Arts Gathering. You will find the full list of IMAA's activities this year in the 2017-18 Activity Report in the 2018 Annual Report.

This edition of IMAA's biennial national summit is hosted by the National Indigenous Media Arts Coalition (NIMAC). IMAA remained on the sidelines while our partners planned this very ambitious and inspiring gathering, celebrating Indigenous artists and thinkers. Following the early planning by youth intern Camille Larivée in 2016-17, Becca Taylor joined the team as the youth intern Conference Coordinator in 2017-18 and worked with NIMAC National Director Niki Little. Together their hard work and ambition has been evident in everything they tackle, as they very thoughtfully conceptualized this gathering.

IMAA continues to value the importance of connecting the sector, especially with in-person meetings. This year, IMAA's staff was able to attend many events across the country, including two Business for the Arts conferences in Charlottetown and Toronto, ARCA's Flotilla conference in Charlottetown, NASO days in Ottawa, MANOs Renewal conference in Toronto, the Initiative for Indigenous Futures conference in Winnipeg, the Canadian Arts Summit (CAS21) in Banff, and numerous events in Montréal.

IMAA also remained at the forefront of advocacy conversations, including our [letter](#) to the Canada Council on peer assessment, analysis of the core funding results under Canada Council's new funding model, a meeting with Senator René Cormier, conversations on taxes for artists with the CRA, and continuing conversations as members of the Visual Arts Alliance and Canadian Arts Coalition.

I'm also very pleased to report we were successful in our recent application to the Canada Council's new Digital Strategy Fund to develop a cyber security strategy for the media arts, including a series of educational tools and travelling workshops. This project was developed following conversations with several IMAA members on the lack of capacity to develop and maintain security and privacy measures, even more crucial when working with media based works and platforms distributed and shared online and in exploring open source systems. I'm especially and personally proud of this achievement during my time as Interim National Director, not only because of its potential impact to the sector and the expansion of IMAA's in-person activities, but also because of its significance as an almost \$200K grant that will greatly increase IMAA's revenues for the 2017 - 2020 funding cycle, leaving the organisation very well positioned in the transition to the newly implemented 60% core funding cap from the Canada Council. This goal has been very important to the survival

of the organisation as we continue to research new viable models of long-term diversified revenues with our recent “Sector Needs and Capacity” research project.

The first phase of the “Sector Needs and Capacity” project was led by consultant Mariane Bourcheix-Laporte and an advisory committee. An online survey and phone interviews were conducted, forming a thorough analysis of IMAA and the sector’s current capacity and needs. The findings of Mariane Bourcheix-Laporte’s research, including an extensive literature review, can all be found in her final report. She included potential avenues for IMAA to explore in the next phase of the project, to investigate new services and business models with diversified revenue so that IMAA can better conform to the 60% core funding cap.

As I approach my final stretch in this position, I cannot thank Mercedes Pacho enough for her immense efforts this past year. Her multi-tasking, quick-thinking, and coordinating abilities seemed effortless and she was a necessary pillar to our projects and activities; especially throughout this transition. As well, thank you to the IMAA Board of Directors and our numerous fellow arts workers, artists, filmmakers, and friends in the sector for their continued active engagement to strengthen the arts; it lives and breathes from your dedication, hard work, and passion. I lastly want to thank Emmanuel Madan, whose past years with IMAA have left their mark. His resourcefulness, creativity, and thorough knowledge of the sector have led to ambitious planning for the organisation and I’m pleased to finally announce that Emmanuel Madan will be returning at the end of the summer as the National Director. I look forward to the future of IMAA under his direction.

Lisa Theriault  
June 15, 2018

## **ACTIVITY REPORT**

This activity report is organized along the lines of our 7-point Action plan. To consult IMAA's 2017-2020 Action Plan in full, please go to our website.

