IMAA-AAMI Reports/Rapports 2025-2026

IMAA President's Report 2025-26

This marks the end of my first year as president of the IMAA Board, yet it feels like yesterday since the last annual general meeting. Upon realizing that I would need to put together my first president's report, I found myself looking into past reports of former presidents, such as the insightful words of my predecessor Yun-Jou Chang, for guidance and inspiration.

One thing that struck me is how we often see similar issues arise again and again. As governments cut arts funding, it is helpful to look back in our past to see how our advocacy has fought against similar cuts in the past with protests across the country. And, as technology moves along, the alliance continues to advocate for media artists across the country, whether it be on AI ethics today or Internet regulation in the 1990s. This year, many members of the sector saw funding cut by provincial governments, which has greatly impacted their programming, staffing, and ability to thrive. Other members continue to face infrastructure challenges with increasing rents, deteriorating buildings, and eviction notices. During these times, I am reminded with how important the alliance is, and how solidarity can help push for change.

One of the main focuses for the IMAA staff and board this year was the National Gathering from June 17th to 19th in Montreal. The Conference Planning Committee did an incredible job bringing us together to discuss important topics around AI ethics, arts and advocacy, and human resources, in additional to the many conversations attendees had with others throughout the conference. As someone living in rural New Brunswick, these conferences have been one of the most important ways to connect with the sector and with other artists that I have personally found impactful on my career both as an arts administrator and as an artist. This conference would not have happened without the amount care and dedication from the conference planning committee. A huge thanks to Rachel Broussard (PAVED Arts), Erin Saunders (Quickdraw Animation Society), Alexandra Boilard-Lefebvre (Vidéographe), and Marianne Breton and Belén Pedrocca (Oboro), as well as all the IMAA Staff, volunteers, and organizing and conference partners Oboro, Vidéographe, PAVED Arts, Quickdraw Animation Society, GIV, and Ada X for all their hard work and effort.

On top of conference planning, IMAA's staff, board, and member committees have been busy throughout the year. The Advocacy Committee meets regularly to aid the IMAA Board and Staff with the direction of its advocacy. A new

Terms of Reference document was created for the EDI Committee that outlines the committee's work and authority. The board reactivated the Membership Committee to review IMAA's current membership structure and membership policy. And finally, the board endorsed the "Your Right to Boycott / Your Right to Support the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI)" document produced by the BC Civil Liberties Association. All of this would not be possible without the hard work and dedication of the IMAA staff. Thank you to National Director Barbora Racevičiūtė all your hard work, whether through the Canadian Arts Coalition or helping keep media arts as part of the conversation with Arts Day On The Hill. It is great knowing our voices is represented by someone so passionate and caring. Thanks to Marilyne Parent, our Communications and Membership Manager, for continuing to keep us up to date with the goings on across the country. Thanks to Tessa Hill, our Operations Manager, for your work keeping our beautiful new website working and up to date. And finally, thanks to Lindsey Wilson, our DS4Y Program Coordinator, for being an amazing resource and coordinator for the DS4Y program – as a host organization I always felt at ease knowing you'd be answering my silly questions.

Thank you to all of the IMAA board members and alternates for their continued hard works and advocacy for the centre: Sharon Switzer (Vice President); Annette Hegel (Treasurer); Erin Saunders (Secretary); Winsor Ytterock; Erica Meus-Saunders; Cat Leblanc; Cat Bluemke; Anna Petras; Carla Ritchie; Jessica Miinguuaqtii; Karen Wong; Amena Sharmin; Rachel Broussard; Hilarey Cowan; Marianne Breton; Alexandra Boilard-Lefebvre, and Eli Hirtle. Thank you to Marianne, Alexandra, and Jessica for all of their hard work on the board as they leave their positions on the board. I want to especially thank the executive team for all their dedication. Whether it be Annette travelling to Montreal to help IMAA staff with grant writing and budgets, Erin's work with the conference planning committee, or Sharon's continuous support even when dealing with a broken wrist, I am very thankful to be able to work with you all.

And finally, thank you to all the members for giving me the chance to represent you all in this role.

Lucas Morneau
IMAA Board President

Rapport du président de l’AAMI 2025-2026

Cela marque la fin de ma première année en tant que président du conseil d’administration de l'AAMI, et pourtant j’ai l’impression que la dernière assemblée générale annuelle remonte à hier. Lorsque j’ai pris conscience que je devais rédiger mon premier rapport de président, je me suis retrouvé à consulter les rapports des ancien·ne·s président·e·s, notamment les propos pleins de perspicacité de ma prédécesseure, Yun-Jou Chang, afin d’y trouver des conseils et de l’inspiration.

Ce qui m’a frappé, c’est de constater à quel point des problèmes similaires reviennent sans cesse. Alors que les gouvernements réduisent le financement des arts, il est utile de se tourner vers notre histoire pour voir comment notre action militante a permis de lutter contre des coupes budgétaires similaires par le passé, grâce à des manifestations organisées dans tout le pays. Et, à mesure que la technologie évolue, l’Alliance continue de défendre les artistes des arts médiatiques à travers le pays, qu’il s’agisse aujourd’hui de l’éthique de l’IA ou, dans les années 1990, de la réglementation d’Internet. Cette année, de nombreux·ses acteur·trice·s du secteur ont vu leurs subventions réduites par les gouvernements provinciaux, ce qui a considérablement affecté leur programmation, leurs effectifs et leur capacité à prospérer. D’autres continuent de faire face à des difficultés liées aux infrastructures : hausse des loyers, détérioration des bâtiments et avis d’expulsion. En ces temps difficiles, je me rappelle à quel point l’Alliance est importante, et comment la solidarité peut contribuer à faire avancer les choses.

L’une des principales priorités du personnel et du conseil d’administration de l'AAMI cette année a été la Rencontre nationale qui s’est tenue du 17 au 19 juin à Montréal. Le comité d’organisation de la conférence a accompli un travail remarquable en nous réunissant pour débattre de sujets importants tels que l’éthique de l’IA, les arts et la défense des intérêts, ainsi que les ressources humaines, sans compter les nombreuses discussions que les participant·e·s ont eues entre eux et elles tout au long de la conférence. En tant que personne vivant dans une région rurale du Nouveau-Brunswick, ces congrès ont constitué l’un des moyens les plus importants de rester en lien avec le secteur et avec d’autres artistes, ce qui a eu, selon moi, un impact significatif sur ma carrière, tant en tant qu'administrateur artistique qu’en tant qu’artiste. Ce congrès n’aurait pas pu avoir lieu sans le dévouement et l’engagement sans faille du comité d’organisation. Un immense merci à Rachel Broussard (PAVED Arts), Erin Saunders (Quickdraw Animation Society), Alexandra Boilard-Lefebvre (Vidéographe), ainsi qu’à Marianne Breton et Belén Pedrocca (Oboro), sans

oublier l’ensemble du personnel de l'AAMI, les bénévoles et les partenaires organisateurs et de la conférence : Oboro, Vidéographe, PAVED Arts, Quickdraw Animation Society, GIV et Ada X, pour tout leur travail acharné et leurs efforts.

Au-delà de la préparation de la conférence, le personnel, le conseil d’administration et les comités de l'AAMI ont été très occupés tout au long de l’année. Le comité de défense des intérêts se réunit régulièrement pour aider le conseil d’administration et le personnel de l'AAMI à définir l’orientation de son action. Un nouveau cahier des charges a été rédigé pour le comité EDI, qui définit le champ d’action et les compétences de ce dernier. Le conseil d’administration a réactivé le comité des adhésions afin de réexaminer la structure actuelle et la politique d’adhésion de l'AAMI. Enfin, le conseil d’administration a approuvé le document intitulé « Votre droit de boycotter / Votre droit de soutenir la Campagne palestinienne pour le boycott académique et culturel d’Israël (PACBI) », rédigé par la BC Civil Liberties Association. Tout cela n’aurait pas été possible sans le travail acharné et le dévouement du personnel de l'AAMI. Merci à la directrice nationale, Barbora Racevičiūtė, pour tout votre travail acharné, que ce soit au sein de la Coalition canadienne pour les arts ou pour contribuer à maintenir les arts médiatiques au cœur des discussions lors de la Journée des arts sur la Colline. C’est formidable de savoir que nos voix sont représentées par une personne aussi passionnée et attentionnée. Merci à Marilyne Parent, notre responsable des communications et des services aux membres, de continuer à nous tenir informés de l’actualité à travers le pays. Merci à Tessa Hill, notre responsable des opérations, pour ton travail visant à assurer le bon fonctionnement et la mise à jour de notre magnifique nouveau site web. Et enfin, merci à Lindsey Wilson, notre coordinatrice du programme CNJ, pour être une ressource et une coordinatrice exceptionnelle pour le programme CNJ - en tant qu’organisme d’accueil, je me suis toujours sentie à l’aise en sachant que tu répondrais à mes questions un peu farfelues.

Merci à tous les membres du conseil d’administration de l’AAMI et à leurs suppléant·e·s pour leur travail acharné et leur engagement sans faille en faveur du centre : Sharon Switzer (vice-présidente) ; Annette Hegel (trésorière) ; Erin Saunders (secrétaire) ; Winsor Ytterock ; Erica Meus-Saunders ; Cat Leblanc ; Cat Bluemke ; Anna Petras ; Carla Ritchie ; Jessica Miinguuaqtii ; Karen Wong ; Amena Sharmin ; Rachel Broussard ; Hilarey Cowan ; Marianne Breton ; Alexandra Boilard-Lefebvre et Eli Hirtle. Merci à Marianne, Alexandra et Jessica pour tout le travail accompli au sein du conseil d’administration alors qu’elles

quittent leurs fonctions. Je tiens tout particulièrement à remercier l'équipe exécutive pour son dévouement. Que ce soit Annette qui s'est rendue à Montréal pour aider le personnel de l'AAMI à rédiger des demandes de subventions et à établir des budgets, Erin pour son travail au sein du comité d'organisation de la conférence, ou encore Sharon pour son soutien indéfectible malgré une fracture du poignet, je suis très reconnaissante de pouvoir travailler avec vous toutes.

Enfin, merci à tous les membres de m'avoir donné la chance de vous représenter à ce poste.

Lucas Morneau
Président du Conseil d'administration de l'AAMI

Director's Report

Presented by Barbora Racevičiūtė, National Director
at the IMAA Annual General Meeting, September 29, 2026

Dear IMAA members,

It's been a windwhirl last 6 months at IMAA and I am now tasked with reflecting on the 12 before those: an odd task every time I have to do it! April 2025 to March 2026 was a stable period of program delivery and advocacy, and of focused planning for the 2026 summer conference.

With the leadership of Marilyne and Tessa we also launched a number of new and renewed resources. Marilyne did an impeccable job at conceiving the IMAA Fee Schedule Educational Campaign which featured posters, postcards, and online activations. Our members from across the country participated in promoting these resources and I had the privilege of travelling to British Columbia to deliver workshops on the schedule in Victoria, Vancouver and Guelph. Being in person with members across the country is an integral part of keeping the Alliance connected and of ensuring that it reflects the specific needs of all our members: I get confirmation of this every time I travel. Tessa updated the Living Wage resource and promoted the new Resource Access Network identity which simplified and energized a long-standing and much relied on network. Marilyne launched our first ever Members Survey which has been an important tool for us to begin consistently tracking the sector's needs year to year – the next one is coming in 2027. In the meantime, expect to see some highlights published soon.

In the fall of 2025, with the generous support and partnership of Toronto Reel Asian International Film Festival, IMAA hosted its first ever Minicon, initiating a gathering format we are eager to reproduce. The Minicon allowed IMAA to bring timely information to our members in person, specifically with regards to the impact of the incoming government's newly released Budget 2025. The budget outlined important cuts, program sunsettings, and shifted priorities. The Minicon was an opportunity to strategize on *our* priorities and to build a critical perspective on the impact of the financial focus of the government on our sector. We were able to support the travel of an out-of-province delegation from within the membership, which enabled us to maintain a national perspective. This event also enabled the IMAA team to pilot a gathering format which we are currently looking to replicate in a new region of the country. Following this conference we embarked on the task of

securing funding for and organizing the one that just happened: grant writing occupied a large portion of summer 2025.

The 2025-26 advocacy year began with a lot of work with the Canadian Arts Coalition towards the ArtsVote Campaign. I worked with colleagues to set up a non-partisan advocacy strategy to get the public at large engaged in casting a ballot with arts and culture in mind. This was a pivotal time to put the IMAA Advocacy Toolkit to work and the sector did so successfully. Following the election of the new government, we launched a successful letter writing campaign which ensured MPs across the country were aware of our advocacy. This effort was greatly supported by IMAA's membership. I participated in Arts Day on the Hill again, representing the Media Arts sector during a period of staff transition and priority change in government. I was also fortunate to represent our sector at the AI Summit in Banff at the tailend of that year, which enabled me to build a much stronger sense of the space and roles that this technology occupies and could occupy for the sector at large and to begin building partnerships with members who are experts in this field in view of developing an AI advocacy strategy for IMAA.

Last year, Lindsey continued as Program Manager for the Digital Skills for Youth program for a 6th year. IMAA delivered employment funding for 26 internships at 26 organizations across seven provinces, Lindsey also led the reapplication for another two years of funding, and we are still waiting on the results of that competition. Lindsey is not currency working at IMAA due to the delayed notification results, but we hope she will be back to the team shortly. Lindsey's expertise, generosity, and fundamental commitment to our sector has brought immense depth to the work of the Alliance.

The last year ended with fervent conference planning and core grant writing. The first six of the 2026-2027 fiscal were spent on the conference and on catching up on our advocacy and sector support commitments. Now, we are spending a few months attending to the internal needs of the organization and planning our programming activities for the upcoming six months.

I thank the IMAA membership who continues to trust the Alliance in bettering the Media Arts sector.

Barbora Racevičiūtė, Tio'tia:ke / Mooniyang (Montréal), September 2026

Rapport de la directrice

Présenté par Barbora Racevičiūtė, Directrice nationale
lors de l'assemblée générale annuelle de l'AAMI, le 29 septembre 2026

Chers membres de l'AAMI,

Ces six derniers mois ont été un véritable tourbillon au sein de l'AAMI et je dois désormais faire le point sur les douze mois qui les ont précédés : un exercice un peu particulier à chaque fois ! La période d'avril 2025 à mars 2026 s'est avérée assez stable; nous avons mis en œuvre nos programmes ainsi que des actions de plaidoyer et planifié la Rencontre nationale de l'été 2026.

Sous l'initiative de Marilyne et Tessa, nous avons également lancé plusieurs ressources nouvelles ou remaniées. Marilyne a fait un travail impeccable en concevant la campagne de sensibilisation au barème de tarifs de l'AAMI, qui comprenait des affiches, des cartes postales et des actions en ligne. Nos membres de tout le pays ont participé à la promotion de ces ressources et j'ai eu le privilège de me rendre en Colombie-Britannique pour animer des ateliers sur le barème de tarifs à Victoria, Vancouver et Guelph. Rencontrer en personne nos membres à travers le pays est essentiel pour maintenir la cohésion de l'Alliance et garantir qu'elle reflète les besoins spécifiques de tous nos membres : j'en ai la confirmation à chaque fois que je voyage. Tessa a mis à jour la ressource sur le salaire vital et a promu la nouvelle identité du Réseau d'accès aux ressources, qui a simplifié et dynamisé ce réseau de longue date sur lequel on compte beaucoup. Marilyne a lancé notre tout premier sondage auprès des membres, qui s'est révélé un outil important pour commencer à suivre de manière cohérente les besoins du secteur d'année en année – le prochain est prévu pour 2027. D'ici là, attendez-vous à voir certains points forts relevés dans le sondage publiés prochainement.

À l'automne 2025, grâce au soutien généreux et au partenariat avec Toronto Reel Asian International Film Festival, l'AAMI a organisé sa toute première *Minicon*, inaugurant ainsi un format de rencontre que nous avons hâte de renouveler. Cette *Minicon* a permis à l'AAMI de communiquer en personne à ses membres des informations d'actualité, notamment concernant l'impact du budget 2025 récemment publié par le nouveau gouvernement. Ce budget prévoyait d'importantes coupes budgétaires, la suppression progressive de certains programmes et un recentrage des priorités. La *Minicon* a

également été l'occasion de définir nos propres priorités et de développer une réflexion critique sur l'impact de l'orientation financière du gouvernement sur notre secteur. Nous avons pu financer le déplacement d'une délégation hors province composée de membres de l'Alliance, ce qui nous a permis de conserver une perspective nationale. Cet événement a également permis à l'équipe de l'AAMI de tester un format de rassemblement que nous cherchons actuellement à reproduire dans une nouvelle région du pays. À la suite de ce rassemblement, nous avons commencé à travailler sur l'obtention de financements pour la Rencontre nationale 2026 qui vient d'avoir lieu. La rédaction de demandes de subventions a occupé une grande partie de l'été 2025.

L'année de plaidoyer 2025-2026 a débuté par un travail intense avec le Coalition canadienne des arts dans le cadre de la campagne « Vote pour les arts ». J'ai collaboré avec des collègues pour mettre en place une stratégie de plaidoyer non partisane visant à inciter le grand public à voter gardant en tête les arts et de la culture. Ce fut un moment clé pour mettre en œuvre la boîte à outils de défense des intérêts de l'AAMI, ce que le secteur a fait avec succès. Après l'élection du nouveau gouvernement, nous avons lancé une campagne de lettres très efficace qui a permis de sensibiliser les député·e·s de tout le pays à notre action de plaidoyer. Cette initiative a bénéficié d'un large soutien de la part des membres de l'AAMI. J'ai de nouveau participé à la Journée des arts sur la Colline, où j'ai représenté le secteur des arts médiatiques pendant une période de transition au sein du personnel gouvernemental et de réorientation des priorités. J'ai également eu la chance de représenter notre secteur lors du Sommet sur l'IA à Banff à la fin de cette année-là, ce qui m'a permis de mieux cerner la place et les rôles que cette technologie occupe et pourrait occuper pour l'ensemble du secteur, et de commencer à nouer des partenariats avec des membres experts dans ce domaine en vue d'élaborer une stratégie de plaidoyer en matière d'IA pour l'AAMI.

L'année dernière, Lindsey a continué à occuper le poste de responsable du programme Compétences numériques pour les jeunes pour la sixième année consécutive. L'AAMI a octroyé des subventions à l'emploi pour 26 stages au sein de 26 organisations réparties dans neuf provinces. Lindsey a également piloté la nouvelle demande de financement pour deux années supplémentaires, et nous attendons toujours les résultats de cet appel à projets. Lindsey ne travaille actuellement pas à l'AAMI en raison du retard dans la communication des résultats, mais nous espérons qu'elle rejoindra l'équipe très prochainement. L'expertise, la générosité et l'engagement profond de

Lindsey envers notre secteur ont apporté une immense richesse au travail de l’Alliance.

L’année dernière s’est achevée par une préparation intense de la Rencontre nationale et la rédaction de demandes de subventions de base. Les six premiers mois de l’exercice fiscal 2026-2027 ont été consacrés à la Rencontre nationale et à la mise à jour de nos engagements en matière de plaidoyer et de soutien au secteur. À présent, nous consacrons quelques mois à répondre aux besoins internes de l’organisation et à planifier nos activités de programmation pour les six prochains mois.

