

RENEWAL

Nov 17-19, 2017



MEDIA ARTS NETWORK
OF ONTARIO
RÉSEAU DES ARTS
MÉDIATIQUES DE L'ONTARIO

SCHEDULE

Friday November 17

- 9:00am – 10:00am: Registration and Coffee
10:00am – 11:30am: Funders’ Forum
11:30am – 1:00pm: Workshops
1:00pm – 2:00pm: Catered Lunch by Regent Park
Catering Collective
2:00pm – 3:30pm: Panel 1. “Humane Resources”
3:30pm – 5:00pm: Panel 2. “Scaling Up and Scaling
Down: Space”
5:30pm – 6:30pm: Catered Dinner by
Santo Pecado
6:30pm – 8:15pm: Keynote

Saturday November 18

- 9:00am – 10:00am: Registration and Coffee
10:00am – 11:30am: Panel 3. “Research and the Archive”
11:30am – 1:00pm: Workshops
1:00pm – 2:00pm: Catered lunch by Regent Park
Catering Collective
2:00pm – 3:30pm: Roundtables and Discussion Groups
3:30pm – 5:30pm: Strategy Forum “Towards a New
Advocacy”
5:30pm – 7:30pm: Dinner Break on own
8:00pm – late: Renewing Analogue

Sunday November 19

- 11:00am – 12:30pm: AGM and Closing Business

RENEWAL SYMPOSIUM

Welcome to MANO's 2017 symposium, *Renewal*, an opportunity to analyze and celebrate the current state and possible futures of the media arts sector in Ontario and beyond. This gathering is the fourth conference hosted by MANO and builds on previous lessons to provide space for artists and cultural workers to engage openly around difficult topics, while sharing with peers from other not-for-profits, funding agencies, artists, and collectives.

Renewal finds us at a moment of increased government support for the Canada Council for the Arts and Ontario Arts Council, however, we are uncertain how these new resources will be distributed and if they will truly benefit the not-for-profit arts sector, and the media arts in particular. As we think about renewing the media arts it is not only funding that requires labour, but our relations between organizations and individuals, management and staff and funders in the community. The arts sector and broader publics, all require renegotiation and dialogue.

New strategies for solidarity are needed as the challenges of affordable space, living wages, pensions, and changing technologies apply pressure to many organizations and individuals. It is increasingly important to developing structural mechanisms to strengthen the sector as a whole while ensuring equity and justice are at its foundation. We hope that the discussions that will occur at *Renewal* will help move this process forward and give us the framework to advocate for sustainable media arts for all.

Ben Donoghue and Adriana Rosselli
MANO/RAMO

KEYNOTE

Friday November 17, 6:30 – 8:15pm

After our Friday evening meal, Rick Harp and Terri Monture sit down to discuss what it's been like to advocate for and operate in media workplaces that are unionized. In so doing, we will also explore a series of questions about the maker side of media production today.

For example, is the creative sector distinct from other fields when it comes to workers' needs and attitudes? What has been their experience with employers—be they smaller not-for-profits or larger commercial private/public outlets? Are the arts inherently more individualistic? What are challenges unique to freelancers? What of those facing worker-owned entities? Does the example set by Indigenous media collectives offer another path? And how does the internet alter or influence all of the above? Audience participation will be encouraged.

Terri Monture is a Kanienkaha'keh (Mohawk), Wolf Clan from Six Nations of the Grand River Territory in Southern Ontario. She is currently a Staff Representative specializing in Human Rights and Equity at the Canadian Media Guild, which represents workers at the CBC, APTN, VICE Canada, Canadian Press, Corus Media and Thomson-Reuters. She became a union activist in 1996 when she was elected to her first bargaining committee at NOW Magazine, and has not looked back from that point. Her passion is worker and indigenous rights, and spends far too much time thinking about, strategizing for and organizing workers for resistance movements and protecting the environment, and is involved in other decolonization, anti-capitalism and anti-oppression activities. Currently she is a volunteer for No More Silence here in Toronto that focuses on mobilizing community support for Missing and Murdered Indigenous Women and Girls, and is on the planning committee that is bringing Walking With Our Sisters commemorative art installation to Six Nations. Follow her on Twitter @RedIndianGirl, where she Tweets about indigenous and worker rights. She lives in Toronto (Ateron:toh) with her family and likes to be close enough to her reserve that she can visit within the hour if she needs to.