### **Goal #1 – Strengthening the sector**

IMAA concluded the series of mini-conferences with a Day of Discussion on Digital Arts Strategy in Montréal in April 2017. Later in 2017 IMAA launched *Perspectives*, a series of online written reflections from the Canadian media arts community inspired by the idea to continue important discussions that take place at national media arts events and promote critical writing in the sector. These texts were made available as blog posts on IMAA's website and were commissioned by a range of artists, scholars, filmmakers, and arts administrators on relevant subjects of their choosing. IMAA also began the research phase of a sector-wide survey into the needs and capacity of the Canadian media arts sector and IMAA, leading to a the report of comprehensive findings and suggestions (see the final report for more information). This research was supported by a Sector Innovation and Development Grant and led by consultant Mariane Bourcheix-Laporte. IMAA will continue this work in the coming year, to better adapt our services to the needs of the community while exploring more sustainable models and diversified funding (See Goal #7).

### **Goal #2 – Services & Resources**

Building on the groundwork established during the 2016 research phase, the IMAASource online web platform was developed this year by Desiring Productions to present a collection of best practice guides, toolkits, protocols, guidelines and training materials of direct relevance to media arts organizations and practitioners. IMAASource was launched in November 2017 ([imaa.ca/Source](http://imaa.ca/Source)) and the available resources will continue to be adapted, added, developed, and promoted to respond to the needs of the media arts community.

### **Goal #3 – Forging international links to create new opportunities**

IMAA and media arts community members assisted two Canadian delegates to attend the international symposium on analog film culture in Berlin, *Film in the Present Tense*. The delegates presented a panel discussion on IMAA's Analogue Film Gathering that took place in March 2017 in Calgary.

### **Goal #4 – Dialogue with public funders**

Continuing in our role of intermediary between our membership and public funding bodies, we continued to assist members in understanding and adapting to the Canada Council's new funding model and the transition process. IMAA conducted a survey and collected and synthesized the available data on our membership's core funding results, under the Canada Council's new model.

#### **Goal #5 – Advancing advocacy agenda**

This year IMAA actively engaged as members of the Visual Arts Alliance and Canadian Arts Coalition. Many NASO organizations, including IMAA, recently formed a Committee on Taxation and the Artist in to respond to reported issues with income tax reporting and auditing of professional artists. This group is in regular communication with the Canada Council and the Canada Revenue Agency. IMAA continued to encouraged our members to share their questions and feedback about changes in federal arts funding policy and wrote letters to Council to communicate any collective concerns of the media arts community, including a letter on peer assessment.

#### **Goal #6 – Organizational development**

IMAA invested time in reviewing and developing updated policies for the organisation, especially in determining gaps in human resources policies. We will continue work in this area and strives to be a leaders for the sector. IMAA also researched potential member management service providers.

#### **Goal #7 – Diversifying Revenue**

We began tackling the crucial challenge of diversifying IMAA's revenue sources with the Needs and Capacity research project (see in Goal #1), with the next phase using this research to inform a new sustainable business model and diversified funding. As well, we were successful this year in obtaining additional project grants that leave IMAA well positioned for the 60% limit in our next core funding application in 2018-20 to Canada Council. This will allow for additional time while we continue to develop a more sustainable funding model.



## **BOARD OF DIRECTORS 2017-2018**

**Cecilia (Cease) Wyss**, Pacific Director, President  
Independent

**Elliott Hearte**, Pacific Director, Vice-President  
Queer Arts Film Festival, 1019 Broughton Street Vancouver, BC V6G 2A7

**Martha Cooley**, Atlantic Director, Treasurer  
AFCOOP, 5663 Cornwallis Street, Suite 101, Halifax, NS B3K 1B6

**Tracey Kim Bonneau**, Pacific Director, Secretary  
Of the Land Collective, RR#2 Site 65 Comp 39, Penticton, BC V2A 6J7

**Renée Laprise**, Atlantic Director  
FilmPEI, 57 Watts Ave, Charlottetown, PE C1E 2B7

**Jenn Snider**, Ontario Director  
Toronto Animated Image Society, 1411 Dufferin Street, Unit B, Toronto, ON M6H 4C7

**Patrice James**, Ontario Director  
Independent Filmmakers Cooperative of Ottawa, 2 Daly Avenue suite 140, Ottawa ON K1N 6E2