Je remercie les membres de l’AAMI qui continuent de faire confiance à l’Alliance pour améliorer le secteur des arts médiatiques.

Barbora Racevičiūtė, Tio’tia:ke / Mooniyang (Montréal), septembre 2026

IMAA Ontario Regional Report 2026

The Ontario Regional Meeting took place on August 11th, 2026. In attendance were representatives from LIFT, CFMDC, DARC, MANO, Images, N2M2L, SAVAC, FOFS, Vibrafusion Lab, 8fest, VUCAVU, Vtape, Inside OUT, INteraccess, Re:assemblage, and Pleasure Dome.

Ontario IMAA members discussed highlights and lowlights from the year, bringing forward issues that organizations have been facing and thinking through how IMAA can provide support. This framed a picture of Ontario-specific advocacy needs. The group first shared accomplishments from the year, including initiatives that launched due to successful project grants, as well as a general appreciation for the IMAA Conference that brought us together recently.

With the timing of this meeting, the most pressing issue was the Ontario Arts Council's funding cuts and recent communications. The OAC had sent out a newsletter to applicants providing overall percentages around funding decreases and cuts. By the AGM, it seemed that the organizations whose funding was totally cut had been notified and most in attendance were awaiting application results, waging that their funding will either be decreased or stagnant. Concerns about the conservative goals of the OAC and corrupt Ontario Provincial Government have increased. The OAC's recent letter of direction from the ministry showed a fundamental misunderstanding or devaluation of our work as ARCs and not-for-profit orgs. This letter, and the communications around funding news, underscored the Council's focus on applicants' economic viability, with them wanting to know how much money orgs bring in for the province. There is a sense of distance between the OAC and the organizations they impact with their decisions. In considering what methods of collective action would be most effective given our political state, members agreed that beginning with an internal survey on the funding amounts that organizations have received from the OAC would be helpful. These numbers will help to assess trends and make visible what the OAC prioritizes or ignores, so that an appeal can be made directly to the OAC and provincial government. Examples of collective action to come from this include letter writing, employing PR strategies to bring in public support, and meeting with MPPs + OAC officers in groups. Such initiatives would come together in working-groups following the results of the survey.

This Ontario Regional AGM heavily focused on the OAC's lack of funding and support as many orgs are feeling the impacts of the increasingly concerning direction the OAC and provincial goverment are taking. Members emphasize the importance of solidarity, in our sector and broader, in order to take action and call for accountability.

IMAA's Ontario reps are Sharon Switzer from Near North Mobile Media Lab and Winsor Ytterock from CFMDC. We now have Emily Ramsay from DARC and Zac Goldkind from Future of Film Showcase joining as Ontario Alternates.

Rapport régional de l’Ontario 2026

Rapport régional pour l’Ontario 2026

La réunion régionale de l’Ontario s’est tenue le 11 août 2026. Étaient présent·e·s des représentant·e·s de LIFT, CFMDC, DARC, MANO, Images, N2M2L, SAVAC, FOFS, Vibrafusion Lab, 8fest, VUCAVU, Vtape, Inside OUT, INteraccess, Re:assemblage et Pleasure Dome.

Les membres de l’AAMI de l’Ontario ont discuté des moments forts et des moments difficiles de l’année, soulevant les problèmes auxquels les organisations ont été confrontées et réfléchissant à la manière dont l’AAMI peut leur apporter son soutien. Cela a permis de dresser un tableau des besoins spécifiques à l’Ontario en matière de défense des intérêts. Le groupe a tout d’abord fait part des réalisations de l’année, notamment des initiatives lancées grâce à l’octroi de subventions de projet, ainsi que d’une satisfaction générale concernant la conférence de l’AAMI qui nous a récemment réunis.

Compte tenu du moment choisi pour cette réunion, la question la plus urgente concernait les coupes budgétaires du Conseil des arts de l’Ontario (OAC) et ses récentes communications. L’OAC avait envoyé un bulletin d’information aux candidats, indiquant les pourcentages globaux des baisses et des coupes de financement. Au moment de l’AG, il semblait que les organisations dont le financement avait été totalement supprimé avaient été informées et que la plupart des participants attendaient les résultats de leurs demandes, s’attendant à ce que leur financement soit soit réduit, soit maintenu au même niveau. Les inquiétudes concernant les objectifs conservateurs du Conseil des arts de l’Ontario et la corruption du gouvernement provincial de l’Ontario se sont accrues. La récente lettre d’orientation adressée au Conseil par le ministère a révélé une incompréhension fondamentale ou une dévalorisation de notre travail en tant que centres régionaux d’art (ARC) et organisations à but non lucratif. Cette lettre, ainsi que les communications relatives aux actualités sur le financement, ont souligné l’importance accordée par le Conseil à la viabilité économique des candidats, celui-ci souhaitant savoir combien d’argent les organisations rapportent à la province. Il existe un sentiment de distance entre l’OAC et les organisations sur lesquelles ses décisions ont un impact. En réfléchissant aux méthodes d’action collective qui seraient les plus efficaces compte tenu de notre contexte politique, les membres ont convenu qu’il serait utile de commencer par mener une enquête interne sur les montants de financement que les organisations ont reçus de

l’OAC. Ces chiffres permettront d’évaluer les tendances et de mettre en évidence ce que l’OAC privilégie ou néglige, afin de pouvoir adresser un appel directement à l’OAC et au gouvernement provincial. Parmi les exemples d’actions collectives qui pourraient en découler, on peut citer l’envoi de lettres, le recours à des stratégies de relations publiques pour mobiliser le soutien du public, et l’organisation de rencontres en groupe avec les députés provinciaux et les responsables de l’OAC. De telles initiatives seraient mises en œuvre au sein de groupes de travail à la suite des résultats de l’enquête.

Cette assemblée générale annuelle régionale de l’Ontario s’est largement concentrée sur le manque de financement et de soutien de la part de l’OAC, car de nombreuses organisations subissent les conséquences de l’orientation de plus en plus préoccupante prise par l’OAC et le gouvernement provincial. Les membres soulignent l’importance de la solidarité, tant au sein de notre secteur qu’au-delà, afin de passer à l’action et d’exiger des comptes.

Les représentant·e·s de l’AAMI en Ontario sont Sharon Switzer, de Near North Mobile Media Lab, et Winsor Ytterock, du CFMDC. Emily Ramsay, du DARC, et Zac Goldkind, du Future of Film Showcase, nous rejoignent désormais en tant que suppléantes pour l’Ontario.

MAAP-IMAA Regional Report

September 2026

MAAP conducted interviews with Island Mountain Arts in Wells, BC, Iris Film Collective, a Vancouver-based group of independent artists creating, exhibiting and touring film-based works, and The Produced Media, a publication dedicated to conversations with filmmakers, artists and cultural makers. Below is an interview finding report focused on updates, success and activities, challenges, hopes, and key findings.

MAAP / IMAA Updates

Island Mountain Arts (Wells)
ArtsWells Festival and the summer music camp were successful, with planning underway for next year. The organization remains financially precarious. The community is experiencing significant change related to resource extraction (the construction of Osisko Gold Project) and increasing pressure on local resources.

Iris Film Collective
Iris has undergone significant organizational change following the loss of its field house. The collective chose to give up the space rather than become an NPO under new requirements. Members continue to work from individual studios and collaborate with Eco Park, Xinema, ECU, SFU and international artist-run film labs, but there is less local connection and collective activity than in the past.

The Produced
The Produced is an emerging independent film publication focused on interviews, profiles and film writing. It has developed relationships with festivals, filmmakers and PR firms and has received press accreditation and access to film screeners. It remains self-funded and operates through Substack while its founder develops the next stage of the practice.

Past 12 Months: Successes & Activities

- Successful festivals, camps, screenings, talks and artist collaborations.
- Continued collaboration between independent artists, collectives and institutions.
- Strong international connections among artist-run film labs.
- Growing relationships between independent film writers, festivals and PR firms.

- IMAA resources identified as particularly useful include the fee schedule, JEDI language and member directory.
- IMAA's mini-conference and travel support were valued by independent practitioners.

Challenges

Financial sustainability

Organizations continue to experience financial precarity. Funding that remains static while costs and the number of organizations competing for resources increase is perceived as effectively reducing available support.

Grassroots spaces and formalization

The loss of physical spaces and increasing organizational requirements were recurring concerns. Formalization can provide infrastructure and new opportunities, but interviewees described associated costs, policies, access restrictions and reporting requirements as barriers to grassroots and experimental activity.

The loss of informal spaces was also described as a loss of spontaneous knowledge exchange, collaboration and community-building (add quote).

Regional isolation

Rural and northern film communities are geographically dispersed and often have limited opportunities to communicate with one another. There is also a perceived disconnect between Vancouver's institutional arts infrastructure and grassroots activity.

Climate and transportation

Wildfire smoke, highway closures, winter conditions and rising travel costs are affecting the ability of rural organizations to bring artists and audiences into their communities and deliver programming. Island Mountain Arts described how “highway closures, people with asthma or compromised immune systems who cannot be in smoke, means they are unable to come to Wells to participate in programs.”

Funding and eligibility

Independent practitioners whose work crosses journalism, artistic practice, criticism and entrepreneurship may not fit easily within existing funding categories. Administrative and reporting requirements can also be disproportionate to the amount of funding received.

Hopes for the Future

Interviewees expressed interest in:

- Greater organizational and sector resilience.
- Stronger connections between rural, urban and geographically dispersed communities.
- Continued opportunities for grassroots and experimental artistic activity.
- More sharing of resources, knowledge and opportunities.
- Greater awareness of projects and activities happening across the sector.
- More flexible and trust-based approaches to funding.
- Learning from experiences and funding conditions in other provinces.
- Greater recognition of the specific circumstances of rural organizations.

What IMAA Could Do to Better Support Organizations & Members

Interviewees specifically identified the following areas:

- Advocacy: Continue IMAA's forward-thinking approach to advocacy and address broader sector conditions.
- Connections: Facilitate connections between organizations, artists and projects, particularly across regions.
- Rural sector: Increase attention to rural organizations and their specific challenges.
- Sector knowledge: Share information about developments and funding conditions in other provinces, including the impact of significant funding cuts.
- Resources: Continue providing practical resources such as fee schedules and member directories.
- Funding advocacy: Raise issues around funding accessibility, administrative requirements and trust-based models.
- Visibility: Help organizations discover projects, artists and activities happening elsewhere that could lead to collaboration, presentation or touring opportunities.
- Grassroots infrastructure: Support awareness of and access to spaces, equipment and other resources available to artists and collectives.

Key Findings

Across the interviews, several common themes emerged:

Financial precarity remains a persistent challenge, alongside rising costs and stagnant funding.

Grassroots activity is becoming harder to sustain as spaces, organizations and funding systems become more formalized.

Connection matters. Personal relationships, informal networks, physical spaces and sector directories are important sources of collaboration and knowledge exchange.

Regional disparities are significant. Rural organizations face additional challenges related to geography, transportation, climate and changing local economies.

The sector is diverse and increasingly hybrid. Independent practitioners and organizations may work across artistic, journalistic, educational, commercial and community contexts, creating challenges for conventional funding and organizational structures.

Rapport régional de MAAP-IMAA

Septembre 2026

MAAP a mené des entretiens avec Island Mountain Arts à Wells (Colombie-Britannique), Iris Film Collective, un collectif d'artistes indépendants basé à Vancouver qui crée, expose et présente en tournée des œuvres cinématographiques, ainsi qu'avec The Produced Media, une publication consacrée aux entretiens avec des cinéastes, des artistes et des acteurs culturels. Vous trouverez ci-dessous un rapport sur les résultats de ces entretiens, axé sur les actualités, les réussites et les activités, les défis, les espoirs et les principales conclusions.

MAAP conducted interviews with Island Mountain Arts in Wells, BC, Iris Film Collective, a Vancouver-based group of independent artists creating, exhibiting and touring film-based works, and The Produced Media, a publication dedicated to conversations with filmmakers, artists and cultural makers. Below is an interview finding report focused on updates, success and activities, challenges, hopes, and key findings.

Nouvelles de MAAP / AAMI

Island Mountain Arts (Wells)
Le festival ArtsWells et le camp musical d'été ont été couronnés de succès, et la planification pour l'année prochaine est déjà en cours. La situation financière de l'organisation reste précaire. La communauté connaît actuellement des changements importants liés à l'exploitation des ressources (la construction du projet aurifère Osisko) et à une pression croissante sur les ressources locales.

Iris Film Collective
Iris a connu d'importants changements organisationnels suite à la perte de son local. Le collectif a choisi de renoncer à cet espace plutôt que de devenir une association à but non lucratif (NPO) soumise aux nouvelles exigences. Les membres continuent de travailler depuis leurs studios individuels et de collaborer avec Eco Park, Xinema, l'ECU, la SFU et des laboratoires cinématographiques internationaux gérés par des artistes, mais les liens locaux et les activités collectives sont moins nombreux que par le passé.

The Produced
The Produced est une publication émergente consacrée au cinéma indépendant, axée sur les interviews, les portraits et la critique cinématographique. Elle a noué des relations avec des festivals, des cinéastes et des agences de relations publiques, et a obtenu une accréditation presse

ainsi qu'un accès aux projections de films. Elle reste autofinancée et fonctionne via Substack, tandis que son fondateur développe la prochaine étape de son projet.

Les 12 derniers mois : réussites et activités

- Festivals, camps, projections, conférences et collaborations avec des artistes couronnés de succès.

- Poursuite de la collaboration entre artistes indépendants, collectifs et institutions.

- Solides liens internationaux entre les laboratoires cinématographiques gérés par des artistes.

- Renforcement des relations entre les scénaristes de films indépendants, les festivals et les agences de relations publiques.

- Parmi les ressources de l'AAMI jugées particulièrement utiles figurent le barème de tarifs, le langage JEDI et l'annuaire des membres.

- La mini-conférence de l'AAMI et l'aide au déplacement ont été très appréciées par les professionnel·le·s indépendant·e·s.

Défis

Viabilité financière

Les organismes continuent de faire face à une précarité financière. Le fait que les financements restent stables alors que les coûts et le nombre d'organismes en concurrence pour les ressources augmentent est perçu comme une réduction effective du soutien disponible.

Espaces communautaires et formalisation

La perte d'espaces physiques et le durcissement des exigences organisationnelles ont constitué des préoccupations récurrentes. La formalisation peut apporter des infrastructures et de nouvelles opportunités, mais les personnes interrogées ont décrit les coûts associés, les politiques, les restrictions d'accès et les obligations de reporting comme des obstacles aux activités communautaires et expérimentales.

La disparition des espaces informels a également été décrite comme une perte d'échanges spontanés de connaissances, de collaboration et de renforcement de la communauté (ajouter la citation).

Isolement régional

Les communautés cinématographiques rurales et du Nord sont géographiquement dispersées et ont souvent peu d'occasions de communiquer entre elles. On perçoit également un décalage entre l'infrastructure artistique institutionnelle de Vancouver et les activités de base.

Climat et transports

La fumée des feux de forêt, les fermetures d'autoroutes, les conditions hivernales et la hausse des frais de déplacement affectent la capacité des organisations rurales à attirer des artistes et des publics dans leurs communautés et à proposer des programmes. Island Mountain Arts a expliqué que « les fermetures d'autoroutes, ainsi que le fait que les personnes souffrant d'asthme ou dont le système immunitaire est affaibli ne puissent pas s'exposer à la fumée, les empêchent de se rendre à Wells pour participer aux programmes ».

Financement et éligibilité

Les praticien·ne·s indépendant·e·s dont le travail se situe à la croisée du journalisme, de la pratique artistique, de la critique et de l'entrepreneuriat peuvent ne pas s'inscrire facilement dans les catégories de financement existantes. Les exigences administratives et de reporting peuvent également être disproportionnées par rapport au montant du financement reçu.

Espoirs pour l'avenir

Les personnes interrogées ont exprimé leur intérêt pour ::

- Une plus grande résilience des organismes et du secteur.
- Des liens plus solides entre les communautés rurales, urbaines et géographiquement dispersées.
- La poursuite des opportunités pour les activités artistiques locales et expérimentales.
- Un partage accru des ressources, des connaissances et des opportunités.
- Une meilleure connaissance des projets et des activités menés dans l'ensemble du secteur.
- Tirer les leçons des expériences et des conditions de financement d'autres provinces.

- Une meilleure prise en compte des spécificités des organisations rurales.

Ce que l'AAMI pourrait faire pour mieux soutenir les organismes et les membres

Les personnes interrogées ont notamment mis en avant les domaines suivants :

- Défense des intérêts : Poursuivre l'approche avant-gardiste de l'AAMI en matière de défense des intérêts et aborder les conditions générales du secteur.

- Réseautage : Faciliter les liens entre les organismes, les artistes et les projets, en particulier entre les régions.

- Secteur rural : Accorder davantage d'attention aux organisations rurales et à leurs défis spécifiques.

- Connaissance du secteur : partager des informations sur les évolutions et les conditions de financement dans d'autres provinces, y compris l'impact des coupes budgétaires importantes.

- Ressources : continuer à fournir des ressources pratiques telles que des barèmes tarifaires et des annuaires des membres.

- Défense des intérêts en matière de financement : soulever des questions relatives à l'accessibilité au financement, aux exigences administratives et aux modèles fondés sur la confiance.

- Visibilité : Aider les organisations à découvrir des projets, des artistes et des activités se déroulant ailleurs et susceptibles de déboucher sur des opportunités de collaboration, de présentation ou de tournées.

- Infrastructures de terrain : Favoriser la connaissance et l'accès aux espaces, aux équipements et aux autres ressources mises à la disposition des artistes et des collectifs.

Principales conclusions

Plusieurs thèmes communs se sont dégagés des entretiens :

La précarité financière reste un défi persistant, parallèlement à la hausse des coûts et à la stagnation des financements.

Les activités de terrain deviennent de plus en plus difficiles à maintenir à mesure que les espaces, les organimes et les systèmes de financement se formalisent.

Les liens sont essentiels. Les relations personnelles, les réseaux informels, les espaces physiques et les annuaires sectoriels constituent d'importantes sources de collaboration et d'échange de connaissances.

Les disparités régionales sont importantes. Les organismes ruraux sont confrontés à des défis supplémentaires liés à la géographie, aux transports, au climat et à l'évolution des économies locales.

Le secteur est diversifié et de plus en plus hybride. Les praticien·ne·s et les organisations indépendants peuvent intervenir dans des contextes artistiques, journalistiques, éducatifs, commerciaux et communautaires, ce qui pose des défis aux structures de financement et d'organisation traditionnelles.

