



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

ANNUAL REPORT 2018-2019

IMAA - AAMI

4067 Boul. St-Laurent Suite 200-A
Montreal, QC H2W 1Y7

514.522.8240 info@imaa.ca www.imaa.ca

TABLE OF CONTENTS

Mandate	3
President's Report	4
National Director's Report	6
Board of Directors	8
Regional Reports	9
Atlantic	9
Ontario	11
Quebec	12
PNWT	14
Pacific	15
NIMAC	15
List of Members	16
History and Principles	19
Annual Financial Report	annexed

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

Prepared by Patrice James

September 10th, 2019

1. I was elected as IMAA's Chair in June 2018. Since that time I've attended an in-person meeting in Montreal to discuss and finalize the 1st Phase of IMAA's Sector Innovation and Development Capacity & Needs Assessment Research Project, participated in Arts Day on the Hill, and battled through a major health setback to remain engaged in the ongoing activities of the organization;
2. I remained in regular communication with IMAA's Executive staff during the year, attempting to support the National Director in matters related to HR; remaining aware of IMAA's progress and efforts regarding meeting its established priorities and activities – i.e. member outreach and engagement; looking at alternative avenues towards diversifying the organization's revenues etc. To this end I've participated in meetings which have been focused on reviewing the organization's financial health, which is thus far excellent, thanks to the vigilance of IMAA's staff. The National Director's Report will additionally highlight the various measures the organization is engaging in order to address issues around revenue development etc.;
3. Though 2019 did not allow 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; I would also join the meetings by phone;
4. In January 2019, IFCO hosted IMAASource Live: Centering Anti-Oppressive Practices in our Work. Leyla Sutherland | Coordinator of IMAASource did an excellent job in both organizing and managing this event. This event was additionally supported by MassCulture, and Art Engine. The event was well attended and moderated by Adrian Harewood - co-host of CBC Ottawa's local News at 6 and the host of the weekend current affairs show Our Ottawa;
5. Sub-Committee activities continued at a similar level to previous years, though 2019 did see the completion of a survey to its membership to inform a Cybersecurity for the Media Arts Community Project with funding from the Canada Council for the Arts. IMAA's National Director will report on this in more detail. We're also in the process of an HR Policy Review, and have made some additional policy updates to the Corporation's Written Policies in these regards;

6. 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. 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. They've provided a dynamic leadership that will continue to improve IMAA's image and stability moving forwards. I'd like to say a special thanks to IMAA's staff and Board:

Emmanuel Madan, National Director;

Mercedes Pacho, Communications and Development Director (currently on maternity leave)

Marilyne Parent, Interim Newsletter & Communications Director

Leyla Sutherland, Operations Coordinator

Benjamin J. Allard, Project Manager, Cybersecurity strategy

Lucie Lauzon, bookkeeper

Meagan Musseau (NIMAC), Tori Fleming (CFAT), Millefiore Clarkes (FilmPEI), Julie Tremble (Vidéographe), Lucille Veilleux (Le Wapikoni mobile), 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 (MAAP). Our Board alternates are Ryan Von Hagen (Quickdraw Animation), Katrina Beatty (FAVA), Alex Muir (VIVO), Claudine Thériault (Spira), and Alexis Landriault (MainFilm)

7. I must add 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 personally appreciate the Board and staffs' sincere commitment to IMAA'S vital role in advocating for the continuation of funding, realization of equitable employment standards, a commitment and focus on ensuring diversity and inclusionary practices within IMAA, and enhanced artistic and creative support for media artists across Canada. There is much work ahead yet, and I look forward to providing my support and assistance as Chair of IMAA's Board, as I move towards completion of my final term in 2020.

National Director's report

Presented by Emmanuel Madan to the IMAA membership at the Annual General Meeting
September 10, 2019

It's been a busy year at IMAA, with many ambitious projects and activities on the go.

We're currently overseeing two major research projects for the sector. The first seeks to raise awareness and encourage better practices in **cybersecurity and data protection** for our member organizations. Data governance and privacy are in the news on a nearly daily basis at the moment, and the whole arts community is increasingly aware of the risks and responsibilities we all face in this area. This project has benefited from the assured guidance of project manager Benjamin J. Allard, who has taken a member-focused, consultative approach that emphasizes developing resources and training tools that will best benefit our community's needs and concerns. Our knowledgeable and engaged Advisory committee – Meagan Byrne, Tori Fleming, Julie Gendron, Rondie Li, Andrew Scholotiuk and David Plant – has invested enormous time and energy into supporting this work.