Rick Harp is the host/producer of the weekly Indigenous current affairs podcast, MEDIA INDIGENA, his two decades of broadcasting experience include stints at the Aboriginal Peoples Television Network, CBC Radio and CKCU-FM. He fondly recalls his participation in the union drives and collective bargaining negotiations at both CKCU (CUPE) and APTN (CMG). A member of the Peter Ballantyne Cree Nation in northern Saskatchewan, Rick now calls Winnipeg home.

FUNDERS' FORUM

Friday, November 17, 10:00 - 11:30am

Meet the funders in this opening session. Representatives from the Ontario Trillium Foundation, the Ontario Arts Council and the Toronto Arts Council will provide up-to-date information regarding current and future programs, changes and opportunities. This is a great opportunity to ask questions and discuss recent changes and developments.

Liz Forsberg is the Strategy Lead – Inspired People at the Ontario Trillium Foundation. A passionate champion for the role arts and culture play in building vibrant communities, Liz has spent over 15 years working at the intersection of where the arts meet social change. Prior to joining Trillium she served as the executive director of Art Starts. Liz holds a Master's degree from York University with a research focus on community-engaged arts and public space and her writing has appeared in "The State of the Arts: Living with Culture in Toronto," and "GreenTOpia: Towards a Sustainable Toronto." In 2015 Liz was named an inaugural fellow of the Toronto Arts Council's Cultural Leaders Lab.

Mark Haslam has been the Media Arts Officer at the Ontario Arts Council for twelve years. He is a documentary filmmaker, and the founder of Planet in Focus: international environmental film festival.

Peter Kingstone is a Toronto-based visual artist and curator, working primarily in video and photography. As an independent artist, Peter's installation pieces have been shown across Canada and internationally, and he was awarded the Untitled Artist Award in 2005 for his installation The Strange Case of peter K. (1974-2004). Peter holds a

degree in Philosophy/Cultural Studies from Trent University in Peterborough and a Masters of Fine Art focusing on video and new media from York University in Toronto. Peter has presented at many conferences on the ideas around storytelling and social engagement. Peter started in September 2012 as the Visual/Media Arts Officer at Toronto Arts Council.

PANELS

1. HUMANE RESOURCES

Friday, November 17, 2:30 - 4:00 pm

Humane Resources will examine improving labour practices across the sector for both independent artists and cultural workers, at all points in their careers. Michael Murray of the Toronto Musician's Guild will present on their longstanding pension plan for professional musicians and their work in establishing and maintaining collective bargaining. Monina Febria will discuss Bill 148 as well as the Ontario Nonprofit Network's work on building a pension plan for the nonprofit sector. Jeannie LeSage will discuss how to manage people in a resource scarce context.

Monina Febria joined the Ontario Nonprofit Network as their Decent Work Project Lead in March 2017. She will continue to build a decent work movement in the nonprofit sector through policy advocacy, resources, practices and more – including leading the ONN's pension plan framework into implementation. She knows the sector and network building well, coming most recently from the Toronto Region Immigrant Employment Council. Her previous experience includes research, policy, and member services work for the federal government, the Ontario Council of Agencies Serving Immigrants and Amnlae La Casa de la Mujer (in Nicaragua). Monina has an MA in Globalization & International Development (Specialization in Gender Studies) from the University of Ottawa.

Michael Murray began as Executive Director for TMA in August 2015 where he has initiated new partnerships and programs

to educate musicians on their rights and defend those rights as well improve direct member services and operations. Prior to joining TMA Michael was the Popular & World Music and Arts Service Organizations Officer at the Ontario Arts Council (www.arts.on.ca) for eight years, where he worked to increase outreach to all Ontario artists. Thanks to outreach work, much of it to diverse and young artists from the Toronto area, programs under his management grew in both budget and applications by more than triple their original scope. In addition Michael launched special initiatives, including Firekeepers, an Aboriginal hip hop showcase and professional development initiative.

Jeanne LeSage, CHRL, MBA. Jeanne has a 25+ year career in arts management, starting as a stage manager working across Canada; 10 years at the Toronto International Film Festival (TIFF) first in Theatre Operations followed by starting TIFF's first Human Resources department; 6 years in international arts projects including the Arts Management Fellowship at the Kennedy Center for the Performing Arts, Managing Producer of the Abu Dhabi Film Festival, Deputy CEO of the Royal Opera House Muscat in Oman; and then acting as Executive Director of the Kay Meek Centre for Performing Arts, a multi-disciplinary presenting centre in West Vancouver. Jeanne is a Certified Human Resources Leader (CHRL), holds an MBA in Management Consulting, and has launched the LeSage Arts Management consultancy in Toronto. She is pleased to serve as a board member for Volcano Theatre, Department of Imaginary Affairs, and S.M.Arts Stage Managing the Arts.