Quebec Regional Meeting ::: IMAA

Friday, September 11, 2026

Attendees: Marianne Breton (OBORO), Isabelle Racine (Les films de l'autre), Kristel Tremblay (Ada X), Anabelle Francoeur (Avatar), Simon Van Vliet (TOPO), Benjamin Hogue (Les Films du 3 Mars), Yuko Fedrau (articule), Phillipe Boily (DAIMON), Charlie Boudreau and Kat Selzer (image+nation festival), Joseph Rozenkopf (Vidéographe), Maya Deslandes (Paraloeil), Claudine Hubert (MUTEK)

Portrait of Quebec Members

A sector undergoing renewal. Several organizations are experiencing leadership transitions, with new executive directors at Avatar and TOPO and a new artistic director being hired at DAÏMON. This renewal is accompanied by a desire to modernize practices and tools.

Aging equipment and uncertain funding. Equipment replacement is a priority for almost all organizations. Quebec and municipal programs provide some opportunities, but actual access to federal programs, the interpretation of their criteria, and the difficulty of obtaining clear answers create uncertainty that hinders planning.

A drive toward digital autonomy. Several organizations are reaching the limits of commercial platforms (Google, Vimeo) and outdated management tools. They are turning to independent or self-managed servers and shared systems such as AMS. However, these transitions require human resources that smaller teams do not always have.

Real estate pressures driving resource sharing. To ensure affordable and stable spaces, some organizations are investing in collective ownership or shared buildings, such as Articule with Brique par brique and the Pôle artistique 4001 Berri. These projects offer a sustainable solution, but remain dependent on funding programs that are difficult to anticipate.

Regional realities that increase needs. Outside major urban centres, organizations must cover large territories, maintain their equipment locally, and serve diverse audiences, including youth, rural communities, and English-speaking communities. All of this must be done with limited resources.

A collective response taking shape. In response to these shared challenges, members are prioritizing collaboration: pooling digital needs in preparation for a collective application to the Canada Council for the Arts, developing programming and mentorship partnerships with image+nation, and jointly collecting data on queer filmmakers. The connections between digital creation and independent artistic practices, championed by MUTEK, are part of this same dynamic.

In summary, Quebec members form a dynamic and inventive sector, but one that is weakened by underfunding of equipment and infrastructure. Resource sharing is emerging as both a necessity and a strength. IMAA has a key role to play in bringing these collective needs to funders.

Summary of Issues and Local Initiatives

Common Issues

- **Equipment:** Equipment replacement and modernization remain a priority for the majority of organizations. However, actual access to federal equipment programs and the interpretation of their criteria remain sources of uncertainty. Quebec and municipal programs can nevertheless support equipment maintenance, repair, or acquisition.
- **Digital infrastructure:** Several organizations are reaching the limits of their current tools, whether for video hosting, backups, file management, or relationship management.
- **Real estate:** The affordability and stability of facilities are a concern for several centres.
- **Human capacity:** Small teams struggle to manage multiple transformation projects simultaneously.
- **Regional realities:** Serving a large geographic area requires maintaining resources and equipment locally while also responding to the needs of youth, rural communities, and English-speaking communities, as illustrated by Paralœil's experience.
- **IMAA rate scale:** An increase of 2.5% is planned for 2027 and 2028. The members present appeared to support the increase, even though budgetary constraints are sometimes significant.

Innovations and Local Initiatives

- **Digital autonomy:** Articule is migrating to an independent server rather than relying on Google, and Vidéographe is exploring self-managed servers as an alternative to Vimeo.
- **Shared management tools:** DAÏMON, Ada X, and OBORO are integrating the AMS system into their operations. DAÏMON is also developing an equipment and rental management tool.
- **Shared real estate:** Articule is moving into a building acquired by the organization Brique par brique, opening up possibilities for resource sharing among tenants.
- **Accessible distribution:** The image+nation festival (39th edition, November 19–29) is taking place online, free of charge or through voluntary contributions. It focuses on emerging, regional, Francophone, and Indigenous queer voices.
- **Building connections across sectors:** MUTEK is focusing on connections between digital creation, digital art, and independent artistic practices.

Potential Areas for Collaboration

- **Collective digital resource-sharing project:** Identify common needs (distribution, backups, file management) in preparation for a collective application to the Canada Council for the Arts, with potential support from IMAA.
- **Partnerships with image+nation:** Programming, documentation, production or post-production awards, and mentorship.
- **Data on queer filmmakers:** Joint collection of information among organizations.

Rencontre régionale du Québec ::: AAMI
ven. 11 sept. 2026

Présence: Marianne Breton (OBORO), Isabelle Racine (Les films de l'autre), Kristel Tremblay (Ada X), Anabelle Francoeur (Avatar), Simon Van Vliet (TOPO), Benjamin Hogue (Les Films du 3 Mars), Yuko Fedrau (articule), Phillipe Boily (DAIMON), Charlie Boudreau et Kat Selzer (image + nation festival), Joseph Rozenkopf (Vidéographe), Maya Deslandes (Paraloeil), Claudine Hubert (MUTEK)

Portrait des membres du Québec

Un secteur en renouvellement. Plusieurs organismes vivent une transition de direction, avec de nouvelles directions générales chez Avatar et TOPO et une embauche en direction artistique chez DAÏMON. Ce renouvellement s'accompagne d'une volonté de moderniser les pratiques et les outils.

Des équipements vieillissants et un financement incertain. Le remplacement de l'équipement est une priorité presque partout. Des programmes québécois et municipaux offrent des pistes, mais l'accès réel aux programmes fédéraux, l'interprétation de leurs critères et la difficulté d'obtenir des réponses claires créent une incertitude qui freine la planification.

Une quête d'autonomie numérique. Plusieurs organismes arrivent aux limites des plateformes commerciales (Google, Vimeo) et d'outils de gestion désuets. Ils se tournent vers des serveurs indépendants ou autogérés et vers des systèmes partagés, comme AMS. Mais ces transitions exigent des ressources humaines que les petites équipes n'ont pas toujours.

Une pression immobilière qui pousse à mutualiser. Pour garantir des lieux abordables et stables, certains organismes misent sur la propriété collective ou le partage de bâtiments, comme Articule avec Brique par brique et le Pôle artistique 4001 Berri. Ces projets offrent une réponse durable, mais restent tributaires de programmes de financement difficiles à prévoir.

Des réalités régionales qui accentuent les besoins. Hors des grands centres, les organismes doivent couvrir de vastes territoires, maintenir leur équipement sur place et servir des publics variés : jeunes, milieux ruraux, communautés anglophones. Tout cela avec des moyens limités.

Une réponse collective qui se dessine. Face à ces défis communs, les membres privilégient la collaboration : mutualisation des besoins numériques en vue d'une demande collective au Conseil des arts du Canada, partenariats en programmation et en mentorat avec image+nation, et collecte commune de données sur les cinéastes queer. Le maillage entre création numérique et pratiques indépendantes, défendu par MUTEK, s'inscrit dans cette même dynamique.

En somme, les membres du Québec forment un milieu dynamique et inventif, mais fragilisé par le sous-financement des équipements et des infrastructures. La mutualisation apparaît à la fois comme une nécessité et comme une force. L'AAMI a un rôle clé à jouer pour porter ces besoins collectifs auprès des bailleurs de fonds.

Sommaire des enjeux et des initiatives locales

Enjeux communs

- **Équipement :** le remplacement et la modernisation de l'équipement demeurent une priorité pour la majorité des organismes. L'accès réel aux programmes fédéraux d'équipement et l'interprétation de leurs critères suscitent toutefois des doutes. Des programmes québécois et municipaux peuvent cependant soutenir l'entretien, la réparation ou l'acquisition d'équipements.
- **Infrastructures numériques :** plusieurs organismes arrivent aux limites de leurs outils actuels, qu'il s'agisse d'hébergement vidéo, de sauvegarde, de gestion de fichiers ou de gestion des relations.
- **Immobilier :** l'abordabilité et la stabilité des locaux préoccupent plusieurs centres.
- **Capacité humaine :** les équipes réduites peinent à mener de front plusieurs projets de transformation.
- **Réalités régionales :** desservir un vaste territoire exige de maintenir des ressources et de l'équipement sur place, tout en répondant aux besoins des jeunes, des milieux ruraux et des communautés anglophones, comme en témoigne l'expérience de Paralœil.
- **Barème de l'AAMI :** une hausse de 2,5 % est prévue en 2027 et en 2028. Les membres présents semblent approuver la hausse même si les contraintes budgétaires sont parfois importantes.

Innovations et initiatives locales

- **Autonomie numérique :** Articule migre vers un serveur indépendant de Google, et Vidéographe explore des serveurs autogérés comme solution de rechange à Vimeo.
- **Outils de gestion partagés :** DAÏMON, Ada X et OBORO intègrent le système AMS à leurs opérations. DAÏMON développe aussi un outil de gestion des équipements et des locations.
- **Mutualisation immobilière :** Articule s'installe dans un bâtiment acquis par l'organisme Brique par brique, ce qui ouvre des possibilités de partage de ressources entre locataires.
- **Accessibilité de la diffusion :** le festival image+nation (39e édition, du 19 au 29 novembre) se tient en ligne, gratuitement ou à contribution volontaire. Il met l'accent sur les voix queer émergentes, régionales, francophones et autochtones.
- **Maillage entre milieux :** MUTEK mise sur les liens entre création numérique, art numérique et pratiques artistiques indépendantes.

Pistes de collaboration

- **Projet collectif de mutualisation numérique :** recenser les besoins communs (distribution, sauvegarde, gestion des fichiers) en vue d'une demande collective au Conseil des arts du Canada, avec l'appui potentiel de l'AAMI.
- **Partenariats avec image+nation :** programmation, documentation, prix de production ou de postproduction et mentorat.
- **Données sur les cinéastes queer :** collecte commune d'information entre organismes.

Atlantic Regional Report
AUGUST 18, 1:30PM

Regional Overview

The Atlantic Regional Meeting brought together IMAA staff and Atlantic Region member centres to give updates, and talk about challenges, and priorities. Common concerns included staffing turnover, succession planning, unstable facilities, reduced or flatlined public funding, and increasing difficulty maintaining programs at existing levels. Centre staff stressed stronger documentation, knowledge transfer and long-term planning to protect organizational continuity.

IMAA Update

IMAA reported on their federal advocacy, focus on arts funding equity, and frozen Canada Council support. Core grant results are expected in December, after which IMAA plans to survey members and assess further advocacy needs. The organization is also considering greater provincial advocacy where significant cuts are occurring. Regional meetings are encouraged every six months, with interest in Atlantic visits and smaller regional gatherings.

Centre Updates

- CFAT experienced a full staff changeover within a 12-month period, with several positions remaining vacant for months and contributing to significant staff burnout. Since returning to full staffing, operations have stabilized considerably. The centre received a 20% reduction in its provincial operating grant, from $55,000 to $44,000, and has temporarily used project funding to offset some of the staffing impact. CFAT has applied for an increase to its Canada Council core funding. Despite these pressures, CFAT reported a strong year of programming, including new exhibition, residency, festival, and digital archive initiatives, while continuing to expand opportunities for members. CFAT is also nearing a major milestone in the purchase of its permanent home at 2199 Gottingen. The organization secured $225,000 from Halifax Regional Municipality toward the purchase and hopes to close on the building in late 2026 and move in early 2027.

- Struts is moving ahead with Phase 1 of its gallery retrofit following emergency structural work to the building. Emergency shoring was installed in June after movement was identified in the front wall, and the first phase of renovations is scheduled to begin in September. Work will include repointing the front brick, installing larger windows, and improving accessibility at the entrance. The centre received provincial funding toward the renovations and continues to fundraise, but finances remain tight. Both Canada Council and provincial operating funding remained flat,

which Struts notes amounts to a reduction in real terms because of inflation. Staffing changes included someone joining as Gallery Coordinator and a new staff person serving as interim director while Paul Henderson is on paternity leave.

- AFCOOP experienced a significant $31,600 reduction in provincial funding, including cuts to both core funding and support for Film 5. In response, Film 5 was reduced from four productions to three and individual production budgets were reduced from $10,000 to $9,200. They have also taken several measures to address the shortfall, including drawing on reserves, reducing expenses and planning an increase to equipment rental base rates. Despite these pressures, AFCOOP received $50,000 in CMF Sector Development funding to revamp Film 5 and is launching a new Dark Room Dark Room Residency. The organization is also pursuing increased Canada Council support and planning improvements to staffing, its website, archives, and membership database. Ongoing leaks and noise issues at the Lighthouse Building/ARMCO space have led AFCOOP to negotiate a month-to-month lease while working with other organizations to identify a longer-term home.

- NIFCO reported a busy year of production, post-production, workshops and training, although affordability is affecting participation and competition for provincial arts funding is reducing the number of projects receiving support. NIFCO is again unlikely to allocate funds to attend AIFF because of the continued shift in shorts programming and the diminished number of NIFCO
films being included. The organization is also awaiting the outcome of its Canada Council funding.

- The NB Film Co-op received a $20,000 increase in provincial core funding through the artsnb peer-jury process and provided modest increases to core and key part-time/contract staff positions. Membership and production activity continue to grow significantly, with increased demand on equipment, training, technical support, and staff coordination. Online training remains successful across the province, while programs including Short Film Venture and Talent to Watch continue to support emerging filmmakers. The Co-op is also seeing increased diversity in its membership and governance. Succession planning is now a major organizational priority as long-serving senior staff prepare for eventual retirement. The focus is on documenting institutional knowledge, supporting future hiring and orientation, and ensuring staffing and resources keep pace with continued growth.

Regional Priorities and Follow-up

- Monitor Canada Council results and their impact on programming, staffing

and organizational sustainability.
- Strengthen federal and provincial arts funding advocacy and connect Atlantic organizations with peers facing similar pressures elsewhere in Canada.
- Advance succession planning and institutional knowledge retention. A separate short session will be organized for interested members to exchange practical resources and strategies. - Continue capital and facilities work at centres dealing with renovation, instability, or potential relocation.
- Explore IMAA visits and smaller Atlantic gatherings to strengthen peer exchange, advocacy and member engagement.
- Schedule the next Atlantic Regional Meeting in approximately six months.

Overall Regional Picture

Atlantic media arts organizations remain active and adaptive, but many are operating under growing financial, staffing and infrastructure pressure. Sustainable public funding, stable facilities, succession planning and preservation of institutional knowledge are the strongest shared priorities. Regular regional communication and coordinated advocacy will be important as organizations respond to upcoming funding decisions and leadership transitions.

Struts Gallery

Presented by Lucas Morneau

Gallery Retrofit and Building Fund

While we have been planning the gallery retrofit for the last few years, we finally have some solid movement. We have been successful with getting some funding from provincial grants towards renovations and have also been fundraising. This all sort of lined up perfectly with us having to install emergency shoring on the building in June due to issues with the front wall of the building shifting during the spring. We are beginning Phase 1 of our gallery retrofit in September as we repoint the brick in the front, change out our windows for larger ones, and make the door accessible. We've had to shift some programming, but we are excited to see the changes at the gallery.

Funding

As we applied for our Canada Council core funding in May 2025, we heard back during the 2025-26 winter holiday break that we did not get an increase in funding. This matches our provincial funding, where we also saw no increase. We are happy to not see a decrease, but the stagnation in funding essentially

is a cut due to inflation. With our building retrofit, our purse strings are quite tight these days.

Staffing Changes
Our Program Coordinator Simone Schmidt left in September 2025 and in their place, Angie Richard started as our Gallery Coordinator. We really only expected that Angie would be the big staffing change at Struts, but we found out in the winter that our Director Paul Henderson and his partner Amy were expecting. Paul is on paternity leave for the year and hired Michelle Cieloszczyk to fill in as interim director. With fresh energy brings new ideas, but also there's always a bit of an adjustment.

Atlantic Filmmakers Cooperative (AFCOOP's)
Written by Erica Meus-Saunders

Currently four (4) salaried employees -
Other full-time staff
- Henry Colin - Programs & Outreach Coordinator) and
- Cody Chandler - Technical & Productions Coordinator
- Brielle LeBlanc – Executive Assistant and Communications
- Erica Meus-Saunders - Executive Director

Contracted Staff
Chris Spencer-Lowe - AMP (Atlantic Media Preservation) Lab Manager
Drue Slauenwhite (name changed from KAY) - Scanner Operator
One (1) Summer Intern
1. Chloë Nguyen-Drury (NSCC) 2nd year, worked with Cody Chandler in the gear room
& along with Brielle. Each year we take in a film student.
NEW Initiatives
a) Dark Room Dark Room Residency (starts in November). $4500
b) Received CMF (Sector Development) to Revamp our Flagship program - FILM 5
($50k)
UNEXPECTED CUTS – End of Fiscal - March 31st, 2026:
Provincial core grants cuts 20% - From $75K down to $60K (Loss of $15,000)
Provincial Grant CUT_ Creative Industries fund that support FILM 5 - $46, 600 – down to
$30K (loss of $16,600)

Mailing Address: PO Box 2043 Station M | Halifax, Nova Scotia | B3J 2Z1
Office Address: 1800 Argyle Street, Suite 303 | Halifax, Nova Scotia | B3J 3N8

P 902-405-4474 | F 902-405-4485 | afcoop.ca

Total loss in Funding of $31,600
Things that we've done to balance the deficit:
1. Set aside $25,000 from high interest savings to use in the upcoming year to cover the deficit.
2. Raise equipment rental base rates by 15% (Cody to discuss this with Prod. Committee), keeping 75% discount to AFCOOP membership.
3. REDUCED FILM 5's from 4 films to 3 films and reduced budgets (from $10K to $9.2K each. We hope to be able to take the budgets back up to $10K depending on grants in the final quarter.
4. Reduced Office and general expenses overall.

We had to renew our Canada Council multi-year grant this year and have asked for an increased amount to our budget, that can better position the co-op in the future depending on where we land.

SPACE
Ongoing challenges in Lighthouse Building/ARMCO space
- We had continued leaks in the space and noise disruptions (ongoing) and have negotiated a month-to-month lease in hopes of finding another space. We are in working in collaboration with a few other organizations to find a long-term home for the co-op. AMP LAB is holding steady and still co-funded with Public Archives of Nova Scotia.
Some upcoming Goals:
- Bring part-timer (Brielle LeBlanc) on Full-time.

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Office Address: 1800 Argyle Street, Suite 303 | Halifax, Nova Scotia | B3J 3N8

P 902-405-4474 | F 902-405-4485 | afcoop.ca

- Increase based salaries of other staff – myself, Henry and Cody – dependent on Canada Council raise.
- Complete upgrade and revamp of our website (afcoop.ca), we received private funding from J&W Murphy to revamp the site, updating our online Archives and implementing an interactive membership database.

PARTNERSHIPS

Upcoming partnerships - Linda Joy Awards Gala with Atlantic International Film Festival (AIFF), yearly celebration of outstanding filmmakers in Nova Scotia. We continue to present this award the AIFF and are also holding an AFCOOP Open House during the festival (September 18, 2026, 4:30-6:30pm) to invite the general public to AFCOOP and celebrate our FILM 5-evers and other grant recipients who are showcased at the festival.
We've completed our partnership with- Halifax Independent Filmmakers Festival (HIFF) separated from AFCOOP. And gave the last festival in May a donation of $5000 plus assisted with some on-site help.