The second research project focuses on **sustainable access to space and facilities** for the independent media arts sector, another crucial issue for our community. The research team has compiled case studies from across our sector and IMAA will be publishing a set of tools and resources.

Advocacy campaigns continue to be at the heart of IMAA's actions. In the past year, we've been active on a number of fronts, including:

Canada Arts Presentation Fund – engaging in a dialogue with the national staff at the Department of Canadian Heritage as well as regional offices across the country

Income tax issues for independent artists – working to clarify regulations and improve how the Canada Revenue Agency's bureaucracy manages reviews and audits of self-employed artists

Canada Council for the Arts – serving as a conduit for concerns and issues in the implementation of the CCA's new funding model

Francophone affairs in Ontario – responding to concerns from a member organization in Ontario about cuts in services to linguistic minorities

We work in close association with our members across the country and aim to be as responsive as possible to all of your advocacy concerns. **Please don't hesitate to get in touch** if there's an issue affecting your group or community!

We also partner with national organizations such as the **Canadian Arts Coalition**, **Visual Arts Alliance** and **Mass Culture**.

IMAA is also working to enhance its own **internal capacity, effectiveness and resilience**. As our members are well aware, we are among the organizations most imperiled by the Canada Council's new policies regarding concentration of funding. A new Core funding cap (limited to 60% of average total revenue) takes effect in April 2020. Thanks to the hard work of the organization's staff, especially Lisa Theriault and Mercedes Pacho in 2017-18, IMAA will not immediately face a drop in its revenue, however the long-term danger remains very real. Researcher Mariane Bourcheix-Laporte provided us with a comprehensive analysis of the situation last summer, and our Board met in retreat in October 2018 to strategize sustainable solutions in order to expand our organization's revenue base while remaining true to our core mandate and values. This work has been expertly guided by a devoted

advisory committee – Anne Bertrand, Tracey Kim Bonneau, Ben Donoghue, Isabelle L'Italien and Sally Raab. We've created a contract position for a Strategic Development director to oversee the implementation of our revenue diversification plans – look out for news about this work coming very soon!

We're very pleased to announce that the **next independent media arts gathering** will take place in Victoria, BC, organized jointly by the Media Arts Alliance of the Pacific headed up by MediaNet / Flux Media Gallery in association with CineVic and the VIFF. The incredible work of NIMAC in Saskatoon in 2018 continues to be an inspiration to us as we look ahead to our next coast-to-coast conference. Mark your calendars: tentative dates for the Victoria gathering are May 27 to 30, 2020!

IMAA's team is growing!

Emmanuel Madan, National Director

Mercedes Pacho, Communications and Development Director (currently on maternity leave)

Marilyne Parent, Interim Newsletter & Communications Director

Leyla Sutherland, Operations Coordinator

Benjamin J. Allard, Project Manager, Cybersecurity strategy

Lucie Lauzon, bookkeeper

Adding to this fantastic and dynamic team, we'll soon be announcing the names of two new staff people: a Young Canada Works intern who will be working to prepare the 2020 Conference in Victoria, BC, and a Strategic Development Director who will oversee the implementation of our revenue diversification strategy.

In closing, I want to thank our **Board of directors** and welcome the many new Board members who have joined in the past year – Meagan Musseau (NIMAC), Tori Fleming (CFAT), Millefiore Clarkes (FilmPEI), Julie Tremble (Vidéographe), Lucille Veilleux (Le Wapikoni mobile), 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 – Patrice James (IFCO), Tracey Kim Bonneau (Of the land collective), Cease Wyss (NIMAC), and Elliott Hearte (MAAP). Our Board alternates are Ryan Von Hagen (Quickdraw Animation), Katrina Beatty (FAVA), Alex Muir (VIVO), Claudine Thériault (Spira), and Alexis Landriault (MainFilm), always standing by to take over the reins of this Alliance. Thanks to each and every one of you: you are all powerhouses and it's an honour and a blessing to have your guidance and inspiration!

Emmanuel Madan

BOARD OF DIRECTORS 2018-2019

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

Tori Fleming - Atlantic Director - Secretary
Centre for Art Tapes CFAT
2238 Maitland St Halifax NS B3K 2Z9

Meagan Musseau - NIMAC Director
Independent

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, 2019 - Prepared by Tori Fleming

NIFCO, Newfoundland.

Things have been very busy at NIFCO this last year/6 months with a variety of workshops, Program juries and preparation for film festivals. 14 NL films are screening at FIN this year. We have US filmmaker Bryn Silverman coming to do a 3 week residency at NIFCO in November - she'll be editing her feature film and giving workshops.