2. SCALING UP, SCALING DOWN: SPACE

Friday, November 17, 4:00 - 5:30 pm

Scaling Up and Scaling Down: Space presents an examination of recent facilities construction projects including the Arts Court redevelopment in Ottawa, the Toronto Media Art Centre (TMAC) and the flexible space model developed by Centre 3 in Hamilton. These projects represent some of the difficulties and successes of developing media arts specific facilities, and adapting space to the changing needs of organizations. Penny

McCann of Saw Video and Lauren Howes of CFMDC will discuss the complexities of engaging with governments, regulators, and partner organizations in the development of large scale multiple organization projects. Thea Faulds Will discuss Centre[3]'s physical evolutions as its programming has expanded and diversified.

Penny McCann lives and works in Ottawa, where she is employed as Director of SAW Video Media Art Centre. An established media artist, Penny has been making films and videos since 1990. Her work, which ranges from dramatic to experimental, has been widely broadcast and exhibited at numerous festivals and galleries nationally and internationally. Over the years, Penny has received numerous grants for her work, most recently from the Ontario Arts Council, and the City of Ottawa. A long-time activist in the Canadian media arts community, Penny served as National President of the Independent Film and Video Alliance (now IMAA) from 1996-99. In recognition of her contribution to the media arts community, in 2014 Penny was awarded the Artist-run Centres and Collectives of Ontario (ARCCO) Achievement Award.

Thea Faulds is a practicing artist, and Operational Director for Centre[3] for Print and Media Arts in Hamilton, Ontario. After graduating from Media Arts at Ryerson University Faulds went on to found the Toronto Zombie Walk in 2003, the event grew from a small group of 7 people to over 15,000 participants in 2014. Faulds's expertise in special events led her to work with TIFF, Toronto After Dark Film Festival and on promotional video work for George Romero. The Toronto Zombie Walk also inspired Faulds love for working with diverse communities in inclusive environments. Faulds has worked on numerous youth led video projects in Hamilton and works as an instructor for Nu Deal, a new media program for youth in transition. In 2014 Thea Faulds won the Hamilton Arts Award for Emerging Community Artists for her video work on Unlocking HIV. Thea Faulds continues to be committed to community, art and media that aims to engage and empower.

Lauren Howes is the Executive Director of CFMDC. Prior to coming to CFMDC, she was the Distribution Manager of Video Out Distribution in Vancouver, BC from 2002-2006. Howes has fifteen years in the not-for-profit management field. In addition to her work in distribution, she has curated and presented

screenings for events in Vancouver, Toronto, Dublin, Hamburg, Buenos Aires, Sao Paulo, Rio de Janeiro, Seoul, London, Glasgow, Paris, Bangalore, and was selected as a Goethe Scholar to participate in the Living Archive program at Arsenal – institut für film und videokunst in Berlin in 2014.

Howes currently sits on the Board of Directors at the Toronto Arts Council and is on their Advisory Committee for Visual and Media Art. She was the founding Chairperson on the Board of the Media Arts Network of Ontario (MANO) 2009-2013, and served as Treasurer on the Board of the Independent Media Arts Alliance (2008-2010). She is pleased to have rejoined the IMAA and MANO Boards proudly advocating for Ontario Media Arts and Artists. She graduated from Simon Fraser University with a BFA in Film Production.

3. RESEARCH AND THE ARCHIVE

Saturday November 18, 10:00am – 11:30am

In this panel discussion we will focus not on the archive as a location for the preservation of media art, but as a source and beginning point in the creative process of both artists and organizations. While media artists have long refashioned found materials into new work, current ethical approaches to such research often embed it in social practice. The three panellists will present approaches used by individual artists, institutions, and artist-run centres in exploring creative research through various forms of collections and archives.