Centre for Art Tapes
Prepared by Cat Bluemke, ED

Summary
CFAT saw a year of growth and challenges from both organizational and broader structural perspectives. We are nearing a milestone in our capital project that has been ongoing since 2019, narrowing in on our closing date for our permanent home. We had a full staff changeover in 12 months, with some positions staying vacant for several months resulting in serious staff burnout. We had our provincial funding significantly reduced. Despite this, we have had a successful year of programs, growing our offerings to our membership while balancing staff capacity.

Personnel and Staffing
Full time staff
● Cat Bluemke (she/her), ED, started March 2025
● Luckas Cardona-Morriset (he/him), Production and Membership Services Coordinator,
started December 2025
● Abi Hodson (they/them), Programs Coordinator, started May 2026
We have also benefited from contract staff, some new and some returning:
● Jacob Szutka (he/him), digital archives intern (Nov-March)
● Effie Churchill (she/her), Programs Assistant (August-October), NSCC-supported
position
● Kingsley Swim, Festival Coordinator
● Mable Munroe (she/her), MAS facilitator

● Kate Walchuk (she/her), MAS facilitator
These do not include our numerous mentors, artists, or one-off facilitators.

Programming
(* indicates new this year)
● Core production access program ran throughout the year with a break during the period the Production Coordinator was vacant or in catch-up mode (September-January only program participants were able to access facilities or rent equipment)
● *FORMAT Hybrid (online and onsite) exhibition series ran Sep-March, sponsored with a 25k HRM project grant that went entirely to paying artists and facilitators
● MAS Scholarship program ran as scheduled, paying 18k towards artists and facilitators
● *EDAA touring exhibition – hosted it at CFAT and one of our members placed in this year's award
● *Goblin Market – Experimental residency program created in partnership with UKAI
projects (Toronto) Supported by 20k Arts NS grant
● *Conference 4 Art Games: new festival initiative supported by 35k CCA Public Outreach grant
● *Digital Archives – CFAT hired a digital archives intern with IMAA funding and we were able to digitize our collection of physical tapes (specifically our Gallery News and Reviews series) and make program archives available on our website. Staff capacity reduced the public-facing side of the program but we are planning on making an official launch of the results as we move towards celebrating our 50th anniversary in 2029

Funding
CFAT received a surprise 20% reduction in our provincial operating grant, reducing this portion from 55k to 44k. This is a 11k loss. We made up for this by allocating project funding from project grants to sponsor 1 day a week to the Programs Coordinator position, which is roughly the impact of the cut. We know this is not a long-term solution, as the project grants have
already begun to be impacted, with an Arts NS project grant deemed "successful" but underfunded.
We applied for our core cycle this year from the CCA and asked for an increase as we are looking towards expanding our program offerings in the next 4 years as we grow into our new home with a dedicated gallery space. We

secured 225k from the Halifax Regional Municipality to go towards the purchase of our new home (cont. below).

Facilities

A year of understaffing and full programs placed significant pressure on our facilities, which took a brief hiatus for a period of significant equipment auditing and clean up. Since we've become fully staffed things have moved a lot more smoothly.

The purchase of a new home at 2199 Gottingen is a huge endeavor and opportunity to secure the next 50 years of CFAT. Having secured funding for our down payment, we are currently in the final stages of legal and financing. We are hoping to close/own the building late 2026 and move in early 2027. This process, while generally being well received by our membership and community, has been

NB FILM CO-OP

Provincial Core Funding

• The Province of New Brunswick has moved all core arts funding decisions to artsnb, placing the assessment process in the hands of peer juries. The NB Film Co-op, which has been chronically underfunded for many years despite steadily increasing activity and demand, received a $20,000 increase to its core funding through the artsnb peer-jury process. It is also funded by the Canada Council for the Arts. This increase is a very positive development and provides some long- overdue recognition of the scale of the Film Co-op's provincial mandate and workload.

Staff Compensation and Ongoing Underfunding

• The Film Co-op provided a 5% increase to the core full time staff (ED and Membership Services) and this also included the part-time Technical Director position and the contract Silver Wave Film Festival Head Programmer position. The increases are modest but long overdue and important steps toward better recognizing the scope, responsibility, and intensity of these positions.

Online and Virtual Workshop Success

• Online and virtual workshops continue to be highly successful and remain an important part of the Film Co-op's training model. Virtual delivery continues to make professional development more accessible to members throughout New Brunswick, particularly those living outside Fredericton.

Production Activity Is Ramping Up

• The Film Co-op is experiencing a major increase in both membership and member production activity. There are now weekends when as many as three

member shoots are taking place at the same time, with additional productions happening during the week. This level of activity is creating significant demand on equipment, technical support, scheduling, training, and staff coordination, but it is also an excellent sign of a healthy and increasingly active independent filmmaking community.

Renewed Interest in 16mm and Super 8

• More and more Film Co-op members are choosing to shoot on 16mm and Super 8 film. The staff sent the 16mm camera away and had a video tape on it and also had its film magazines repaired. This renewed interest in analogue filmmaking is terrific to see and reflects a growing curiosity among emerging and established members about film-based image making, process, texture, and experimentation.

Telefilm Canada - Talent to Watch

• A Film Co-op member project was selected by an independent jury as the NB Film Co-op's Talent to Watch recommendation to Telefilm Canada this year. The application has been submitted to Telefilm Canada and the Film Co-op is currently waiting to hear the result.

Short Film Venture Program

• The Short Film Venture Program, the Film Co-op's calling-card short film production program, is nearing the selection of its next group of filmmakers. The program is funded by Telefilm Canada and the Province of New Brunswick and is administered by NB Film Co-op staff. The program remains an important bridge between training, mentorship, hands-on production, and the creation of strong calling-card films by New Brunswick filmmakers.

Membership Growth and Greater Diversity

• The Film Co-op continues to see increasing numbers of Black, people of colour, Indigenous and LGBTQ2S+ creatives joining as members. This growth is helping the membership more closely reflect the diversity of New Brunswick and is bringing new voices, stories, perspectives, and creative approaches into the Co-op community.

Board Representation

• The Film Co-op's Board of Directors includes strong representation from women, Francophone, Black, Indigenous, people of colour, and LGBTQ2S+ communities. This breadth of representation is an important strength in the organization's governance and long-term planning.

Succession Planning

• The NB Film Co-op is now actively in succession-planning mode. Executive Director Tony Merzetti and Membership Services Director Cat LeBlanc anticipate leaving their staff positions in

approximately three years and four-and-a-half months. Tony plans to enjoy his coffee klatch in retirement, while Cat plans to continue her volunteer work with the Jane LeBlanc Legacy Fund. Both intend to remain available to the Film Co-op as volunteers during the transition and to assist with the hiring and orientation of new staff so that institutional knowledge does not fall through the cracks and incoming staff are not overwhelmed or burned out by the size of the positions. Succession planning will also consider the ongoing staffing and operational needs of the Silver Wave Film Festival and the Monday Night Film Series, both of which will continue to require experienced support.

Overall New Brunswick Outlook

• The NB Film Co-op is in a period of significant growth: membership is increasing, production levels are high, training remains active and accessible, analogue filmmaking is resurging, and the organization is truly representative of the communities it serves. The principal challenge remains ensuring that staffing, core funding, equipment resources, and succession planning keep pace with this growth so that the organization can continue serving filmmakers sustainably.

NIFCO

Things continue to be super busy at NIFCO but slightly quieter than last year. All program shoots (Film Class, First Time Film and Picture Start 19) and other independent shorts were very busy through the winter and spring with post occurring through the late spring and summer. We're shooting four first time films this month.

Again this year we are unlikely to allocate the funds to attend the AIFF. It's hugely disappointing but with the continued shift in Shorts Programming - and a diminished list of NIFCO films included - we can't justify the huge lodging and air travel costs to attend.

That said - two feature docs will screen as well as a few short docs.

Our workshops and masterclass have been well attended by emerging and mid-career creators. We've also expanded our training incubators - multiple session workshops with more advanced creators leading the groups. We are having lower attendance with many reaching out to express issues with affordability - we've been open to late payment, breakdowns etc. Also to note that there is a huge draw on Provincial arts funding and less projects being funded - thus less equipment and post production Bookings.

Post-Production studios and suites are extremely busy - dailies for all local productions are completed at NIFCO as well as sound and picture for independent works as well as larger shoots.

We continue to work hand-in-hand with the larger arts community to contribute our Red House workshop and screening space for many organizations eg. Riddlefence, Writers Alliance, Eastern Edge Gallery, St. Michaels Printshop, Occupy all Spaces, Brain Food Youth Studios, CentraNL (Black Theatre Creatives) and many others. On top of regular reporting and large multi-year applications (Whoa CC!) – ED Jennice also oversaw remaining events for our 50th Anniversary including a celebratory event to open the SJIWFF - “Fifty Years in 5 Minutes”.

We were kept busy with our annual funding reports and applications and budgeting focused on keeping up with the constant rise in operating costs and in the past year - much work was done with the HR Committee to ensure staff positions remained relevant and salary increases were put in place. We also were able to add slight increases for facilitators/freelancers.

It will be interesting to see how the Canada Council funding works out.

RAPPORT RÉGIONAL DE L'ATLANTIQUE
18 AOÛT, 13 H 30

Aperçu régional

La rencontre régionale de l'AAMI a réuni le personnel de l'AAMI et les centres membres de la région de l'Atlantique afin de faire le point sur leurs activités, ainsi que de discuter des défis et des priorités. Les préoccupations communes comprenaient notamment le roulement du personnel, la planification de la relève, l'instabilité des locaux, la réduction ou la stagnation du financement public et la difficulté croissante à maintenir les programmes à leur niveau actuel. Le personnel des centres a insisté sur l'importance de renforcer la documentation, le transfert des connaissances et la planification à long terme afin de préserver la continuité des organisations.

Mise à jour de l'AAMI

l'AAMI a fait le point sur ses activités de représentation auprès du gouvernement fédéral, son travail en faveur d'une plus grande équité dans le financement des arts et le gel du financement du Conseil des arts du Canada. Les résultats des subventions de base sont attendus en décembre. Par la suite, l'AAMI prévoit sonder ses membres et évaluer les besoins supplémentaires en matière de représentation. L'organisation envisage également d'accroître ses activités de représentation auprès des gouvernements provinciaux dans les régions où des compressions importantes sont effectuées.

Il est recommandé d'organiser des rencontres régionales tous les six mois. Il existe également un intérêt pour des visites de l'Atlantique et pour de plus petites rencontres régionales.

Mises à jour des centres

- **CFAT** a connu un renouvellement complet de son personnel sur une période de 12 mois, plusieurs postes étant demeurés vacants pendant plusieurs mois, ce qui a contribué à un épuisement professionnel important du personnel. Depuis que l'équipe est de nouveau au complet, les opérations se sont considérablement stabilisées. Le centre a subi une réduction de 20 % de sa subvention provinciale de fonctionnement, qui est passée de 55 000 $ à 44 000 $, et a temporairement utilisé du

financement de projets pour compenser une partie des répercussions sur le personnel. CFAT a demandé une augmentation de son financement de base auprès du Conseil des arts du Canada. Malgré ces pressions, CFAT a connu une année de programmation solide, avec notamment de nouvelles initiatives d'exposition, de résidence, de festival et d'archives numériques, tout en continuant à accroître les possibilités offertes à ses membres.
CFAT approche également d'une étape importante dans l'achat de son domicile permanent situé au **2199, rue Gottingen**. L'organisation a obtenu **225 000 $ de la municipalité régionale d'Halifax** pour contribuer à l'achat et espère conclure la transaction à la fin de 2026 et emménager au début de 2027.

- **Struts** poursuit la phase 1 de la rénovation de sa galerie à la suite de travaux structurels d'urgence effectués sur le bâtiment. Des étais de soutien d'urgence ont été installés en juin après qu'un déplacement du mur avant a été constaté. La première phase des rénovations doit commencer en septembre. Les travaux comprendront la réfection des joints de la façade en briques, l'installation de fenêtres plus grandes et l'amélioration de l'accessibilité à l'entrée.
  Le centre a reçu du financement provincial pour les rénovations et poursuit ses activités de collecte de fonds, mais sa situation financière demeure serrée. Le financement du Conseil des arts du Canada et le financement provincial de fonctionnement sont tous deux demeurés inchangés. Struts souligne que, compte tenu de l'inflation, cette stagnation représente en réalité une réduction du financement.
  Au niveau du personnel, une personne a rejoint l'équipe comme coordonnatrice de galerie et une nouvelle personne occupe temporairement le poste de direction pendant le congé de paternité de Paul Henderson.
- **AFCOOP** a subi une réduction importante de **31 600 $** de son financement provincial, comprenant des compressions à la fois du financement de base et du soutien accordé à Film 5. En conséquence, Film 5 est passé de quatre à trois productions et les budgets individuels de production ont été réduits de **10 000 $ à 9 200 $**.
  L'organisation a également pris plusieurs mesures pour faire face à ce manque à gagner, notamment en utilisant ses réserves, en réduisant ses dépenses et en prévoyant une augmentation des tarifs de base de location d'équipement.
  Malgré ces difficultés, AFCOOP a reçu **50 000 $ du CMF dans le cadre du financement de développement sectoriel** afin de revoir son programme

Film 5 et lance une nouvelle résidence **Dark Room Dark Room**.
L'organisation cherche également à obtenir une augmentation de son financement du Conseil des arts du Canada et prévoit des améliorations concernant le personnel, le site Web, les archives et la base de données des membres.
Les problèmes persistants de fuites et de bruit dans les locaux du Lighthouse Building/ARMCO ont amené AFCOOP à négocier un bail mensuel, tout en travaillant avec d'autres organisations afin de trouver un lieu permanent à plus long terme.

- **NIFCO** a connu une année très chargée en matière de production, de postproduction, d'ateliers et de formation. Toutefois, les problèmes d'accessibilité financière affectent la participation et la concurrence pour le financement provincial des arts réduit le nombre de projets qui reçoivent du soutien.
  NIFCO ne devrait encore une fois pas être en mesure d'allouer des fonds pour participer à l'AIFF, en raison de l'évolution continue de la programmation des courts métrages et de la diminution du nombre de films de NIFCO qui y sont présentés. L'organisation attend également les résultats de sa demande de financement auprès du Conseil des arts du Canada.
- **NB Film Co-op** a reçu une augmentation de **20 000 $** de son financement provincial de base grâce au processus de jury par les pairs d'artsnb et a accordé de modestes augmentations aux postes du personnel permanent et aux principaux postes à temps partiel ou contractuels.
  Le nombre de membres et l'activité de production continuent de croître considérablement, ce qui entraîne une demande accrue en matière d'équipement, de formation, de soutien technique et de coordination du personnel.
  La formation en ligne demeure un succès à l'échelle de la province, tandis que des programmes comme **Short Film Venture** et **Talent to Watch** continuent de soutenir les cinéastes émergents.
  La coopérative constate également une plus grande diversité parmi ses membres et au sein de sa gouvernance.
  La planification de la relève est maintenant une priorité organisationnelle majeure, puisque certains membres du personnel de direction qui sont en poste depuis longtemps se préparent à prendre leur retraite. L'objectif est de documenter les connaissances institutionnelles, de soutenir les futurs processus d'embauche et

d’intégration et de veiller à ce que les effectifs et les ressources suivent la croissance continue de l’organisation.

Priorités régionales et suivi

- Suivre les résultats du Conseil des arts du Canada et leur incidence sur la programmation, le personnel et la viabilité des organisations.
- Renforcer les activités de représentation auprès des gouvernements fédéral et provinciaux en matière de financement des arts et mettre en relation les organisations de l’Atlantique avec des pairs confrontés à des pressions similaires ailleurs au Canada.
- Faire progresser la planification de la relève et la conservation des connaissances institutionnelles. Une courte séance distincte sera organisée pour les membres intéressés afin de partager des ressources et des stratégies pratiques.
- Poursuivre les travaux liés aux immobilisations et aux locaux dans les centres confrontés à des rénovations, à l’instabilité de leurs installations ou à un éventuel déménagement.
- Explorer la possibilité de visites de l'AAMI et de rencontres plus restreintes dans la région de l’Atlantique afin de renforcer les échanges entre pairs, la représentation et l’engagement des membres.
- Prévoir la prochaine rencontre régionale de l’Atlantique dans environ six mois.

Situation générale dans la région

Les organisations d’arts médiatiques de l’Atlantique demeurent actives et capables de s’adapter, mais plusieurs fonctionnent sous une pression financière, humaine et infrastructurelle croissante. Un financement public durable, des locaux stables, la planification de la relève et la préservation des connaissances institutionnelles constituent les principales priorités communes.

Des communications régionales régulières et une représentation coordonnée seront importantes alors que les organisations se préparent aux prochaines décisions de financement et aux transitions à la direction.

Galerie Struts
Présenté par Lucas Morneau

Rénovation de la galerie et fonds pour le bâtiment

Même si nous planifions la rénovation de la galerie depuis quelques années, nous avons enfin obtenu des avancées concrètes. Nous avons réussi à obtenir du financement provenant de subventions provinciales pour les rénovations et nous avons également mené des activités de collecte de fonds.

Tout cela s'est bien aligné avec la nécessité d'installer des étais de soutien d'urgence sur le bâtiment en juin, en raison de problèmes liés au déplacement du mur avant du bâtiment au cours du printemps.

Nous commencerons la phase 1 de la rénovation de notre galerie en septembre. Les travaux comprendront la réfection des joints de la façade en briques à l'avant, le remplacement de nos fenêtres par des fenêtres plus grandes et la mise aux normes d'accessibilité de la porte d'entrée.

Nous avons dû modifier une partie de notre programmation, mais nous sommes enthousiastes à l'idée de voir les changements apportés à la galerie.

Financement

Comme nous avions déposé notre demande de financement de base auprès du Conseil des arts du Canada en mai 2025, nous avons appris pendant la période des fêtes d'hiver 2025-2026 que nous n'avions pas obtenu d'augmentation de financement.

Cela correspond à notre financement provincial, pour lequel nous n'avons également reçu aucune augmentation.

Nous sommes heureux de ne pas avoir subi de diminution, mais la stagnation du financement représente essentiellement une réduction en raison de l'inflation.

Avec les travaux de rénovation du bâtiment, nos marges financières sont actuellement très serrées.

Changements au sein du personnel

Notre coordonnatrice de programmes, **Simone Schmidt**, a quitté son poste en septembre 2025. **Angie Richard** a pris sa place en tant que coordonnatrice de la galerie.

Nous pensions que le changement de personnel le plus important à Struts serait simplement l'arrivée d'Angie, mais nous avons appris pendant l'hiver que notre directeur, **Paul Henderson**, et sa partenaire, **Amy**, attendaient un enfant.

Paul est en congé de paternité pour l'année et a embauché **Michelle Cieloszczyk** pour assurer l'intérim à la direction.

Une nouvelle énergie apporte de nouvelles idées, mais il y a toujours une certaine période d'adaptation.

Coopérative des cinéastes de l'Atlantique (AFCOOP)

Rédigé par Erica Meus-Saunders

Personnel

Actuellement, quatre (4) employés salariés.