We also provided Post production services on the large scale TV series Hudson & Rex. We are hard at work on our CC Applications as well as other provincial funding applications and initiatives.

NB Film Co-op, New Brunswick

The NB Film Co-op is celebrating 40 years of independent filmmaking in 2019. It is planning a special anniversary event, a historical exhibition/screening/party in partnership with the Provincial Archives on November 6th just prior to the Silver Wave Film Festival.

It has been working hard to prepare a rollout out of its AMS (Arts Management Software) in collaboration with FAVA by hiring a business student over the summer.

We hired someone this summer to develop our VR technology by learning our system and shooting our first film on it which has been a huge learning experience.

We will host an inaugural Saint John 48 Hour Film Competition in September.

We received a Saint John Community Arts Board Grant to commission a film that will focus on sensory solutions for people struggling with over stimulation.

The NB Film Co-op's 2018 Telefilm Talent to Watch team (Director/Writer Jillian Acreman and, Producer Arianna Martinez) shot their feature *Queen of the Andes* in Fredericton, NB in June. The 2019 Telefilm Talent to Watch team is WIFT-AT and NB Film Co-op member Tracey Lavigne (Producer), and Film Co-op member Ryan O'Toole (Director/Writer) with the film *Further Than The Eye Can See*.

Struts and Faucet, New Brunswick

Amanda Fauteux will be departing from Struts Gallery after eight years as Director. Colleen Collins has just begun an 8 month contract as Interim Director while the search for a new Director continues. After purchasing the building at 7 Lorne St, modest renovations and fundraising has begun with pending support through the province's Built Heritage program.

Recent *Open Studio* and *Ease on Down the Road* residencies have included Jamie Ross & Gesig Isaac, Anna Hawkins, Madeleine Mayo, Lou Sheppard, and Evan Furness. The second edition of our *Open Studio* publication will be finished in the next two weeks. We've announced a new mentorship program called *Time Share* that should be of interest to

emerging media artists in the Atlantic region. The program mentors will be artists Sheilah and Dani ReStack.

Film PEI, Prince Edward Island

Film production and activity has increased recently in PEI. This is mainly due to the re-branding, increased funding, relocation, renovation and equipment acquisition at FilmPEI over the past two years. The PEI provincial government is once again supporting the industry through two initiatives: The PEI Film Media Fund (a 25% rebate to PEI-based productions) and Film4Ward (see below).

There have been a number of short films produced, a documentary series, a tv documentary, two award-winning documentary features (through the NFB), as well as an IPF web series (Wharf Rats), and an upcoming Telefilm funded feature film A Small Fortune.

The film community is energized and ambitious and the skill level and professionalism is growing exponentially with local directors and producers attending international conferences and events.

FilmPEI led activities of interest include:

FILM4WARD PROGRAM

The goal of the Film 4Ward program is for producer/director teams to create 'calling card' films while building on the skillsets of local film crew talent. In this pilot year all of the teams delivered films of high production value and quality storytelling that will work to forward their creative careers. Those that trained as crew on the Film 4Ward films have work on films throughout the summer and continue to hone their skills.

INDIGENOUS FILM DEVELOPMENT COORDINATOR

FilmPEI has had a Mi'kmaq artist, Patricia Bourque, working in house for the last 18 months. The coming year will see Patricia and another Mi'kmaq filmmaker, Misiksk Jadis, building and delivering skill development programming to the Indigenous youth of the three main communities on PEI. It is FilmPEI's intention to expand its mandate in the next round of core funding to hire a permanent part-time Indigenous Film Development Coordinator who will continue the work that is started in this program.

COMMUNITY COLLABORATION

With the arts community in general flourishing, FilmPEI supports creative development of all kinds by providing free/low cost equipment and facilities rental, and funding for projects such as The Charlottetown Film Festival and Art in the Open and for programming from organizations such as This Town Is Small, Black Cultural Society, and PEERS Alliance.

CFAT, Nova Scotia

CFAT has had a positive year of big milestones and bigger projects. This summer we turned 40 and celebrated with a series of four residencies, celebrating each decade. We also took on a project of National scope, researching building an app for artist run centres in collaboration with FAVA in Alberta.

We recently said goodbye to our Operations Director position, and have replaced it with a Programming Coordinator to better help our artists on the ground. Looking forward we're moving into exploring more robotics, electronics and Virtual Reality in our programming.