Allison Collins is a Vancouver-based curator, writer and researcher. Her curatorial projects have appeared at DIM Cinema, Or Gallery, Satellite Gallery, Western Front and VIVO Media Arts Centre, in Vancouver; Vtape and Gallery 44, Toronto; PLATFORM, Winnipeg; Kamias Special Projects, Green Papaya Art Projects and Los Otros in Quezon City, Philippines. Her writing has been published with Presentation House Gallery, Stride Gallery, PLATFORM, Or Gallery, VIVO Media Arts Centre, Republic Gallery, *C Magazine*, *Fuse*, *ARTSlant* and by Publication Studio. In 2017 she co-curated the 2nd Kamias Triennial with Patrick Cruz, a week-long exhibition and

event series in Quezon City. From 2014-2016 she co-curated *Mainstreeters: Taking Advantage 1972-1982* with Michael Turner, which took shape as a book, exhibition, website and documentary focusing on the life and work of a group of artists who lived and worked along Vancouver's Main Street. From 2011-2012 she was Event Manager for Institutions by Artists, a three-day congress that examined the promise and practice of artist-run culture, during which time she produced *ARCLines*, a series of profiles chronicling the origin stories of Vancouver's artist-run centres. She holds a BFA in Visual Art from the University of Ottawa and an MA in Critical and Curatorial Studies from the University of British Columbia. She is Curator of Media Arts at Western Front and a producing member of the Doryphore Independent Curators Society.

Marton Robinson. Born and raised in San José, Costa Rica, artist Marton Robinson has an interdisciplinary background informed by his studies in both Physical Education and in Art and Visual Communication. His current studies include completing an MFA at the University of Southern California. The result is a multi-media art practice, which investigates modes of communication and translation - of history, culture, and identity - that challenge popular culture's representations and assumptions. Robinson's work exposes the nuances present in the Afro-Latino experience that deepen the critical discourse of works in the contemporary African Diaspora.

Robinson has participated in solo and group exhibitions in and out of Costa Rica in spaces such as: The Getty Center, Los Angeles, California; Museo de Arte y Diseño Contemporáneo (MADC), San José, Costa Rica; Vincent Price Art Museum, Monterey Park, California; Fundación Ars TEOR/éTica, San José, Costa Rica; Museo de Arte Costarricense, San José, Costa Rica; University of California, Los Angeles (UCLA) New Wight Gallery, Los Angeles, California; California Lutheran University, Thousand Oaks, California; Eastside International, Los Angeles, California; X Bienal Centroamericana, Costa Rica; The Claremont Graduate University, Los Angeles, California; Pacific Standard Time LA/LA, CA; and others.

Sajdeep Soomal is an independent researcher, archivist and emerging curator based in Toronto, ON who investigates the relationship between the market, visuality and activism. Soomal has recently completed a three-year oral history and digital archive project about Desh Pardesh – a queer South Asian arts

festival that ran from 1988-2001 in Toronto, ON. Other projects explore drone economies, queer prison abolition, suicide memorials, and family photography. Soomal currently works as the Collections and Outreach Assistant at the Canadian Lesbian and Gay Archives (CLGA), the Communications Coordinator at the South Asian Visual Arts Centre (SAVAC), and a research assistant at the University of Toronto.

ROUNDTABLES

In the tradition of MANO's Community Roundtables, we are offering an opportunity for delegates to gather informally on Saturday afternoon and discuss various topics of interest to Ontario's media arts community. Some of the topics proposed in advance include Membership Structures at Media Arts Production Centres, a Q& A session with Clare Nolan and Steve Khan of the Ontario Trillium Foundation and an informal discussion for Northern Ontario artists and arts workers with Christina Akrong. As the conference unfolds feel free to propose other sessions to Adriana before Saturday's lunch hour so that delegates can be informed.

Northern Ontario Media Artists' Roundtable

Friday, November 17, 1:00 - 2:00 pm (over lunch)

Northern Ontario media artists are invited to share lunch together, share about what is happening in media arts in their communities, and discuss the needs facing media artists in the north. Moderated by Christina Akrong, Northern Arts Projects Program Officer at Ontario Arts Council.

Ontario Trillium Foundation Roundtable

Saturday November 18, 2:00 - 3:30 pm

Curious to learn how OTF can support your community? Join our workshop! We will provide information on our

Seed, Grow, Capital and Collective Impact streams. We will review common reasons for decline and provide tips on how to complete a successful application.