Autres employés à temps plein

- **Henry Colin** -Coordonnateur des programmes et du développement
- **Cody Chandler** -Coordonnateur technique et des productions
- **Brielle LeBlanc** -Adjointe de direction et communications
- **Erica Meus-Saunders** -Directrice générale

Personnel contractuel

- **Chris Spencer-Lowe** -Gestionnaire du laboratoire AMP (Atlantic Media Preservation)
- **Drue Slauenwhite** (anciennement KAY) -Opérateur·trice de scanner

Un (1) stagiaire d'été

- **Chloë Nguyen-Drury** (NSCC), étudiante en 2e année, a travaillé avec Cody Chandler dans la salle d'équipement ainsi qu'avec Brielle. Chaque année, nous accueillons un·e étudiant·e en cinéma.

Nouvelles initiatives

a) Résidence **Dark Room Dark Room** (début en novembre) -**4 500 $**

b) Réception d'un financement du **CMF (développement sectoriel)** pour réorganiser notre programme phare, **FILM 5** -**50 000 $**

COMPRESSIONS IMPRÉVUES -Fin de l'exercice financier : 31 mars 2026

- Réduction de **20 % des subventions provinciales de fonctionnement**, passant de **75 000 $ à 60 000 $** -perte de **15 000 $**.
- Réduction de la subvention provinciale du **Creative Industries Fund** qui soutient FILM 5 : de **46 600 $ à 30 000 $** -perte de **16 600 $**.

Adresse postale :
PO Box 2043, Station M
Halifax, Nouvelle-Écosse
B3J 2Z1

Adresse des bureaux :
1800 Argyle Street, Suite 303
Halifax, Nouvelle-Écosse
B3J 3N8

Tél. : 902-405-4474
Téléc. : 902-405-4485
afcoop.ca

Perte totale de financement : 31 600 $

Voici les mesures que nous avons prises pour équilibrer le déficit :

1. Nous avons mis de côté **25 000 $ provenant de notre compte d'épargne à intérêt élevé** afin de couvrir le déficit au cours de la prochaine année.
2. Nous avons augmenté de **15 % les tarifs de base de location d'équipement**. Cody doit en discuter avec le comité de production. Les membres d'AFCOOP continueront toutefois de bénéficier d'un rabais de **75 %**.
3. Nous avons **réduit FILM 5 de quatre à trois films** et diminué les budgets de production, qui passent de **10 000 $ à 9 200 $ par film**. Nous

espérons pouvoir ramener les budgets à 10 000 $, selon les subventions que nous recevrons au dernier trimestre.
4. Nous avons réduit globalement les dépenses de bureau et les dépenses générales.

Nous avons dû renouveler cette année notre subvention pluriannuelle du Conseil des arts du Canada et avons demandé une augmentation de notre budget afin de mieux positionner la coopérative pour l'avenir, selon le montant que nous finirons par obtenir.

LOCAUX

Difficultés persistantes dans les locaux du Lighthouse Building/ARMCO

Nous continuons d'avoir des problèmes de fuites dans les locaux ainsi que des nuisances sonores persistantes. Nous avons donc négocié un bail de mois en mois dans l'espoir de trouver un autre espace.

Nous travaillons en collaboration avec quelques autres organisations afin de trouver un lieu permanent à long terme pour la coopérative.

Le **laboratoire AMP** fonctionne de manière stable et demeure financé conjointement avec les **Archives publiques de la Nouvelle-Écosse**.

Quelques objectifs à venir

- Faire passer **Brielle LeBlanc**, actuellement employée à temps partiel, à un poste à temps plein.
- Augmenter les salaires de base des autres membres du personnel -moi-même, Henry et Cody -en fonction de l'augmentation éventuelle du financement du Conseil des arts du Canada.
- Terminer la mise à niveau et la refonte de notre site Web (**afcoop.ca**). Nous avons reçu un financement privé de **J&W Murphy** pour réorganiser le site, mettre à jour nos archives en ligne et mettre en place une base de données interactive des membres.

PARTENARIATS

Partenariats à venir

Gala des prix Linda Joy avec l'Atlantic International Film Festival (AIFF) : célébration annuelle des cinéastes exceptionnels de la Nouvelle-Écosse.

Nous continuons de remettre ce prix à l'AIFF et organisons également une **journée portes ouvertes d'AFCOOP** pendant le festival, le **18 septembre 2026, de 16 h 30 à 18 h 30**, afin d'inviter le grand public à découvrir AFCOOP et de célébrer les participant·es de **FILM 5** ainsi que les autres bénéficiaires de subventions dont les œuvres sont présentées au festival.

Nous avons terminé notre partenariat avec le **Halifax Independent Filmmakers Festival (HIFF)**, qui est désormais séparé d'AFCOOP. Nous avons fait un don de **5 000 $** au dernier festival en mai et avons également fourni de l'aide sur place.

Centre for Art Tapes (CFAT)
Préparé par Cat Bluemke, directrice générale

Résumé

CFAT a connu une année marquée à la fois par la croissance et par des défis, tant sur le plan organisationnel que dans un contexte structurel plus large.

Nous approchons d'une étape importante de notre projet immobilier, qui est en cours depuis 2019, et nous nous rapprochons de la date de clôture de l'achat de notre domicile permanent.

Nous avons connu un renouvellement complet du personnel sur une période de 12 mois. Certains postes sont demeurés vacants pendant plusieurs mois, ce qui a entraîné un épuisement professionnel important du personnel.

Notre financement provincial a été considérablement réduit.

Malgré cela, nous avons connu une année de programmation réussie, en élargissant notre offre aux membres tout en tenant compte de la capacité de notre personnel.

Personnel

Employés à temps plein

- Cat Bluemke (elle), directrice générale -entrée en fonction en mars 2025

- Luckas Cardona-Morriset (il), coordonnateur de la production et des services aux membres -entré en fonction en décembre 2025
- Abi Hodson (iel), coordonnateur·rice des programmes -entrée en fonction en mai 2026

Nous avons également bénéficié du soutien de personnel contractuel, dont certaines personnes nouvelles et d'autres déjà présentes :

- Jacob Szutka (il) -stagiaire aux archives numériques (novembre à mars)
- Effie Churchill (elle) -adjointe aux programmes (août à octobre), poste soutenu par le NSCC
- Kingsley Swim -coordonnateur du festival
- Mable Munroe (elle) -animatrice MAS
- Kate Walchuk (elle) -animatrice MAS

Cette liste n'inclut pas nos nombreux mentors, artistes et animateurs·rices ponctuels.

Programmation

(* indique une nouveauté cette année)

- Le programme d'accès à la production de base s'est déroulé tout au long de l'année, avec une interruption pendant la période où le poste de coordonnateur·rice de la production était vacant ou en rattrapage. De septembre à janvier, les participant·es au programme pouvaient uniquement accéder aux installations ou louer de l'équipement.
- * FORMAT Hybrid -série d'expositions en ligne et sur place, organisée de septembre à mars et soutenue par une subvention de projet de 25 000 $ de la municipalité régionale d'Halifax (HRM), dont la totalité a été consacrée à la rémunération des artistes et des animateur·rices.
- Le programme de bourses MAS s'est déroulé comme prévu et a permis de verser 18 000 $ aux artistes et animateur·rices.
- * Exposition itinérante EDAA -nous l'avons accueillie au CFAT et l'un de nos membres a été sélectionné parmi les lauréat·es de cette année.
- * Goblin Market -programme de résidence expérimentale créé en partenariat avec UKAI Projects (Toronto) et soutenu par une subvention de 20 000 $ d'Arts Nova Scotia.
- * Conference 4 Art Games -nouvelle initiative de festival soutenue par une subvention de 35 000 $ du CAC pour la sensibilisation du public.

- * Archives numériques -CFAT a embauché un stagiaire aux archives numériques grâce au financement de l'IMAA. Nous avons ainsi pu numériser notre collection de bandes physiques, notamment notre série *Gallery News and Reviews*, et rendre les archives de nos programmes accessibles sur notre site Web.
  La capacité limitée du personnel a réduit la dimension publique du programme, mais nous prévoyons lancer officiellement les résultats alors que nous nous préparons à célébrer notre 50e anniversaire en 2029.

Financement

CFAT a reçu une réduction inattendue de 20 % de sa subvention provinciale de fonctionnement, faisant passer ce financement de 55 000 $ à 44 000 $. Il s'agit d'une perte de 11 000 $.

Nous avons compensé cette perte en affectant une partie du financement de projets provenant de nos subventions de projets afin de financer une journée par semaine du poste de coordonnateur·rice des programmes, ce qui correspond approximativement à l'impact de la compression.

Nous savons qu'il ne s'agit pas d'une solution à long terme, puisque les subventions de projets commencent elles aussi à être touchées. Une subvention de projet d'Arts NS a notamment été jugée « réussie », mais son financement était insuffisant.

Nous avons présenté cette année notre demande dans le cadre du cycle de financement de base du CAC et avons demandé une augmentation, puisque nous souhaitons élargir notre offre de programmes au cours des quatre prochaines années, à mesure que nous nous installerons dans notre nouveau domicile, qui comprendra une galerie dédiée.

Nous avons obtenu 225 000 $ de la municipalité régionale d'Halifax pour contribuer à l'achat de notre nouveau domicile.

Installations

Une année de sous-effectif combinée à une programmation complète a exercé une pression importante sur nos installations. Celles-ci ont dû faire l'objet d'une courte interruption afin de procéder à un important audit et à un nettoyage de l'équipement.

Depuis que notre équipe est de nouveau au complet, les choses fonctionnent beaucoup plus facilement.

L'achat de notre nouveau domicile situé au 2199, rue Gottingen représente un projet majeur, mais également une occasion exceptionnelle d'assurer les 50 prochaines années du CFAT.

Après avoir obtenu le financement nécessaire à notre mise de fonds, nous sommes actuellement dans les dernières étapes des démarches juridiques et du financement.

Nous espérons conclure l'achat et devenir propriétaires du bâtiment à la fin de 2026 et y emménager au début de 2027.

Ce processus, bien qu'il soit généralement bien accueilli par nos membres et notre communauté, a...

NB FILM CO-OP

Financement provincial de base

- La province du Nouveau-Brunswick a transféré à artsnb toutes les décisions relatives au financement de base des arts, confiant ainsi le processus d'évaluation à des jurys composés de pairs.
- Le NB Film Co-op, qui souffre depuis de nombreuses années d'un sous-financement chronique malgré une activité et une demande en constante augmentation, a reçu une augmentation de 20 000 $ de son financement de base dans le cadre du processus d'évaluation par jury de pairs d'artsnb.
- La coopérative reçoit également du financement du Conseil des arts du Canada.

Cette augmentation constitue une évolution importante et apporte une certaine reconnaissance, attendue depuis longtemps, de l'ampleur du mandat provincial et de la charge de travail du Film Co-op.

Rémunération du personnel et sous-financement persistant

- Le Film Co-op a accordé une augmentation de 5 % au personnel permanent principal -la direction générale et les services aux membres. Cette augmentation comprenait également le poste de directeur·rice technique à temps partiel ainsi que le poste contractuel de programmateur·rice en chef du Silver Wave Film Festival.

Les augmentations demeurent modestes, mais elles étaient attendues depuis longtemps et constituent une étape importante pour mieux reconnaître l'ampleur, les responsabilités et l'intensité de ces postes.

Succès des ateliers en ligne et virtuels

- Les ateliers en ligne et virtuels continuent d'avoir beaucoup de succès et demeurent une composante importante du modèle de formation du Film Co-op.

La formule virtuelle continue de rendre le perfectionnement professionnel plus accessible aux membres partout au Nouveau-Brunswick, particulièrement à celles et ceux qui vivent à l'extérieur de Fredericton.

L'activité de production est en forte croissance

- Le Film Co-op connaît une importante augmentation à la fois du nombre de membres et de leur activité de production.

Il arrive maintenant que **trois tournages de membres aient lieu simultanément durant certains week-ends**, en plus des productions qui se déroulent pendant la semaine.

Ce niveau d'activité entraîne une demande importante en matière d'équipement, de soutien technique, de planification, de formation et de coordination du personnel.

Il s'agit toutefois également d'un excellent signe de la vitalité et de l'activité croissante de la communauté indépendante du cinéma.

Renouvellement de l'intérêt pour le 16 mm et le Super 8

- De plus en plus de membres du Film Co-op choisissent de tourner sur pellicule **16 mm et Super 8**.

Le personnel a envoyé la caméra 16 mm en réparation et a également fait réparer ses magasins de pellicule.

Ce regain d'intérêt pour le cinéma analogique est très encourageant et témoigne d'une curiosité croissante, tant chez les cinéastes émergents que chez les cinéastes établis, envers la création d'images sur pellicule, les procédés, la texture et l'expérimentation.

Téléfilm Canada - Talent à surveiller

- Le projet d'un membre du Film Co-op a été sélectionné par un jury indépendant comme recommandation du NB Film Co-op au programme Talent à surveiller de Téléfilm Canada cette année.

La demande a été soumise à Téléfilm Canada et le Film Co-op attend actuellement le résultat.

Programme Short Film Venture

- Le Short Film Venture Program, programme de production de courts métrages qui constitue une vitrine importante pour les cinéastes du Film Co-op, approche de la sélection de son prochain groupe de cinéastes.

Le programme est financé par Téléfilm Canada et la province du Nouveau-Brunswick, et administré par le personnel du NB Film Co-op.

Il demeure un pont important entre la formation, le mentorat, la production pratique et la création de courts métrages de qualité permettant aux cinéastes du Nouveau-Brunswick de se faire connaître.

Croissance des membres et diversité accrue

- Le Film Co-op continue d'accueillir un nombre croissant de créateur·rices **Noir·es,** personnes racisées, Autochtones et LGBTQ2S+ parmi ses membres.

Cette croissance permet à l'ensemble des membres de mieux refléter la diversité du Nouveau-Brunswick et apporte de nouvelles voix, histoires, perspectives et approches créatives à la communauté de la coopérative.

Représentation au conseil d’administration

- Le conseil d’administration du Film Co-op comprend une représentation importante de femmes, de personnes francophones, de personnes Noires, Autochtones, racisées et de membres des communautés LGBTQ2S+.

Cette diversité de représentation constitue un élément important de la gouvernance et de la planification à long terme de l’organisation.

Planification de la relève

- Le NB Film Co-op est maintenant activement engagé dans une démarche de planification de la relève.

Le directeur général Tony Merzetti et la directrice des services aux membres Cat LeBlanc prévoient quitter leurs postes dans environ trois ans et quatre mois et demi.

Tony prévoit profiter de ses rencontres autour d’un café à la retraite, tandis que Cat souhaite poursuivre son travail bénévole auprès du Jane LeBlanc Legacy Fund.

Les deux personnes ont l’intention de demeurer disponibles comme bénévoles auprès du Film Co-op pendant la transition et de participer à l’embauche et à l’intégration des nouveaux membres du personnel, afin que les connaissances institutionnelles ne se perdent pas et que les nouvelles personnes embauchées ne soient pas dépassées ou épuisées par l’ampleur de leurs fonctions.

La planification de la relève tiendra également compte des besoins continus en matière de personnel et d’exploitation du **Silver Wave Film Festival** et de la **Monday Night Film Series**, qui continueront tous deux à nécessiter un soutien expérimenté.

Situation générale au Nouveau-Brunswick

- Le NB Film Co-op traverse une période de croissance importante : le nombre de membres augmente, les niveaux de production sont élevés, la formation demeure active et accessible, le cinéma analogique connaît

un regain d’intérêt et l’organisation représente véritablement les communautés qu’elle dessert.

Le principal défi demeure de veiller à ce que le personnel, le financement de base, les ressources en équipement et la planification de la relève suivent le rythme de cette croissance, afin que l’organisation puisse continuer à soutenir les cinéastes de manière durable.

NIFCO

Les activités demeurent extrêmement occupées à NIFCO, bien qu’elles soient légèrement moins intenses que l’année dernière.

Tous les tournages des programmes -Film Class, First Time Film et Picture Start 19 -ainsi que les autres courts métrages indépendants ont été très actifs pendant l’hiver et le printemps, avec les activités de postproduction qui se sont poursuivies à la fin du printemps et pendant l’été.

Nous tournons quatre premiers films ce mois-ci.

Encore cette année, nous ne serons probablement pas en mesure d’allouer les fonds nécessaires pour participer à l’AIFF.

C’est très décevant, mais avec l’évolution continue de la programmation des courts métrages -et la diminution du nombre de films de NIFCO qui y sont inclus -nous ne pouvons pas justifier les coûts élevés liés à l’hébergement et aux déplacements en avion pour y participer.

Cela dit, deux documentaires de long métrage seront projetés, ainsi que quelques courts documentaires.

Nos ateliers et nos classes de maître ont attiré une bonne participation de la part de créateur·rices émergent·es et à mi-carrière.

Nous avons également élargi nos incubateurs de formation, avec des ateliers comportant plusieurs séances et dirigés par des créateur·rices plus expérimenté·es.

Nous constatons toutefois une baisse de la participation, plusieurs personnes nous contactant pour nous faire part de problèmes d’accessibilité financière. Nous avons fait preuve de flexibilité en acceptant notamment des paiements tardifs et des arrangements de paiement.

Il faut également souligner qu'il existe une très forte demande sur le financement provincial des arts et que moins de projets sont financés. Cela entraîne par conséquent moins de réservations d'équipement et de services de postproduction.

Les studios et les salles de postproduction sont extrêmement occupés. Les *dailies* de toutes les productions locales sont réalisés à NIFCO, tout comme le travail sonore et l'image pour des œuvres indépendantes et pour des productions de plus grande envergure.

Nous continuons à travailler étroitement avec l'ensemble de la communauté artistique en mettant notre espace d'atelier et de projection Red House à la disposition de nombreuses organisations, notamment Riddlefence, Writers Alliance, Eastern Edge Gallery, St. Michaels Printshop, Occupy All Spaces, Brain Food Youth Studios, CentraNL (Black Theatre Creatives) et plusieurs autres.

En plus des rapports réguliers et des importantes demandes de financement pluriannuelles -*Whoa CC!* -la directrice générale Jennice a également supervisé les derniers événements liés à notre 50e anniversaire, notamment un événement célébrant l'ouverture du SJIWFF, intitulé *« Fifty Years in 5 Minutes »*.

Nous avons également été très occupés par nos rapports et demandes de financement annuels ainsi que par la préparation budgétaire, qui visait à suivre la hausse constante des coûts de fonctionnement.

Au cours de la dernière année, beaucoup de travail a été réalisé avec le comité des ressources humaines afin de veiller à ce que les postes demeurent pertinents et que des augmentations salariales soient mises en place.

Nous avons également pu accorder de légères augmentations aux animateur·rices et aux pigistes.

Il sera intéressant de voir ce qu'il adviendra du financement du Conseil des arts du Canada.

Board List			
Name	**Region**	**Role**	**Affiliation**
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Joel Tabak	Prairies/NWT	Alternate	Saskatchewan Filmpool Cooperative
Zac Goldkind	Ontario	Alternate	Future of Film Showcase
Emily Ramsay	Ontario	Alternate	Digital Art Resource Centre
Joseph Rozenkopf	Quebec	Alternate	Vidéographe

Independent Media Arts Alliance des arts médiatiques indépendants

IMAA Fee Schedule for Calendar Year 2027

Lien vers la version français

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INTRODUCTION TO THE 2026 IMAA FEE SCHEDULE

The IMAA Fee Schedule is recognized as the national standard for remuneration in the independent media arts sector. It encompasses fees for activities such as duration-based screenings and audio presentations, media arts exhibitions, artist talks, online presentation and other professional services.