IMAA Ontario Regional Report

Tuesday September 10, 2019 - Prepared by David Plant and Genne Speers

1. Provincial budget cuts have directly and indirectly impacted all portions of the arts sector including:
 - The elimination of the Indigenous Culture Fund and the layoff of its four staff
 - Cuts to the OAC resulting in 8% across the board cuts to operating clients and cuts to/and elimination of project programs averaging 22%
 - Cuts to funds for festivals
 - Steep cuts to the Ontario Trillium Foundation on top of cuts under the past government and a change in focus further away from culture.
2. There have been demonstrations and advocacy campaigns. Three Ministers of Culture in the past year.
3. Issues of space for organization and housing are increasingly pressing in the GTA. Proposed omnibus legislation (Bill-108) will heighten these problem by dismantling the Section 37 revenue tools that have been used to leverage developers into paying for community benefit. There has been advocacy for progressive reform to Section 37 to prevent problems like TMAC and secure space in gentrifying neighbourhoods. The proposed bill will likely make things even worse and change dozens of pieces of legislation in favour of developers.
4. Federal advocacy continues on Visa refusals for international artists, taxation, preservation, and housing.
5. MANO and N2M2L held the Cold Waters Conference in North Bay. It featured a strong focus on Indigenous media arts, equity and inclusion. It also featured presentations of northern artists in the Remote Studio program and at the White Water Gallery.
6. Continuing work on an Ombuds - Dispute Resolution mechanisms are in development and a key priority in 2020.
7. Campaign of commissioned ads by artists launching late September. Short films about Ontario cuts for the federal election campaign, MANO registering as a third-party in election. Various organizations are participating by providing access to equipment and post-production services to support the filmmakers.
8. Continuing conflict with ARCCO based on a misalignment of priorities, mandate and governance since a change in their management. Collaboration with other Arts Supporting Organizations in a broader pool of sectors, provincially and nationally.

**IMAA Quebec Regional Report
Tuesday September 10, 2019 - Prepared by Julie Tremble**

Regional meeting of Quebec - March 26, 2019 3pm
Vidéographe, 4550 Garnier Street, Montreal.

Present: Catherine Pelletier (Antitube), Julie C. Paradis (Avatar), Karine Kerr-Gillespie (Main Film), Natasha Clitandre (StudioXX), Catherine Benoît (Spira), Annick Nantel (Film de l'autre), Benjamin Hogue (Films du 3 mars), Valérie Mongrain (Paraloeil), Michel Lefebvre (Topo), Isabelle L'Italien (CQAM), Tamar Tembeck (OBORO), Lucille Veilleux (Wapikoni), Emmanuel Madan (AAMI), Leyla Sutherland (AAMI), Julie Tremble (Vidéographe).

Presentation of the people present and discussion

Several points are raised by the members among which two are appearing as priorities and are retained for discussion:

- Funding Issues for Independent Filmmakers by both CAC and SODEC
- Issue of support for broadcasting in Quebec

Issue of funding for independent filmmakers by both CCA and SODEC

A group of filmmakers have denounced the decision of the CCA to refuse to support works that are also funded by SODEC - Cultural Enterprise Development Corporation - considering that these two types of funding are incompatible. According to their interpretation, this is an investment that gives SODEC ownership of the work and thus creates a situation of editorial interference that runs counter to the policy of CCA. According to Paul Thinel this rule was already in force, but simply was not enforced and he is now applying it. This situation significantly reduces the sources of funding available to independent filmmakers who could often receive funding from the CCA and SODEC. The CCA's decision may also have a negative impact on independent distributors because they only have access to SODEC distribution support for the films it has supported.

At the IMAA AGM, it was agreed that Isabelle L'Italien, Anick Nantel, Lucille Veilleux and Emmanuel will be actively involved in this issue. Five or six meetings took place, in which several filmmakers participated. A "state of play" was prepared, including a survey to gather information on CCA and SODEC funded films, and a draft letter to CCA was written with strong arguments and was supported. by the community of independent filmmakers. Just before the meeting with the CCA management, SODEC took a very clear position in favor of independent filmmakers and contradicted the interpretation of the CCA. Emmanuel, Isabelle and a delegation of filmmakers, filmmakers and producers went on to talk about the situation in Ottawa and ask the CCA to reconsider their decision. We hope that the file will be settled as soon as possible.

Issue of support for dissemination in Québec's region

The sources of funding for the circulation and for the presentation of works in the regions (outside of Montréal) are constantly decreasing. It becomes difficult for small independent

organization to make their place among the numerous larger festivals. Each circulation project must be the subject of a project grant application.

SODEC seems to have no regional policy, as the merger of the programs led to the end of funding for regional dissemination.