Clare Nolan joined the Ontario Trillium Foundation 14 years ago, and has been working as a Program Manager in Toronto for the last four years. As a Program Manager she conducts community outreach, reviews funding proposals, and manages the implementation, monitoring and evaluation of local grants. Clare's skills and extensive background in grantmaking have helped OTF in many collaborative initiatives. She has been instrumental in one of the Foundation's first Social Investment Partnerships, the Weston Family Parks Challenge, which seeks to enhance Toronto's green spaces and encourage communities to revitalize their connection to nature and each other. Most recently she extended her expertise to the Foundation to help develop and implement its new Investment Strategy.

Steve Khan joined the Ontario Trillium Foundation in May 2017 as a Program Manager on the Sector Capacity Team. He delivers in person and online information sessions. He also provides one-on-one telephone coaching calls for declined applicants to learn more about how they can improve future applications and enjoys answering questions from current applicants. Steve has worked in the arts and culture sector for 10 years at a variety of organizations, such as: Canadian Heritage, The Power Plant Contemporary Art Gallery, Luminato Festival and Gallery TPW, among many others. He has an honorary Bachelor of Arts degree in History from the University of Toronto and is a graduate from the joint Art and Art History program at the University of Toronto Mississauga and Sheridan College with a Minor in Women and Gender Studies. As a Positive Space Champion, Steve coordinated several Positive Space Lunch and Learns in the federal public service, most recently, to celebrate the International Day Against Homophobia, Biphobia and Transphobia in May 2016 with 203 participants in 18 federal departments.

Membership Structures at Media Arts Production Centres Roundtable

Saturday, November 18, 2:00 - 3:30 pm

This roundtable will discuss membership structures at

various media arts production centres around Ontario. By comparing membership fees, membership types, and member benefits, we will initiate a discussion on reciprocal arrangements between media arts production centres and how they might serve to strengthen the sector. Moderated by Barbara Gilbert, Executive Director of Le Labo.

WORKSHOPS

Friday, November 17, 11:30 am - 1:00 pm

Conflict Resolution

(This workshop will also be offered on Saturday, November 18 from 11:30am to 1:00 pm)

Building on the Leadership Project presentation at Mapping Medias in 2016, join Sheila Wilmot as she provides Media Arts Organizations & Collectives with tools for successful conflict resolution for organizational disputes within artist-run culture.

This workshop will introduce you to techniques that will help you resolve problems between staff, board, volunteers, contractors and more.

Sheila Wilmot is an experienced advocate, educator and organizer, in both community and workplace settings. She became a community organizer in the late 1980s, working with a range of people on local anti-racist, workers' rights, feminist and anti-war organizing, as well as with a number of international solidarity projects. She is also the author of a number of articles and other publications. Her book, *Taking Responsibility, Taking Direction: White Anti-Racism in Canada* (Arbeiter Ring Publishing, 2005) is a reflection on her involvement in collective social change work.

In her position as staff Equity Officer at the Canadian Union of Public Employees local 3903, she carries out policy, education, advocacy and mediation work in relation to

harassment, discrimination and accommodation. Sheila also holds a PhD from the Ontario Institute for Studies in Education, University of Toronto. Labour-community coalition organizing was the focus of her research. Her dissertation – The Social Organization of the Ontario Minimum Wage Campaign – is a contribution to understanding the challenging reality of anti-racist workers' rights organizing today.

Get on the Same Page: Working with Developers, Tools and Technology

In this workshop, we'll demystify the web, learn how to communicate your priorities and needs to developers, engage and learn from new audiences, and create a technology action plan that serves your mandate without breaking the bank.

We'll cover:

- Web design and development basics – get a handle on the lingo
- Future-proofing – so you don't have to do this again in two years
- Backoffice and third-party tools and integrations – from donations to resource booking, program impact surveys to member management
- Challenges and solutions – accessibility, attention and funding
- Customizing a tech strategy for your org, finely tuned to your mandate

Jennie Robinson Faber is a software developer, arts administrator, facility manager, and advocate for equity in video game culture. She got her start in radio production and TV news, and now helps others create through storytelling and play. Her background includes over 18 years in technology in the private and public sector with MSNBC, SAP, TIFF, CTV and the CBC.

Jennie is the executive director of Dames Making Games and has led its programming for over 6 years. Jennie speaks extensively about equity in technology and the arts, and building engaged communities that bridge disciplines. She is the founder and event director of Bit Bazaar, a video game arts

festival, and also sits on the Toronto Media Arts Centre board, the MoCA programming advisory board and the 212 by Artlink advisory board.