**Jeremy Emerson**, PNWT Director  
Western Arctic Moving Pictures Film Society, 4916 49th street, Yellowknife, NT X1A 2P8

**Martín Rodríguez**, Quebec Director  
Eastern Bloc, 7240 Clark, Montréal, QC H2R 2Y3

**Leïla Oulmi and Alexis Landriault**, Quebec Co-Directors  
Main Film, 3981 St Laurent Blvd, Montreal, QC H2W 1Y5

**Niki Little**, NIMAC Director  
National Indigenous Media Arts Coalition, #336-207 Bank Street, Ottawa, ON K2P 0C6

## REGIONAL REPORTS

Atlantic Regional Report: [Read PDF](#)

## LIST OF MEMBERS

ALLIED MEMBER	Atlantic	Galerie Sans Nom
ALLIED MEMBER	QC	Festival Stop Motion Montréal
	Atlantic	New Brunswick Filmmakers Cooperative
	Atlantic	Atlantic Filmmakers Cooperative (AFCOOP)
	Atlantic	Island Media Arts Coop (IMAC) or Film Pei
	Atlantic	New Brunswick Filmmakers' Co-operative
	Atlantic	Centre for Art Tapes (CFAT)
	ON	Charles Street Video
	ON	Le Labo, Centre d'arts médiatiques francophone de Toronto
	ON	ImagineNATIVE
	ON	MANO-RAMO
	ON	SAW Video Association
	ON	Images Festival
	ON	Workman
	ON	IFCO
	ON	(LIFT) Liaison of Independent Filmmakers of Toronto
	ON	Trinity Square Video (TSV)
	ON	Reel Asian - Toronto Reel Asian International Film Festival
	ON	(TAIS) Toronto Animated Image Society
	ON	V Tape
	ON	White Water Gallery
	Pacific	Dawson City Internation Short Film Festival
	Pacific	OF THE LAND COLLECTIVE
	Pacific	(VIVO) Satellite Video Exchange Society
	Pacific	Media Net
	Pacific	Iris Film Collective
	Pacific	Cineworks Independent Filmmakers Society
	Pacific	Cinevic Society of Independent Filmmakers
	Pacific	Yukon Film Society
	PNWT	(AMAAS) Alberta Media Arts Alliance Society
	PNWT	(CSIF) Calgary Society of Independent Filmmakers
	PNWT	Film and Video Arts (FAVA)
	PNWT	Saskatchewan Filmpool Cooperative
	PNWT	Video Pool Media Arts Centre
	PNWT	Gimli Film Festival Inc.

	PNWT	(WAMP) Western Arctic Moving Pictures
	PNWT	Quickdraw Animation Society
	PNWT	Victoria Film Festival
	PNWT	Pile of Bones Underground Film Festival
	PNWT	Alberta Media Arts Alliance Society
	PNWT	Winnipeg Film Group
	PNWT	EMMEDIA Gallery & Production Society
	PNWT	PAVED Arts
	PNWT	The New University Television Society (NUTV)
	QC	Agence Topo
	QC	AVATAR
	QC	Coop Spira
	QC	DAÏMÓN
	QC	Main Film
	QC	Oboro
	QC	Paraloeil
	QC	Projet EVA
	QC	Studio XX
	QC	Pleasure dome
	QC	Productions et Réalisations Indépendantes de Montréal (PRIM)
	QC	Wapikoni
	QC	(GIV) Groupe Intervention Vidéo
	QC	VIDEOGRAPHE
	QC	ANTITUBE
	QC	Cinema Politica
	QC	Les films de l'autre
	Virtual	CCIMAD / VUCAVU
	Virtual office	Coalition of Canadian independent Media Art Distributors

### New Members

ALLIED MEMBER (NEW)	PNWT	Truck Contemporary Art
ALLIED MEMBER (NEW)	QC	Collectif Bus 123
New Member	ON	VOX Popular Media Arts Festival

## 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 MEMBER

An Allied member is available to all Canadian organizations dedicated to furthering the media arts.

This Allied Membership 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 Members:

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

## ALLIED MEMBERSHIP FEES

Annual allied membership 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.