It is suggested to think of common solutions to foster the diffusion in regions which could be brought to the SODEC.

This week, a program of the Conseil des arts et des lettres du Québec (CALQ) for the circulation of works on the territory is launched. The dissemination of art throughout the territory is one of the priorities of Québec's cultural plan.

IMAA's Board

Claudine (SPIRA) had already been selected in Saskatoon as an alternate.

Lucille Veilleux (Wapikoni) is running for the position of administrator in replacement of Odile Joannette. Annick seconds. Adopted unanimously.

Alexis Landriault (Main Film) stands as alternate. Karine seconds. Adopted unanimously.

Date and subject of the next meeting for 2019-2020

We propose to organize 5 à 7 for less formal meetings. These meetings would be held twice a year. We will develop the topics to be dealt with before the meetings.

It is suggested that the two annual meetings be schedule at the time of Rendez-vous Québec Cinéma (RVQC) and the Montreal International Documentary Festival (RIDM), as members outside Montreal will be more likely to attend. The next meetings would therefore take place in November 2019 and February 2020 .

Varia

Benjamin - Coalition for Culture and Media It is suggested to push on the federal government so that Netflix etc. pays taxes and that these funds go back to artists. This lobbying would be done in the months before the election.

IMAA PNWT Regional Report
Tuesday September 10, 2019 - Prepared by Heather Noel

At the 2018 IMAA AGM, Stephanie Berrington and myself (Heather Noel) were elected to be the new reps for the Prairie/North West Territory region. As new board members, we observed unique challenges in our region, due to its large geographic spread. In discussions with our members, we heard a pronounced desire to foster greater connections and ongoing dialogues between our centers. In response, we prioritized an in-person regional meet-up, which took place on March 22nd in Winnipeg. We chose Winnipeg for the location of the meeting, as our region has typically held meetings in conjunction with the AMAAS conference, making it less accessible to centers based outside of Alberta. Members in attendance were invited to add topics to the agenda of the meeting. It was also at this time that Stephanie Berrington stepped down from the board, and Aaron Zeghers was elected as our new rep. The key regional priorities arising from that meeting are as follows:

Greater Regional Collaboration and Communication – IMAA reps will work towards an ongoing dialogue within the region. We will schedule bimonthly check-ins with the membership, and attempt to develop a more functional and active Google group.

Advocacy Work around Artist Fees – Aaron presented extensive research he has done on various festivals and their artist fees (or lack thereof). Questions arose about how we put pressure on festivals to pay artist fees (possibly through IMAA, or funding bodies such as Telefilm). Additionally, it was suggested that IMAASource could provide a resource for filmmakers on how to ask for artist fees.

Training Community to Maintain and Repair Heritage Gear - Many of our centers rely on equipment that is not easily repaired, i.e., steenbecks, bolexes, betacam decks, etc. For some of these things there are just a handful of people in the country with the knowledge to maintain this gear, and they are an aging demographic. We would like to bring in individuals with these unique skillsets and organize regional workshops (hosted by different centers within the region) in order to train younger individuals to maintain and repair this gear. It was suggested that we could compile a list of individuals trained in these types of repairs in each region, which could then become a resource on IMAASource

In June, I attended the Alberta Media Arts Alliance Society (AMAAS) conference “On Sound” and met with many representatives from the region there. In Alberta, there is a general concern about arts funding under our new UCP government as a provincial budget has not yet been tabled.

Overall, I believe we laid a good groundwork this year for greater engagement both within our region, and with the greater IMAA community. With the added possibility of an IMAA ambassador program, I am excited for what we can accomplish in the upcoming year.

IMAA NIMAC Regional Report**Tuesday September 10, 2019 - Presented by Cease Wyss (from AGM Minutes)**

NIMAC is working towards restructuring, looking forward to hiring a new national director. Working on media training series.

IMAA Pacific Regional Report**Tuesday September 10, 2019 - Presented by Elliott Hearte (from AGM Minutes)**

April Thompson is the new ED at Cineworks and Paula Booker is the new GM at VIVO. The IMAA conference will be in Victoria the week of May 25-30 2020 (exact dates to come) still waiting to hear about the SID grant. Media Arts Alliance of the Pacific received its first grant for a mentorship project for emerging Indigenous artists in Penticton. Several BC center's were cut or stayed the same for CC core grants last round so the results of the upcoming intake will have a huge impact on our region. Space remains an ongoing issue - several centres will need to move in the coming years and some have feasibility studies underway.

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 Montreal 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 Gaspe, espace 608, Montreal 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 Quebec 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.