Renovation or Building a Facility? Consider the Construction Manager at Risk Approach

Every facility renovation or expansion project involves elements of risk. Traditional project delivery methods, such as Fixed Price Tender or Design Build, are often structured so that project owners, such as an arts organization, may assume these risks. This means that risks, such as cost overruns or schedule delays, can become the theatre's responsibility.

However, arts organizations can shift this responsibility onto a builder by using a non-traditional project delivery method called "Construction Manager At Risk". In this scenario, the builder acts as your Construction Manager, who becomes responsible for managing trade contractors by assuming responsibility for their performance. This workshop will explore how this Construction Manager approach can provide much-needed leadership for a facilities project by encouraging trust-based collaboration amongst an entire project team. The net result is a theatre project that brings your vision into reality, on time and on budget.

Randy Dalton is the President of The Dalton Company Ltd., a professional building services firm providing expertise in all facets of construction management ranging from master planning studies to the completion and commissioning of a facility. Randy sits on the ArtsBuild Ontario's Board of Directors and is a past President of The University Club of Toronto. A graduate of Upper Canada College and Queens University, Randy is a member of the Toronto Construction Association and the Ontario General Contractors Association.

The Dalton Company Ltd. is a family-owned building services firm that has been committed to consistently exceeding the expectations of its clients and building long-term relationships for over 75 years. Dalton specializes in planning, building and

renovating for the commercial and high-end residential sectors, including performing arts.

Dalton has partnered with several performance arts organizations to realize their vision of enhancing and expanding their theatres. The company has delivered theatre projects for clients such as St. Lawrence Centre for the Arts, Yonge Centre for the Performing Arts, Roy Thompson Hall, St. Andrew's College and Country Day School.

Ontario Arts Council- Curatorial Projects: Indigenous and Culturally Diverse program

Join Ontario Arts Council Visual Arts Officer Zhe Gu and Associate Visual Arts and Craft Officer Lisa Wöhrle to discuss the Curatorial Projects: Indigenous and Culturally Diverse program: the purpose of the program, examples of funded projects, best practices in how to develop projects and apply.

<http://www.arts.on.ca/grants/curatorial-projects-indigenous-and-culturally-div>

ONCA: Remembering the Dance, Not Just the Steps

ONCA – the Ontario Not for Profit Corporations Act – was passed by the Ontario Legislature in 2010, and we are still waiting for the regulations. Not to worry – best guess at the moment is it will be up to another two years for the regulations to be completed, and then the Province will provide a three year transition period, taking us to around the year 2022 at the earliest.

Are there still governance issues that your organization should be addressing as part of a strategic/mindful path to sustainability? How do you define the classes of membership in a by-law, as opposed to the membership structure you use for fees and services? Does an artist-run centre structure its governance the same as a festival, or

a production centre? Does your mandate determine that board – or staff – should be practicing artists? Does your Conflict of Interest policy synch with how funders see it? Governance should always be part of your choreography, your strategic planning discussions, not just an impending regulation change. Remember the dance, not just the steps.

Jerry Smith was active inside Humber College and beyond; in addition to his faculty position as Professor, Jerry established programs at all levels in the education system, including creative drama programs at the high school level, the professional theatre training program at Humber College, and the college's post-graduate diploma certificate program in Arts Administration/Cultural Management.

As a consultant, Jerry Smith has worked with Young Associates for over a decade, collaborating on a wide range of contracts and projects, partnering on original organizational development work for the Ontario Association of Art Galleries, CARFAC Ontario and ARCCO (Artist Run Centres and Collectives Ontario). As a free lance, Jerry has carried out feasibility studies and program reviews, facilitated numerous community and public consultations, as well as delivered a series of workshops in the areas of Board Development and Leadership, Strategic Planning, Marketing, Fundraising and Sponsorship.

Saturday, November 18, 11:30 am - 1 pm

What's in the Way Is the Way: Cultivating Mental Wellness to Support Your Work

Working in a field you're passionate about often saves you from being bored in your job, but it can also bring up challenges to your mental health and wellbeing that can compromise your work. This experiential workshop will help participants better understand experiences of anxiety, self-criticism and anger that can get in the way of your goals. It will also introduce participants to grounded and practical ways of working with these challenges. It is more than just self-care, which can sometimes encourage avoidance of what's actually happening for you. By

arriving at and getting to know what's getting in the way, you can respond in a way that better supports your work and the values you aim to cultivate in life. Because it wouldn't hurt if it didn't matter.