At its Annual General Meeting on September 24, 2025, the Independent Media Arts Alliance's membership voted unanimously to adopt the updated 2026 fee schedule. The update aims to bring the recommended fees into line with the rising cost of living and inflation. Presenters should always follow the spirit of the Guiding Principles in implementing a strategy that is appropriate to their own organization's situation. We continue to encourage organizations to use the Fee Schedule when budgeting for future programming and to refer to it in grant applications.

GUIDING PRINCIPLES

These principles outline the values of the IMAA community and clarify the intent behind the Fee Schedule.

Media arts presenters should always remunerate artists when presenting their work. ▪ IMAA discourages presentation contexts that do not pay artists' fees or that provide sub-standard fees (e.g., festivals, industry-focused screenings, post-secondary classrooms, academic conferences, etc.)

- Exposure, press coverage, in-kind benefits, and other non-monetary perks are not acceptable in lieu of fair remuneration.
- Presenters should remunerate both Canadian and International artists equitably when presenting their work.
- Presenters should pay artists working in languages other than English and French fairly. They should not deduct translation and interpretation costs from artists' fees.
- In-person and online presentation contexts are of equal artistic value. Artists should be remunerated fairly for all types of in-person and online presentations.

The fee amounts included in the IMAA Fee Schedule correspond to minimum recommended rates for presentation and professional activities.

- These rates represent the minimum payment that the independent media arts community considers acceptable.
- No matter their size and operating budget, IMAA encourages presenters to pay higher-than-minimum fees according to their financial capacities.
- Artists' fees and professional fees should only serve as payment for a given presentation or professional activity. Presenters should not use these fees to compensate for other services provided by the artist (e.g., installation, consulting, workshops, etc.). Likewise, artists' fees should not be used to offset costs related to accessibility services, technology provided by the artist, travel, accommodation, and per diems. IMAA encourages presenters to provide additional remuneration for presentation-related services and costs.
- IMAA encourages presenters to be transparent about which annual operating budget category that they fall under. This way, artists can assess the fees that presenters offer them.

Artists' remuneration should be driven by equity-driven values and transparency. ▪ While the IMAA Fee Schedule sets a standard, there is no one-size-fits-all model. IMAA encourages presenters to be responsive to artist's needs and to take individual contexts into account.

- IMAA recognizes that artists from equity-seeking communities may face significant and systemic barriers to access and participation in the arts sector. IMAA encourages presenters to consider the added challenges that artists from Indigenous, Black, racialized, Deaf and disabled, LGBTQ2S+, and other minority communities may face when producing and presenting media art.
- IMAA encourages presenters to adopt equity-driven practices across their operations. Examples include respecting cultural protocols, providing accessibility services, and implementing safe spaces. Presenters can also consider providing additional financial compensation to artists from marginalized communities in recognition of the added labour that they may perform.

Presenters should enter into clear agreements with artists prior to presenting their work.

- IMAA recommends that presenters and artists enter into agreements via signed contracts. A signed contract is the clearest way to record the terms of an agreement, but other forms of communication can also be used (e.g., an email conversation).
- Contracts should clearly outline the artist's remuneration, the presenter's expectations, the presentation format and duration, and any additional requirements of the artist (e.g., speaking engagements, installation duties, presence at event, etc.).
- Contracts should clearly list all items for which the artist will receive payment. The payment amounts should be individually listed rather than grouped as a lump sum. This includes all artist's and professional fees, all add-on fees, and all supplementary fees (i.e., compensation for technology or service provided by the artist, per diems, travel costs, etc.).
- For online presentation, contracts should outline additional considerations such as: geo-blocking parameters, digital rights management and other security features, file storage and data management plans, presentation platform, period of on-demand availability, viewing window, etc.

Presenters should obtain consent before posting an artist's content on publicly accessible Internet platforms.

- It is the presenter's responsibility to obtain the artist's (or rights holder's) consent before posting works, excerpts, images, recordings, and other contents to publicly accessible online platforms. A signed contract is the clearest way to document consent and the terms of the agreement.
- It is also the presenter's responsibility to remove this content from publicly accessible platforms according to the terms of the agreement. In the absence of an agreement, presenters should remove content at the artist's request.

Additional considerations for online presentation: geo-blocking and security measures ▪ At this time, IMAA does not make specific recommendations related to geo-blocking parameters and digital rights management practices.

- However, IMAA recognizes that online presentation can greatly expand the reach and scope of programs and events. In some cases, presenters may consider paying artists additional fees depending on the geo-blocking mechanisms in place. Presenters are encouraged to discuss the question of geo-blocking with artists and to be transparent about their organization's view on geo-blocking.
- IMAA encourages presenters to use digital rights management tools and/or other security measures when presenting works online. Presenters should develop internal policies and practices based on their financial and technical capacities.

DEFINITIONS AND TYPES OF FEES

The information below defines and clarifies key terms used in the IMAA Fee Schedule.

Annual Operating Budget Categories

Definition

IMAA defines "annual operating budget" as the organization's total annual revenues, averaged over the last 3 years. If the organization received revenues for acquisition funds or capital projects, these are excluded from the total. **For organizations that report to CADAC, the exact amount can be found on line 4700 of the organization's financial form.**

Categories

The IMAA Fee Schedule includes the following annual operating budget categories: <$100K, <$250K, <$500K, <$1M, and >$1M. Presenters should refer to the fees listed under the annual operating budget category that matches their annual operating budget (averaged over the last 3 years).

Examples:

- A presenter whose annual operating budget averaged over the last 3 years is $125K should refer to fees listed under the <$250K annual operating budget category.
- A presenter whose annual operating budget averaged over the last 3 years is $350K should refer to fees listed under the <$500K annual operating budget category.

Types of Fees

Artists' and professional fees

The IMAA Fee Schedule makes recommendations for artists' fees and professional fees.

- Artists' fees correspond to recommended amounts for **royalties** paid to

artists, for the screening or exhibition of their copyrighted works. According to the CARFAC/RAAV Fee Schedule, copyright royalties "apply to the reproduction, exhibition, or presentation of works" (CARFAC/RAAV, Definition of Copyright Royalties). Artists' fees outlined in sections 1 and 2 of the IMAA Fee Schedule correspond to recommended amounts for copyright royalties.

- Professional fees correspond to recommended amounts paid to self-employed artists and other cultural workers for services rendered through professional activities. Professional fees are outlined in section 3 of the IMAA Fee schedule.

Recommended and minimum fees

The IMAA Fee Schedule provides two rates for each category of artists' and professional fees:

- Recommended fees: These are standard recommended fees for the presentation of media arts. They are calculated at 150% of the minimum fees. IMAA encourages presenters to pay recommended fees or higher.

- Minimum fees: These are the minimum fees that the independent media arts community considers acceptable. IMAA strongly encourages presenters that are unable to pay recommended fees to pay fees that exceed the minimum amounts listed in the Fee Schedule.

Add-on fees

Add-on fees are paid in addition to artists' and professional fees. They apply when: ▪ In-person programs and events are also presented online.
▪ Online livestreamed programs and events are also made available for on-demand viewing. ▪ Standard parameters for online on-demand presentation are extended.

Presentation Modes

The IMAA Fee Schedule makes different recommendations for artists' fees and certain professional fees based on whether the presentation is in person or online.

In-person presentation

In-person programs and events are presented in live settings and spaces where viewers or audiences are physically present to experience the work. Examples include theatrical screenings, pre-recorded audio presentations to a live audience, exhibitions in galleries and other physical settings, site-specific installations, and talks delivered to a live audience.

Online presentation

Online programs and events are presented via websites, digital platforms, or social media channels. Viewers access these programs and events remotely through a device connected to the Internet (e.g., personal computer, phone,

tablet, etc.). Online presentation can be livestreamed (synchronous presentation mode) or on-demand (asynchronous presentation mode).

- Livestreamed presentation (synchronous presentation mode): Livestreamed programs and events are presented at a determined date and time via a presenter's website, digital platform, or social media channels. This presentation mode is like a broadcast in the sense that once the livestream has started, viewers who tune in part way through will have missed the beginning. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs and events may also be freely accessible to viewers.

- On-demand presentation (asynchronous presentation mode): On-demand programs and contents are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or other form of registration to access their content.

    - Period of on-demand availability: The standard period for a work to be available for on-demand streaming is up to two weeks. Add-on fees apply when programs are available for on-demand streaming for more than two weeks.

    - Streaming window after content activation: If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming windows extend beyond the initial 72 hours.

    - Exclusions: The on-demand presentation category of fees does not apply to works presented through:
        - o Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
        - o Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
        - o Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

      IMAA encourages organizations that maintain these types of platforms and collections to follow the Fee Schedule's guiding principles. Organizations should be transparent about their platform's mandate and operations and disclose if and how they remunerate artists. In particular, organizations should establish clear agreements with artists and ensure that they obtain consent on an ongoing basis.

FEE SCHEDULE

1. SCREENINGS AND AUDIO PRESENTATIONS

1.1 In-Person Screenings and Audio Presentations

Screenings of single-channel film or video, or presentations of pre-recorded audio works to an in-person audience. These events are typically held over one or two evenings.

These fees apply to non-exhibition contexts only. For installations, longer presentation timeframes and exhibition contexts, please refer to Section 2 Media Arts Exhibitions.

These fees apply to audiovisual screenings and to presentations of pre-recorded audio works. IMAA does not currently make recommendations for performances or live presentations of media artworks. For performance-based practices, please refer to Section A.1.5 Performance Presentation Royalties of the CARFAC-RAAV Minimum Recommended Fee Schedule.

1.1.1 Single screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single screening/presentation.

Duration of w		Annual operating budget				
		<$100K	<$250K	<$500K	< >	
< 5 minutes	Recommended	126	158	204	273	334
	Minimum	116	146	189	252	309
5-15 minutes	Recommended	192	239	311	414	509
	Minimum	178	222	287	383	471
15-30 minutes	Recommended	257	320	416	552	679
	Minimum	237	297	385	511	628
30-60 minutes	Recommended	317	395	499	681	837
	Minimum	293	365	474	630	775
	Recommended	379	475	601	819	1007

60+ minutes

Minimum 351 439 570 759 933

1.1.2 Multiple screenings/presentations

Discounted fees for multiple screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional screening/presentation after the first screening/presentation (second screening/presentation and onward).** For fees for the first screening/presentation, refer to section 1.1.1 Single screening/presentation.

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional screening/presentation after the first screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<$100K	<$250K	<$500K		
< 5 minutes	Recommended	65	79	104	136	167
	Minimum	59	73	95	125	155
5-15 minutes	Recommended	96	120	156	207	254
	Minimum	89	111	145	192	235
15-30 minutes	Recommended	130	160	207	276	339

	Minimum	119	148	192	255	314
30-60 minutes	**Recommended**	158	197	255	339	417
	Minimum	146	182	236	314	386
60+ minutes	**Recommended**	191	238	309	409	503
	Minimum	176	220	285	378	466

1.1.3 Package screening/presentation fees (programs of 6 or more works under 30 minutes)

Package screening/presentation fees encourage presenters to screen/present a program of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single screening/presentation fees apply (see section 1.1.1 single screening/presentation).

These fees apply to programs that are presented as a single event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single screening/presentation event (e.g., feature film screening).

The fees listed here are per work (not per package).

Duration of work	**Fee type**	**Annual operating budget**

		<$100K	<$250K	<$500K		
any duration < 30 minutes	**Recommended**	125	158	204	273	333
	Minimum	116	146	189	251	309

1.1.4 Add-on fees for in-person screenings/presentations also presented online Add-on fees apply to in-person screenings and audio presentations that are presented in their entirety in both in-person and online contexts. In this case, the same program, event, or content is presented in person and online, with minor technical adaptations for each context.

These add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works. For applicable fees, refer to Section 2 Media Arts Exhibitions.

Fees are calculated as 100% of the applicable in-person screening/presentation fees + 50% of the applicable online screening/presentation fees (see tables in sections 1.2 Online Screenings and Audio Presentations).

Add-on fee	Additional % of applicable online screening/presentation fee
In-person screening/presentation is also presented online as a livestreamed program	plus 50% of livestreamed screening/presentation fees per livestreamed screening/presentation
In-person screening/presentation is also presented online as an on-demand program	plus 50% of on-demand screening/presentation fees (including add-on fees)

1.2 Online Screenings and Audio Presentations

1.2.1 Livestreamed screenings/presentations (synchronous presentation mode)

Fees apply to online screenings and presentations of pre-recorded audio works that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs may also be freely accessible to viewers.

1.2.1.1 Single livestreamed screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single livestreamed screening/presentation.

Duration of work	Type of fee	Annual operating budget				
		<$100K	<$250K	<$500K		
< 5 minutes	Recommended	126	158	204	273	334
	Minimum	116	146	189	252	309
5-15 minutes	Recommended	192	239	311	414	509
	Minimum	178	222	287	383	471
15-30 minutes	Recommended	257	320	416	552	679
	Minimum	237	297	385	511	628
30-60 minutes	Recommended	317	395	499	681	837
	Minimum	293	365	474	630	775
60+ minutes	Recommended	379	475	601	819	1007
	Minimum	351	439	570	759	933

1.2.1.2 Multiple livestreamed screenings/presentations

Discounted fees for multiple livestreamed screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional livestreamed screening/presentation after the initial livestreamed screening/presentation (second screening and**

onward). For fees for the first livestreamed screening/presentation, refer to single livestreamed screening/presentation fees above (1.2.1.1 Single livestreamed screening/presentation).
To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional livestreamed screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<$100K	<$250K	<$500K		
< 5 minutes	Recommended	65	79	104	136	167
	Minimum	59	73	95	125	155
5-15 minutes	Recommended	96	120	156	207	254
	Minimum	89	111	145	192	235
15-30 minutes	Recommended	130	160	207	276	339
	Minimum	119	148	192	255	314
30-60 minutes	Recommended	158	197	255	339	417
	Minimum	146	182	236	314	386
60+ minutes	Recommended	191	238	309	409	503
	Minimum	176	220	285	378	466

1.2.1.3 Package fees for livestreamed screening/presentation (programs of 6 or more works under 30 minutes)

Package fees for livestreamed screenings/presentations encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single livestreamed screening/presentation fees apply (1.2.1.1 Single livestreamed screening/presentation).

These fees apply to programs that are presented as a single livestreamed event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single livestreamed screening/presentation event (e.g., livestreamed feature film screening).

The fees listed here are per work (not per package).

Duration of work	**Fee type**	**Annual operating budget**				
		<$100K	**<$250K**	**<$500K**		
any duration < 30 minutes	**Recommended**	125	158	204	273	333
	Minimum	116	146	189	251	309

1.2.1.4 Add-on fees for livestreamed screenings/presentations

Add-on fees apply if presenters make a work available for on-demand streaming on their website, platform, or social media channels **after it has been presented in a livestreamed program**.

Add-on fees are paid in addition to the livestreamed screening/presentation fees. Add-on fees are calculated as a percentage of the single livestreamed screening/presentation fee based on how long the work is available on-demand.

Add-on fee	**Additional % of single livestreamed screening/presentation fee**	
Work available for on-demand streaming after it has been presented in a livestreamed screening/presentation	plus 50% for up to 2 weeks of availability	plus 25% per week for each additional week after 2 weeks of availability

1.2.2 On-demand screenings/presentations (asynchronous presentation mode)

Fees apply to online programs that are accessible for streaming at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Period of on-demand availability

The standard period for a work to be available for on-demand viewing is up to two weeks. Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming window extends beyond the initial 72 hours.

Exclusions

This category of fees does not apply to works presented through:

- Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
- Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
- Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

1.2.2.1 Single On-demand screenings/presentations

To determine which recommended fees apply, select the appropriate duration and budget categories.

Recommended fees are for individual works, for a period of on-demand availability of up to two weeks, and for a streaming window of up to 72 hours. Add-on fees apply for longer periods of on-demand availability and streaming windows.

Duration of the work	Fee type	<$100K	<$250K	<$500K	<$1M	>$1M
< 5 minutes	**Recommended**	188	236	306	407	500
	Minimum	173	218	283	376	462
< 15 minutes	**Recommended**	287	359	466	619	762
	Minimum	265	331	432	573	704
15-30 minutes	**Recommended**	385	479	621	826	1017
	Minimum	356	443	575	765	941
30-60 minutes	**Recommended**	474	591	769	1021	1255
	Minimum	438	546	710	945	1161
60+ minutes	**Recommended**	568	711	924	1228	1510
	Minimum	526	658	855	1137	1398

1.2.2.2 Package fees for on-demand screenings and audio presentations (programs of 6 or more works under 30 minutes)

Package fees for on-demand screenings/presentations are meant to encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, on-demand screening/presentation fees apply.

These fees apply to on-demand programs that can be accessed through a single compilation or through a playlist that provides access to individual works. If works are accessed individually, they should all be made available for on-demand viewing at the same time and should remain available for the same period of time. If content activation is required (through a ticket, pass, registration, etc.), the activation should be for the entire program, not for individual works. The viewing window should also be applied to the program as a whole, not to individual works.

The compiled duration of all works included in the program should be similar to that of a single screening/presentation event (e.g., feature film screening).
The fees listed here are per work (not per package).

Duration of the Work	Fee Type	<$100K	<$250K	<$500K	<$1M	>$1M
any duration < 30 minutes	**Recommended**	183	230	300	397	489
	Minimum	169	213	277	367	453

1.2.2.3 Add-on fees for on-demand screenings and audio presentations

Period of on-demand availability
Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

Add-on fees apply if a viewer has more than 72 hours to complete the streaming after activating a program to access its content (ticket, pass, registration, etc.).

Add-on fees are paid in addition to on-demand screening/presentation fees. Add-on fees are calculated as a percentage of on-demand screening/presentation fees for different time frames after the standard period of on-demand availability and streaming window.

Add-on fee	**Proposed additional % of on-demand screening/presentation fee**			
On-demand availability period over 2 weeks	plus 25% per week each additional week up to 1 month	plus 25% per month each additional month up to 3 months	plus 25% after 3months for up to 1 year	plus 25% per year after 1st year
Streaming window exceeds 72 hours for programs requiring activation	plus 25% per additional 72-hour streaming window			

2. MEDIA ARTS EXHIBITIONS

2.1 In-person media arts exhibitions

In-person media arts exhibitions are presentations of media art works in physical exhibition contexts. Exhibitions typically last three weeks or longer and present works in an ongoing way. Examples include looping audiovisual pieces and continuous digital/electronic works.

Media arts projects are small-scale versions of media arts exhibitions. Projects are narrower in scope than exhibitions and may be presented in smaller spaces or for shorter periods. For example, an installation exhibited in the lobby of a theatre for the duration of a festival.
Costs related to installation, accessibility services, travel, accommodations and per diems are NOT included in exhibition fees. IMAA encourages presenters to provide additional financial support to artists for these services and presentation-related costs.