Justina Zatzman, MA, MSW, RSW, is the Membership Manager for Workman Arts, as well as a Registered Social Worker in private psychotherapy practice. She oversees the growth and diversification of Workman Arts' membership, comprised of over 300 artists who have received services for mental health and/or addictions issues. In her private practice, she specializes in the treatment of depression, anxiety, trauma, grief, relationship and family difficulties, and self-criticism. She holds a Master's degree in Research Psychology (MA) and is a Registered Social Worker (MSW, RSW). She is a longtime practitioner of yoga and meditation, teaches mindfulness meditation both in and out of clinical contexts, and just completed her first half-marathon.

Working with Designers, a Guide for Cultural Workers

Cultural workers may be averse to marketing and branding, but those activities can be critical to building an audience and organizational identity. This workshop will cover how to budget, plan, and complete projects from the perspective of a designer with experience working with the cultural sector. It will offer insights on how to tackle communications challenges internally, as well as how to hire designers and build working relationships that prevent delays, cost-overruns, and disappointing results.

Beau House is a designer and filmmaker living in Vancouver BC. Originally from Washington DC, he moved to Vancouver by way of Seattle in 2004 to study design at The Emily Carr Institute. In 2011 he founded Post Projects, a design studio that works with clients from across Canada. He's an active member and volunteer at Cineworks Independent Filmmakers Society, having recently become involved at the board level. In his free time Beau can typically be found in a darkroom.

Anti-Oppression Tools for Media Arts Organizations

Anti oppression work must reside in a framework that is accessible, restorative and sustainable over time and space. This workshop will focus on practical ways to apply an anti-oppression framework through an intersectional lens in our everyday lives. We will explore power structures, the fluidity of our social location, and the operation of privilege and oppression within our diverse communities. Various forms of oppression will be explored such as: racism, classism, ableism, ageism, sexism, homophobia and transphobia using an intersectional framework. This workshop is very interactive and should leave participants with tools to address oppression in the workplace using restorative methods, new definitions, theories and analysis to further navigate discussions in the area of anti-oppression. This workshop is geared towards participants who have a basic knowledge of anti-oppression.

Malissa Bryan comes from a specialized background in sociology with a focus on race, diversity, work, education, youth and political economy. She often takes a feminist intersectional approach when conducting academic research or volunteering within the community. She is currently working on a PhD degree in sociology at the University of Guelph. Outside of academia Malissa facilitates various levels of anti-oppression training using an interactive, intersectional and feminist.

RENEWING ANALOGUE

Saturday, November 18, 8pm - late

Closing the public programming at *Renewal*, we will be presenting four performances from an incredible group of media artists from across Canada alongside a giant of the Filipino scene. Including live 16mm film performances by Vancouver's Lindsey McIntyre; Montréal's Malena Szlam with Robin Pineda Gould; explorations of analogue VHS

manipulation with Leslie Supnet and Henning Frederik Malz from Toronto, these three performances will open the boundaries of the possible in sound and image.

In Toronto for a concurrent retrospective at TIFF Kidlat Tahimik (Baguio City, Philippines) will be joining us for a live performance. Kidlat's work spends numerous media, art genres, and styles over four decades. His seminal film "The Perfumed Nightmare" (1977) has inspired generations of decolonial and essay filmmakers.

Henning Frederik Malz is a German artist/filmmaker who is currently residing in Toronto, Canada where he makes art and serves on the board of the directors of Pleasure Dome as a programmer. He was born in 1982 in Duisburg, Germany and after studying sociology he graduated from Cologne's Kunsthochschule für Medien (KHM) in 2014. Most of his works are based on pre-existing images and sounds that come from different sources spanning from mass media productions to amateur media dealing with anxiety and loss, spectatorship and expectation. His works have been shown at a variety of international exhibitions, screenings and film festivals, amongst others Other Cinema San Francisco, European Media Arts Festival Osnabück, PACT Zollverein Essen, MMK Frankfurt am Main, Images Festival Toronto. At the moment he is finishing his first feature film "Lose Yourself" which was funded by the Kunststiftung of the state of Northrhine-Westfalia.