- For installation fees, see table 3.1.
- If the artist is supplying their own equipment, equipment rental fees should be added. Rental fees for artists' equipment should match those of the nearest production centre offering similar

equipment.

To determine which recommended fees apply, select the appropriate categories based on the number of artists/collectives in a show, the scope of the show, and the annual operating budget. Recommended fees are for individual artists or collectives.

# of artists / collectives	Type of Fee	Annual operating budget and scope									
		<$100K		<$250K		<$500K		<$1M		>$1M	
		Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project
Solo show	Recommended	2351	1999	2820	2395	3680	3127	4903	4168	6013	5111
	Minimum	2177	1851	2611	2218	3407	2895	4539	3858	5567	4731
2-3 artists	Recommended	1703	1447	2128	1810	2553	2172	2894	2461	3560	3026
	Minimum	1576	1340	1970	1675	2365	2010	2679	2279	3296	2801
4+ artists	Recommended	511	436	852	726	1362	1158	2043	1737	2513	2136
	Minimum	474	403	788	670	1261	1072	1891	1608	2327	1978

2.1.1 Add-on fees for in-person media arts exhibitions and projects also presented online

Add-on fees apply to in-person media arts exhibitions and projects that are presented in their entirety in both in-person and online contexts. In this case, the same exhibition or project is presented in person and online, with minor technical adaptations for each context. The online presentation should meet the description outlined in section 2.2 Online media arts exhibitions and projects.

Add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works.

Add-on fees are paid in addition to in-person media arts exhibition and project fees. Add-on fees are calculated as a percentage of online media arts exhibition or project fees.

Add-on fee	Additional % of applicable online media arts exhibition or project fee
In-person media arts exhibition	plus 50% of online media arts exhibition fees (including add-on fees)
In-person media arts project	plus 50% of online media arts project fees (including add-on fees)

2.2 Online media arts exhibitions and projects

Online media arts exhibitions are equivalent in scope to in-person media arts exhibitions. The main difference is that works are presented online or in other digital formats through websites, digital platforms and interactive environments, apps, remote AR/VR experiences, etc. In this way, viewers can experience the works remotely and with their own devices.

Online media arts exhibitions are different from online screenings/presentations in the following ways:
- They are typically presented over a longer timeframe (more than two weeks)
- An in-person or online screening experience would not render the desired overall experience of the exhibition
- Significant curatorial thought has been put in the design of the exhibition for the online environment (web design, interactive features, spatiotemporal relationships between works, etc.)

Online media arts projects are small-scale versions of online media arts exhibitions. Online projects are narrower in scope than online exhibitions and may be presented for shorter periods of time. For example, a web-based generative artwork made available throughout the duration of a festival via the presenter's website.

Period of online availability

The standard period for an online media arts exhibition or project to be available for viewing is up to three months. Add-on fees apply when programs are available for online viewing for more than three months.

# of artists / collectives	Type of Fee	Annual operating budget and scope									
		<$100K		<$250K		<$500K		<$1M		>$1M	
				Ex Ex Ex Ex Ex							
Solo show	Recommended	2351	1999	2820	2395	3680	3127	4903	4168	6013	5111

	Minimum	2177	1851	2611	2218	3407	2895	4539	3858	5567	4731
2-3 artists	**Recommended**	1703	1447	2128	1810	2553	2172	2894	2461	3560	3026
	Minimum	1576	1340	1970	1675	2365	2010	2679	2279	3296	2801
4+ artists	**Recommended**	511	436	852	726	1362	1158	2043	1737	2513	2136
	Minimum	474	403	788	670	1261	1072	1891	1608	2327	1978

2.2.1 Add-on fees for online media arts exhibitions and projects:

Add-on fees apply to online media arts exhibitions and projects that are available for viewing for a period of over three months. Add-on fees are calculated as a percentage of online exhibition or project fees based on duration of availability.

Add-on	**Additional % of online exhibition or project fees**	
Online availability over 3 months	plus 25% for each additional month for up to 6 months	Fee is doubled for exhibitions over 6 months and up to a year

3. PROFESSIONAL FEES

3.1 Installation fees paid to artists/technicians

Installation means overseeing or participating in the installation or de-installation of works for an exhibition/project on the exhibitor's premises. Activities associated with installation for in-person exhibitions/projects may include unpacking or packing of works, placing works in an exhibition space, calibration of equipment and software, etc. Activities associated with installation for online exhibitions/projects may include re-formatting files, programming interactive functions, designing a user interface, uploading content to a database or website, etc.

Where the participation of the artist or their specialized technician is essential to the installation of an exhibition, installation fees must be paid according to the following minimum rates.

Exhibitors should also respect provincial or territorial labour standards in effect.

Minimum fee: 4 hours	268
Each additional hour	64
Maximum per day	532

3.2 Artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

3.2.1 In-person artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Fees apply to artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations. Events are held in a physical setting and involve a live audience. Attendance can be free or can require registration, a ticket, or a pass.

Participation on panels and roundtables normally requires less preparation than artists' talks because there are more speakers contributing to the event. In some cases however, the fair remuneration of speakers may require increased fees. Presenters are encouraged to be flexible and to fairly compensate speakers based on required levels of involvement.

Speaking engagements at screenings/presentations, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers and per event. Additional fees apply if recordings of
in-person events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to table 3.2.3.

Type of event	Type of fee	Annual operating budget				
		<$100K	<$250K	<$500K	<$1M	>$1M
In-person artist talk	**Recommended**	511	588	664	742	818
	Minimum	474	544	615	687	756
In-person	**Recommended**	171	197	222	248	274

participation on a panel/roundtable	**Minimum**	158	182	205	230	252
In-person speaking engagement at screening/presentation	**Recommended**	86	98	112	124	137
	Minimum	79	91	104	115	126

3.2.2 Livestreamed artist talks, participations on panels/roundtables, and speaking engagements at screenings

Fees apply to events that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these events or they may be freely accessible to all viewers.

Speaking engagements at livestreamed screenings, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers per event. Additional fees apply if recordings of livestreamed events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to table 3.2.3.

Type of event	**Type of fee**	**Annual operatin**		
		<$100K	**<$250K**	**<$500**
Livestreamed artist talk	**Recommended**	511	588	66
	Minimum	474	544	61
Livestreamed	**Recommende**	171	197	22

participation on a panel/roundtable	**d**	
	Minimum	
Speaking	**Recommende**	

engagement at livestreamed screening/presentation	**d**			
	Minimum	79	91	10

3.2.3 Add-on fees for in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Add-on fees apply to recordings of in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations that are made available for online on-demand viewing via a presenter's website, digital platform, or social media channels. Add-on fees are calculated as a percentage of fees for in-person or livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations.

Add-on	**Additional % of fee for in-person and livestreamed artist talk, participation on panel/roundtable participation, or speaking engagement at screening/presentation**	
Recording of in-person or livestreamed event made available online for on-demand viewing via a presenter's website, digital platform, or social media channels	plus 25% for up to 1 year availability	plus 50% for unlimited availability

3.2.4 On-demand artist talks, participations on panels/roundtables, and speaking engagements at screenings (e.g., introductions and Q&As)

Fees apply to pre-recorded events that are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Pre-recorded speaking engagements like introductions and comments are presented right before or right after a screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

Period of availability

Fee amounts are provided for different periods of availability: up to one year and unlimited. Fees for unlimited availability apply if the presenter cannot guarantee that the file will no longer be available for on-demand viewing after one year.

To determine which recommended fees apply, select the appropriate event, availability, and budget categories.

Type of event	Duration of Availability	Type of fee	Annual operating budget				
			<$100K	<$250 K	<$500 K	<$1M	>$1M
On-demand pre-recorded artist talk	Up to 1 year	**Recommended**	641	735	830	928	1022
		Minimum	592	681	769	858	946
	Unlimited	**Recommended**	767	882	997	1112	1227
		Minimum	692	816	923	1029	1135
On-demand pre-recorded participation on a panel/roundtable	Up to 1 year	**Recommended**	215	246	278	310	341
		Minimum	198	228	257	286	316
	Unlimited	**Recommended**	256	294	333	371	409
		Minimum	237	273	309	343	378
On-demand pre-recorded speaking engagement at screening	Up to 1 year	**Recommended**	108	123	139	155	171
		Minimum	99	114	129	144	158
	Unlimited	**Recommended**	130	148	166	187	205
		Minimum	119	136	154	172	190

3.3 Other professional fees paid to artists

Participation on a jury(per day)	142
Writing fees (per word)	0.64

4. EDUCATIONAL USE OF MEDIA ART WORKS

The following rates apply to educational institutions purchasing physical copies or long-term licenses of media art works in a specific institutional context.

4.1 Sale of physical copy

DVD, CD, Blu-ray or similar. Sale is for the life of the object, does not include replacement and is restricted to on-site/library viewing.

Price per copy

< 30 minutes	313
30-60 minutes	439
60+ minutes	565

4.2 Limited streaming license

Purchase of streaming license of a digital file for online learning platforms such as e-campuses and Massive Open Online Courses (MOOCs).

Price per work

5-year streaming license	627

5. PRINT REPRODUCTION OF FILM/VIDEO STILLS

For print reproduction of film/video stills for use in magazines and monographs offered for sale, please refer to sections 2 and 3 of the CARFAC-RAAV Minimum Recommended Fee Schedule.

Independent Media Arts Alliance des arts médiatiques indépendants

IMAA Fee Schedule for Calendar Year 2027

Lien vers la version français

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INTRODUCTION TO THE 2026 IMAA FEE SCHEDULE

The IMAA Fee Schedule is recognized as the national standard for remuneration in the independent media arts sector. It encompasses fees for activities such as duration-based screenings and audio presentations, media arts exhibitions, artist talks, online presentation and other professional services.

At its Annual General Meeting on September 24, 2025, the Independent Media Arts Alliance's membership voted unanimously to adopt the updated 2026 fee schedule. The update aims to bring the recommended fees into line with the rising cost of living and inflation. Presenters should always follow the spirit of the Guiding Principles in implementing a strategy that is appropriate to their own organization's situation. We continue to encourage organizations to use the Fee Schedule when budgeting for future programming and to refer to it in grant applications.

GUIDING PRINCIPLES

These principles outline the values of the IMAA community and clarify the intent behind the Fee

Schedule.

Media arts presenters should always remunerate artists when presenting their work. ▪ IMAA discourages presentation contexts that do not pay artists' fees or that provide sub-standard fees (e.g., festivals, industry-focused screenings, post-secondary classrooms, academic conferences, etc.)

- Exposure, press coverage, in-kind benefits, and other non-monetary perks are not acceptable in lieu of fair remuneration.
- Presenters should remunerate both Canadian and International artists equitably when presenting their work.
- Presenters should pay artists working in languages other than English and French fairly. They should not deduct translation and interpretation costs from artists' fees.
- In-person and online presentation contexts are of equal artistic value. Artists should be remunerated fairly for all types of in-person and online presentations.

The fee amounts included in the IMAA Fee Schedule correspond to minimum recommended rates for presentation and professional activities.

- These rates represent the minimum payment that the independent media arts community considers acceptable.
- No matter their size and operating budget, IMAA encourages presenters to pay higher-than-minimum fees according to their financial capacities.
- Artists' fees and professional fees should only serve as payment for a given presentation or professional activity. Presenters should not use these fees to compensate for other services provided by the artist (e.g., installation, consulting, workshops, etc.). Likewise, artists' fees should not be used to offset costs related to accessibility services, technology provided by the artist, travel, accommodation, and per diems. IMAA encourages presenters to provide additional remuneration for presentation-related services and costs.
- IMAA encourages presenters to be transparent about which annual operating budget category that they fall under. This way, artists can assess the fees that presenters offer them.

Artists' remuneration should be driven by equity-driven values and transparency. ▪ While the IMAA Fee Schedule sets a standard, there is no one-size-fits-all model. IMAA encourages presenters to be responsive to artist's needs and to take individual contexts into account.

- IMAA recognizes that artists from equity-seeking communities may face significant and systemic barriers to access and participation in the arts sector. IMAA encourages presenters to consider the added challenges that artists from Indigenous, Black, racialized, Deaf and disabled, LGBTQ2S+, and other minority communities may face when producing and presenting media art.
- IMAA encourages presenters to adopt equity-driven practices across their operations. Examples include respecting cultural protocols, providing accessibility services, and implementing safe spaces. Presenters can also consider providing additional financial compensation to artists from marginalized communities in recognition of the added labour that they may perform.

Presenters should enter into clear agreements with artists prior to presenting their work.

- IMAA recommends that presenters and artists enter into agreements via signed contracts. A signed contract is the clearest way to record the terms of an agreement, but other forms of communication can also be used (e.g., an email conversation).
- Contracts should clearly outline the artist's remuneration, the presenter's expectations, the

presentation format and duration, and any additional requirements of the artist (e.g., speaking engagements, installation duties, presence at event, etc.).

- Contracts should clearly list all items for which the artist will receive payment. The payment amounts should be individually listed rather than grouped as a lump sum. This includes all artist's and professional fees, all add-on fees, and all supplementary fees (i.e., compensation for technology or service provided by the artist, per diems, travel costs, etc.).
- For online presentation, contracts should outline additional considerations such as: geo-blocking parameters, digital rights management and other security features, file storage and data management plans, presentation platform, period of on-demand availability, viewing window, etc.

Presenters should obtain consent before posting an artist's content on publicly accessible Internet platforms.

- It is the presenter's responsibility to obtain the artist's (or rights holder's) consent before posting works, excerpts, images, recordings, and other contents to publicly accessible online platforms. A signed contract is the clearest way to document consent and the terms of the agreement.
- It is also the presenter's responsibility to remove this content from publicly accessible platforms according to the terms of the agreement. In the absence of an agreement, presenters should remove content at the artist's request.

Additional considerations for online presentation: geo-blocking and security measures ▪ At this time, IMAA does not make specific recommendations related to geo-blocking parameters and digital rights management practices.

- However, IMAA recognizes that online presentation can greatly expand the reach and scope of programs and events. In some cases, presenters may consider paying artists additional fees depending on the geo-blocking mechanisms in place. Presenters are encouraged to discuss the question of geo-blocking with artists and to be transparent about their organization's view on geo-blocking.
- IMAA encourages presenters to use digital rights management tools and/or other security measures when presenting works online. Presenters should develop internal policies and practices based on their financial and technical capacities.

DEFINITIONS AND TYPES OF FEES

The information below defines and clarifies key terms used in the IMAA Fee Schedule.

Annual Operating Budget Categories

Definition

IMAA defines "annual operating budget" as the organization's total annual revenues, averaged over the last 3 years. If the organization received revenues for acquisition funds or capital projects, these are excluded from the total. **For organizations that report to CADAC, the exact amount can be found on line 4700 of the organization's financial form.**

Categories

The IMAA Fee Schedule includes the following annual operating budget categories: <$100K, <$250K, <$500K, <$1M, and >$1M. Presenters should refer to the fees listed under the annual operating budget

category that matches their annual operating budget (averaged over the last 3 years).

Examples:

- A presenter whose annual operating budget averaged over the last 3 years is $125K should refer to fees listed under the <$250K annual operating budget category.
- A presenter whose annual operating budget averaged over the last 3 years is $350K should refer to fees listed under the <$500K annual operating budget category.

Types of Fees

Artists' and professional fees

The IMAA Fee Schedule makes recommendations for artists' fees and professional fees.

- Artists' fees correspond to recommended amounts for **royalties** paid to artists, for the screening or exhibition of their copyrighted works. According to the CARFAC/RAAV Fee Schedule, copyright royalties "apply to the reproduction, exhibition, or presentation of works" (CARFAC/RAAV, Definition of Copyright Royalties). Artists' fees outlined in sections 1 and 2 of the IMAA Fee Schedule correspond to recommended amounts for copyright royalties.

- Professional fees correspond to recommended amounts paid to self-employed artists and other cultural workers for services rendered through professional activities. Professional fees are outlined in section 3 of the IMAA Fee schedule.

Recommended and minimum fees

The IMAA Fee Schedule provides two rates for each category of artists' and professional fees:

- Recommended fees: These are standard recommended fees for the presentation of media arts. They are calculated at 150% of the minimum fees. IMAA encourages presenters to pay recommended fees or higher.

- Minimum fees: These are the minimum fees that the independent media arts community considers acceptable. IMAA strongly encourages presenters that are unable to pay recommended fees to pay fees that exceed the minimum amounts listed in the Fee Schedule.

Add-on fees

Add-on fees are paid in addition to artists' and professional fees. They apply when:

- In-person programs and events are also presented online.
- Online livestreamed programs and events are also made available for on-demand viewing.
- Standard parameters for online on-demand presentation are extended.

Presentation Modes

The IMAA Fee Schedule makes different recommendations for artists' fees and certain professional fees based on whether the presentation is in person or online.

In-person presentation

In-person programs and events are presented in live settings and spaces where viewers or audiences are physically present to experience the work. Examples include theatrical screenings, pre-recorded audio

presentations to a live audience, exhibitions in galleries and other physical settings, site-specific installations, and talks delivered to a live audience.

Online presentation

Online programs and events are presented via websites, digital platforms, or social media channels. Viewers access these programs and events remotely through a device connected to the Internet (e.g., personal computer, phone, tablet, etc.). Online presentation can be livestreamed (synchronous presentation mode) or on-demand (asynchronous presentation mode).

- Livestreamed presentation (synchronous presentation mode): Livestreamed programs and events are presented at a determined date and time via a presenter's website, digital platform, or social media channels. This presentation mode is like a broadcast in the sense that once the livestream has started, viewers who tune in part way through will have missed the beginning. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs and events may also be freely accessible to viewers.

- On-demand presentation (asynchronous presentation mode): On-demand programs and contents are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or other form of registration to access their content.

    - Period of on-demand availability: The standard period for a work to be available for on-demand streaming is up to two weeks. Add-on fees apply when programs are available for on-demand streaming for more than two weeks.

    - Streaming window after content activation: If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming windows extend beyond the initial 72 hours.

    - Exclusions: The on-demand presentation category of fees does not apply to works presented through:
        - o Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
        - o Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
        - o Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

      IMAA encourages organizations that maintain these types of platforms and collections to follow the Fee Schedule's guiding principles. Organizations should be transparent about their platform's mandate and operations and disclose if and how they remunerate artists. In particular, organizations should establish clear agreements with artists and ensure that they obtain consent on an ongoing basis.

1. SCREENINGS AND AUDIO PRESENTATIONS

1.1 In-Person Screenings and Audio Presentations

Screenings of single-channel film or video, or presentations of pre-recorded audio works to an in-person audience. These events are typically held over one or two evenings.

These fees apply to non-exhibition contexts only. For installations, longer presentation timeframes and exhibition contexts, please refer to Section 2 Media Arts Exhibitions.

These fees apply to audiovisual screenings and to presentations of pre-recorded audio works. IMAA does not currently make recommendations for performances or live presentations of media artworks. For performance-based practices, please refer to Section A.1.5 Performance Presentation Royalties of the CARFAC-RAAV Minimum Recommended Fee Schedule.

1.1.1 Single screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single screening/presentation.

Duration of w		**Annual operating budget**				
		<$100K	**<$250K**	**<$500K**		
< 5 minutes	**Recommended**	126	158	204	273	334
	Minimum	116	146	189	252	309
5-15 minutes	**Recommended**	192	239	311	414	509
	Minimum	178	222	287	383	471
15-30 minutes	**Recommended**	257	320	416	552	679
	Minimum	237	297	385	511	628
30-60 minutes	**Recommended**	317	395	499	681	837
	Minimum	293	365	474	630	775
	Recommended	379	475	601	819	1007

60+ minutes **Minimum** 351 439 570 759 933

1.1.2 Multiple screenings/presentations

Discounted fees for multiple screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional screening/presentation after the first screening/presentation (second screening/presentation and onward).** For fees for the first screening/presentation, refer to section 1.1.1 Single screening/presentation.

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional screening/presentation after the first screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<$100K	<$250K	<$500K		
< 5 minutes	Recommended	65	79	104	136	167
	Minimum	59	73	95	125	155
5-15 minutes	Recommended	96	120	156	207	254
	Minimum	89	111	145	192	235
15-30 minutes	Recommended	130	160	207	276	339
	Minimum	119	148	192	255	314
30-60 minutes	Recommended	158	197	255	339	417
	Minimum	146	182	236	314	386
60+ minutes	Recommended	191	238	309	409	503

	Minimum	176	220	285	378	466

1.1.3 Package screening/presentation fees (programs of 6 or more works under 30 minutes)

Package screening/presentation fees encourage presenters to screen/present a program of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single screening/presentation fees apply (see section 1.1.1 single screening/presentation).

These fees apply to programs that are presented as a single event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single screening/presentation event (e.g., feature film screening).

The fees listed here are per work (not per package).

Duration of work	**Fee type**	**Annual operating budget**				
		<$100K	**<$250K**	**<$500K**		
any duration < 30 minutes	**Recommended**	125	158	204	273	333
	Minimum	116	146	189	251	309

1.1.4 Add-on fees for in-person screenings/presentations also presented online

Add-on fees apply to in-person screenings and audio presentations that are presented in their entirety in both in-person and online contexts. In this case, the same program, event, or content is presented in person and online, with minor technical adaptations for each context.

These add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works. For applicable fees, refer to Section 2 Media Arts Exhibitions.

Fees are calculated as 100% of the applicable in-person screening/presentation fees + 50% of the applicable online screening/presentation fees (see tables in sections 1.2 Online Screenings and Audio Presentations).

Add-on fee	Additional % of applicable online screening/presentation fee
In-person screening/presentation is also presented online as a livestreamed program	plus 50% of livestreamed screening/presentation fees per livestreamed screening/presentation
In-person screening/presentation is also presented online as an on-demand program	plus 50% of on-demand screening/presentation fees (including add-on fees)

1.2 Online Screenings and Audio Presentations

1.2.1 Livestreamed screenings/presentations (synchronous presentation mode)

Fees apply to online screenings and presentations of pre-recorded audio works that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs may also be freely accessible to viewers.

1.2.1.1 Single livestreamed screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single livestreamed screening/presentation.

Duration of work	Type of fee	Annual operating budget				
		<$100K	<$250K	<$500K		
< 5 minutes	Recommended	126	158	204	273	334
	Minimum	116	146	189	252	309
5-15 minutes	Recommended	192	239	311	414	509

	Minimum	178	222	287	383	471
15-30 minutes	**Recommended**	257	320	416	552	679
	Minimum	237	297	385	511	628
30-60 minutes	**Recommended**	317	395	499	681	837
	Minimum	293	365	474	630	775
60+ minutes	**Recommended**	379	475	601	819	1007
	Minimum	351	439	570	759	933

1.2.1.2 Multiple livestreamed screenings/presentations

Discounted fees for multiple livestreamed screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional livestreamed screening/presentation after the initial livestreamed screening/presentation (second screening and onward).** For fees for the first livestreamed screening/presentation, refer to single livestreamed screening/presentation fees above (1.2.1.1 Single livestreamed screening/presentation).

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional livestreamed screening/presentation.

Duration of work	**Fee type**	**Annual operating budget**				
		<$100K	**<$250K**	**<$500K**		

< 5 minutes	**Recommended**	65	79	104	136	167
	Minimum	59	73	95	125	155
5-15 minutes	**Recommended**	96	120	156	207	254
	Minimum	89	111	145	192	235
15-30 minutes	**Recommended**	130	160	207	276	339
	Minimum	119	148	192	255	314
30-60 minutes	**Recommended**	158	197	255	339	417
	Minimum	146	182	236	314	386
60+ minutes	**Recommended**	191	238	309	409	503
	Minimum	176	220	285	378	466

1.2.1.3 Package fees for livestreamed screening/presentation (programs of 6 or more works under 30 minutes)

Package fees for livestreamed screenings/presentations encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single livestreamed screening/presentation fees apply (1.2.1.1 Single livestreamed screening/presentation).

These fees apply to programs that are presented as a single livestreamed event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single livestreamed screening/presentation event (e.g., livestreamed feature film screening).

The fees listed here are per work (not per package).

Duration of work	Fee type	Annual operating budget				
		<$100K	<$250K	<$500K		
any duration < 30 minutes	**Recommended**	125	158	204	273	333
	Minimum	116	146	189	251	309

1.2.1.4 Add-on fees for livestreamed screenings/presentations

Add-on fees apply if presenters make a work available for on-demand streaming on their website, platform, or social media channels **after it has been presented in a livestreamed program**.

Add-on fees are paid in addition to the livestreamed screening/presentation fees. Add-on fees are calculated as a percentage of the single livestreamed screening/presentation fee based on how long the work is available on-demand.

Add-on fee	Additional % of single livestreamed screening/presentation fee	
Work available for on-demand streaming after it has been presented in a livestreamed screening/presentation	plus 50% for up to 2 weeks of availability	plus 25% per week for each additional week after 2 weeks of availability

1.2.2 On-demand screenings/presentations (asynchronous presentation mode)

Fees apply to online programs that are accessible for streaming at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Period of on-demand availability

The standard period for a work to be available for on-demand viewing is up to two weeks. Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming window extends beyond the initial 72 hours.

Exclusions

This category of fees does not apply to works presented through:

- Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
- Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
- Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

1.2.2.1 Single On-demand screenings/presentations

To determine which recommended fees apply, select the appropriate duration and budget categories.

Recommended fees are for individual works, for a period of on-demand availability of up to two weeks, and for a streaming window of up to 72 hours. Add-on fees apply for longer periods of on-demand availability and streaming windows.

Duration of the work	Fee type	<$100K	<$250K	<$500K	<$1M	>$1M
< 5 minutes	**Recommended**	188	236	306	407	500
	Minimum	173	218	283	376	462
< 15 minutes	**Recommended**	287	359	466	619	762
	Minimum	265	331	432	573	704
15-30 minutes	**Recommended**	385	479	621	826	1017
	Minimum	356	443	575	765	941
30-60 minutes	**Recommended**	474	591	769	1021	1255
	Minimum	438	546	710	945	1161
60+ minutes	**Recommended**	568	711	924	1228	1510
	Minimum	526	658	855	1137	1398

1.2.2.2 Package fees for on-demand screenings and audio presentations (programs of 6 or more works under 30 minutes)

Package fees for on-demand screenings/presentations are meant to encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, on-demand screening/presentation fees apply.

These fees apply to on-demand programs that can be accessed through a single compilation or through a playlist that provides access to individual works. If works are accessed individually, they should all be made available for on-demand viewing at the same time and should remain available for the same period of time. If content activation is required (through a ticket, pass, registration, etc.), the activation should be for the entire program, not for individual works. The viewing window should also be applied to the program as a whole, not to individual works.

The compiled duration of all works included in the program should be similar to that of a single screening/presentation event (e.g., feature film screening).
The fees listed here are per work (not per package).

Duration of the Work	Fee Type	<$100K	<$250K	<$500K	<$1M	>$1M
any duration < 30 minutes	Recommended	183	230	300	397	489
	Minimum	169	213	277	367	453

1.2.2.3 Add-on fees for on-demand screenings and audio presentations

Period of on-demand availability

Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

Add-on fees apply if a viewer has more than 72 hours to complete the streaming after activating a program to access its content (ticket, pass, registration, etc.).

Add-on fees are paid in addition to on-demand screening/presentation fees. Add-on fees are calculated as a percentage of on-demand screening/presentation fees for different time frames after the standard period of on-demand availability and streaming window.

Add-on fee	**Proposed additional % of on-demand screening/presentation fee**			
On-demand availability period over 2 weeks	plus 25% per week each additional week up to 1 month	plus 25% per month each additional month up to 3 months	plus 25% after 3months for up to 1 year	plus 25% per year after 1st year
Streaming window exceeds 72 hours for programs requiring activation	plus 25% per additional 72-hour streaming window			

2. MEDIA ARTS EXHIBITIONS

2.1 In-person media arts exhibitions

In-person media arts exhibitions are presentations of media art works in physical exhibition contexts. Exhibitions typically last three weeks or longer and present works in an ongoing way. Examples include looping audiovisual pieces and continuous digital/electronic works.

Media arts projects are small-scale versions of media arts exhibitions. Projects are narrower in scope than exhibitions and may be presented in smaller spaces or for shorter periods. For example, an installation exhibited in the lobby of a theatre for the duration of a festival.
Costs related to installation, accessibility services, travel, accommodations and per diems are NOT included in exhibition fees. IMAA encourages presenters to provide additional financial support to artists for these services and presentation-related costs.

- o For installation fees, see table 3.1.
- o If the artist is supplying their own equipment, equipment rental fees should be added. Rental fees for artists' equipment should match those of the nearest production centre offering similar equipment.

To determine which recommended fees apply, select the appropriate categories based on the number of artists/collectives in a show, the scope of the show, and the annual operating budget. Recommended fees are for individual artists or collectives.

# of	**Type of**	**Annual operating budget and scope**

artists / collectives	Fee	<$100K		<$250K		<$500K		<$1M		>$1M	
		Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project
Solo show	Recommended	2351	1999	2820	2395	3680	3127	4903	4168	6013	5111
	Minimum	2177	1851	2611	2218	3407	2895	4539	3858	5567	4731
2-3 artists	Recommended	1703	1447	2128	1810	2553	2172	2894	2461	3560	3026
	Minimum	1576	1340	1970	1675	2365	2010	2679	2279	3296	2801
4+ artists	Recommended	511	436	852	726	1362	1158	2043	1737	2513	2136
	Minimum	474	403	788	670	1261	1072	1891	1608	2327	1978

2.1.1 Add-on fees for in-person media arts exhibitions and projects also presented online

Add-on fees apply to in-person media arts exhibitions and projects that are presented in their entirety in both in-person and online contexts. In this case, the same exhibition or project is presented in person and online, with minor technical adaptations for each context. The online presentation should meet the description outlined in section 2.2 Online media arts exhibitions and projects.

Add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works.

Add-on fees are paid in addition to in-person media arts exhibition and project fees. Add-on fees are calculated as a percentage of online media arts exhibition or project fees.

Add-on fee	Additional % of applicable online media arts exhibition or project fee

In-person media arts exhibition	plus 50% of online media arts exhibition fees (including add-on fees)
In-person media arts project	plus 50% of online media arts project fees (including add-on fees)

2.2 Online media arts exhibitions and projects

Online media arts exhibitions are equivalent in scope to in-person media arts exhibitions. The main difference is that works are presented online or in other digital formats through websites, digital platforms and interactive environments, apps, remote AR/VR experiences, etc. In this way, viewers can experience the works remotely and with their own devices.

Online media arts exhibitions are different from online screenings/presentations in the following ways: ▪ They are typically presented over a longer timeframe (more than two weeks)

- ▪ An in-person or online screening experience would not render the desired overall experience of the exhibition
- ▪ Significant curatorial thought has been put in the design of the exhibition for the online environment (web design, interactive features, spatiotemporal relationships between works, etc.)

Online media arts projects are small-scale versions of online media arts exhibitions. Online projects are narrower in scope than online exhibitions and may be presented for shorter periods of time. For example, a web-based generative artwork made available throughout the duration of a festival via the presenter's website.

Period of online availability

The standard period for an online media arts exhibition or project to be available for viewing is up to three months. Add-on fees apply when programs are available for online viewing for more than three months.

# of artists / collectives	Type of Fee	Annual operating budget and scope									
		<$100K		<$250K		<$500K		<$1M		>$1M	
				Ex Ex Ex Ex Ex							
Solo show	Recommended	2351	1999	2820	2395	3680	3127	4903	4168	6013	5111
	Minimum	2177	1851	2611	2218	3407	2895	4539	3858	5567	4731
2-3 artists	Recommended	1703	1447	2128	1810	2553	2172	2894	2461	3560	3026

	Minimum	1576	1340	1970	1675	2365	2010	2679	2279	3296	2801
4+ artists	**Recommended**	511	436	852	726	1362	1158	2043	1737	2513	2136
	Minimum	474	403	788	670	1261	1072	1891	1608	2327	1978

2.2.1 Add-on fees for online media arts exhibitions and projects:

Add-on fees apply to online media arts exhibitions and projects that are available for viewing for a period of over three months. Add-on fees are calculated as a percentage of online exhibition or project fees based on duration of availability.

Add-on	**Additional % of online exhibition or project fees**	
Online availability over 3 months	plus 25% for each additional month for up to 6 months	Fee is doubled for exhibitions over 6 months and up to a year

3. PROFESSIONAL FEES

3.1 Installation fees paid to artists/technicians

Installation means overseeing or participating in the installation or de-installation of works for an exhibition/project on the exhibitor's premises. Activities associated with installation for in-person exhibitions/projects may include unpacking or packing of works, placing works in an exhibition space, calibration of equipment and software, etc. Activities associated with installation for online exhibitions/projects may include re-formatting files, programming interactive functions, designing a user interface, uploading content to a database or website, etc.

Where the participation of the artist or their specialized technician is essential to the installation of an exhibition, installation fees must be paid according to the following minimum rates.

Exhibitors should also respect provincial or territorial labour standards in effect.

Minimum fee: 4 hours	268
Each additional hour	64
Maximum per day	532

3.2 Artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

3.2.1 In-person artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Fees apply to artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations. Events are held in a physical setting and involve a live audience. Attendance can be free or can require registration, a ticket, or a pass.

Participation on panels and roundtables normally requires less preparation than artists' talks because there are more speakers contributing to the event. In some cases however, the fair remuneration of speakers may require increased fees. Presenters are encouraged to be flexible and to fairly compensate speakers based on required levels of involvement.

Speaking engagements at screenings/presentations, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers and per event. Additional fees apply if recordings of
in-person events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to table 3.2.3.

Type of event	Type of fee	Annual operating budget				
		<$100K	<$250K	<$500K	<$1M	>$1M
In-person artist talk	**Recommended**	511	588	664	742	818
	Minimum	474	544	615	687	756
In-person participation on a panel/roundtable	**Recommended**	171	197	222	248	274
	Minimum	158	182	205	230	252
In-person speaking	**Recommended**	86	98	112	124	137

engagement at screening/presentation	**Minimum**	79	91	104	115	126

3.2.2 Livestreamed artist talks, participations on panels/roundtables, and speaking engagements at screenings

Fees apply to events that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these events or they may be freely accessible to all viewers.

Speaking engagements at livestreamed screenings, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers per event. Additional fees apply if recordings of livestreamed events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to table 3.2.3.

Type of event	**Type of fee**	**<$**		
Livestreamed artist talk	**Recommended**	511	588	66
	Minimum	474	544	61
Livestreamed participation on a panel/roundtable	**Recommended**	171	197	22
	Minimum	158	182	20
Speaking engagement at livestreamed screening/prese	**Recommended**	86	98	11

ntation	Minimum	

3.2.3 Add-on fees for in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Add-on fees apply to recordings of in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations that are made available for online on-demand viewing via a presenter's website, digital platform, or social media channels. Add-on fees are calculated as a percentage of fees for in-person or livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations.

Add-on	**Additional % of fee for in-person and livestreamed artist talk, participation on panel/roundtable participation, or speaking engagement at screening/presentation**	
Recording of in-person or livestreamed event made available online for on-demand viewing via a presenter's website, digital platform, or social media channels	plus 25% for up to 1 year availability	plus 50% for unlimited availability

3.2.4 On-demand artist talks, participations on panels/roundtables, and speaking engagements at screenings (e.g., introductions and Q&As)

Fees apply to pre-recorded events that are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Pre-recorded speaking engagements like introductions and comments are presented right before or right after a screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

Period of availability

Fee amounts are provided for different periods of availability: up to one year and unlimited. Fees for unlimited availability apply if the presenter cannot guarantee that the file will no longer be available for on-demand viewing after one year.

To determine which recommended fees apply, select the appropriate event, availability, and budget categories.

Type of event	**Duration of Availability**	**Type of fee**	**Annual operating budget**				
			<$100K	**<$250 K**	**<$500 K**	**<$1M**	**>$1M**

On-demand pre-recorded artist talk	Up to 1 year	**Recommended**	641	735	830	928	1022
		Minimum	592	681	769	858	946
	Unlimited	**Recommended**	767	882	997	1112	1227
		Minimum	692	816	923	1029	1135
On-demand pre-recorded participation on a panel/roundtable	Up to 1 year	**Recommended**	215	246	278	310	341
		Minimum	198	228	257	286	316
	Unlimited	**Recommended**	256	294	333	371	409
		Minimum	237	273	309	343	378
On-demand pre-recorded speaking engagement at screening	Up to 1 year	**Recommended**	108	123	139	155	171
		Minimum	99	114	129	144	158
	Unlimited	**Recommended**	130	148	166	187	205
		Minimum	119	136	154	172	190

3.3 Other professional fees paid to artists

Participation on a jury(per day)	142
Writing fees (per word)	0.64

4. EDUCATIONAL USE OF MEDIA ART WORKS

The following rates apply to educational institutions purchasing physical copies or long-term licenses of media art works in a specific institutional context.

4.1 Sale of physical copy

DVD, CD, Blu-ray or similar. Sale is for the life of the object, does not include replacement and is restricted to on-site/library viewing.

Price per copy

< 30 minutes	313
30-60 minutes	439
60+ minutes	565

4.2 Limited streaming license

Purchase of streaming license of a digital file for online learning platforms such as e-campuses and Massive Open Online Courses (MOOCs).

Price per work

5-year streaming license	627

5. PRINT REPRODUCTION OF FILM/VIDEO STILLS

For print reproduction of film/video stills for use in magazines and monographs offered for sale, please refer to sections 2 and 3 of the CARFAC-RAAV Minimum Recommended Fee Schedule.

14. Resolution: Appointment of Auditor (Proposed auditor: Sophie Houle CPA)
Be it resolved that the assembly of members approve the appointment of proposed Auditor Sophie Houle CPA.

14. Résolution Nomination de la vérificatrice des comptes (vérificatrice des comptes proposée : Sophie Houle CPA)
Il est résolu que l'assemblée des membres approuve la nomination de la vérificatrice proposée, Sophie Houle CPA.