Lindsay McIntyre is a film artist of Inuit/Scottish decent. She holds an MFA in Film Production from Concordia in Montreal (2010) and a BFA with Distinction in Painting and Drawing from The University of Alberta (2000). She was awarded a REVEAL Indigenous Art Award from the Hnatyshyn Foundation (2017) and was named the Victor Martyn Lynch-Staunton Award recipient for Excellence in Media Arts by the Canada Council for the Arts (2013). Working primarily with analogue film she also makes her own 16mm film hand-coated with silver gelatin emulsion. She applies her interest in film chemistry, analogue technologies and structure to make award-winning short 16mm films and expanded cinema performances. Her works are often processed-based and involve documentary, and experimental techniques. Interested simultaneously in the apparatus of cinema, portraiture, representation and personal

histories, she bridges gaps in collective experience and remains dedicated to integrating theory and practice, form and content. Her film and performances have been programmed at venues worldwide including at Ann Arbor, Anthology Film Archives, Pleasure Dome, Mono No Aware, Rotterdam, l'Alternativa, WNDX, imagineNATIVE, Images, Exis, Festival du Nouveau Cinéma, Raindance and Black Maria and can be found in several permanent collections. She is currently Assistant Professor of Film + Screen Arts at Emily Carr University of Art and Design.

Leslie Supnet is a moving image artist and educator. She uses drawing, animation and found media with an experimental approach to create psychological narratives about loss and change, as well as abstracted visions of a desired future. Her work has screened at micro-cinemas, galleries and film festivals internationally such as TIFF Short Cuts Canada, Melbourne International Animation Festival, International Film Festival Rotterdam amongst others. She teaches animation at various artist-run centres and institutions, and presents programs with Regional Support Network, a Toronto-based screening series co-organized with Clint Enns.

Born and raised in Santiago, Chile, **Malena Szlam** is an artist filmmaker based in Montreal since 2006 whose films, installations, and performances explore the relationships between the natural world and the self engaged with the material aspects of film medium. Major presentations include the IFFR International Film Festival Rotterdam, the TIFF Toronto International Film Festival – Wavelengths, the NYFF New York Film Festival, the Museum of Fine Arts Boston, the Hong Kong Film Festival, the Buenos Aires Museum of Modern Art, the Leonard & Bina Ellen Gallery (Montréal) and the YYZ Gallery (Toronto). Collaborations include working with musician Radwan Ghazi Moumneh for live music film performances of *Jerusalem In My Heart* toured in Europe, Canada and Beirut (2011-13). Szlam is a member of Double Negative, an artist-run film collective dedicated to the exhibition of experimental cinema with a studio based in Montreal focused on experimental and D.I.Y approaches to film production. Recent publication includes *Through the Keyhole: (Photographic) Desire and the Astronomical Imagination* by Jasmine Pisapia published by Scapegoat: Architecture | Landscape | Political Economy Journal <http://www.scapegoatjournal.org/docs/10/23.pdf>. Her films are distributed by the Canadian Filmmakers Distribution Centre CFMDC, Toronto

Robin Pineda Gould is a Montreal-based filmmaker and composer. He is also very involved in Montreal's contemporary dance scene, and has collaborated with a large number of choreographers and dancers. His work often explores the way time affects the human body and the nature of desire. His moving images work has been showcased in venues such as the Canadian Center for Architecture and Montreal's Place des Arts. He believes that artistic collaboration is a form of survival.

Kidlat Tahimik (Philippines) is a pioneer of the postcolonial essay film, and the grandfather of the Philippine New Wave. With a wide ranging practice in film, performance and beyond Kidlat has created a remarkable body of work spanning four decades.

OTHER EVENTS:

Quiet Lighting: The Films of Kidlat Tahimik,

November 16-21 at TIFF Bell Lightbox

FREE

A truly globalized filmmaker paradoxically rooted deeply in his homeland, Kidlat Tahimik undermines colonial narratives by telling epic, localized truths.

This five program retrospective, which includes his classic first film, Perfumed Nightmare and his latest film on Magellen's slave, Balikbayan, which took 30 years to make, is a rare chance to see a significant and humorous body of work in the presence of the artist! All screenings at TIFF Bell Lightbox, 350 King St. W. Free Admission (tickets available at the venue two hours before the start of the event (1 ticket per person) . More information at <http://www.tiff.net/kidlattahimik>

Balikbayan #1 Memories of Overdevelopment Redux VI
Thursday, November 16 6:30pm

The Perfumed Nightmare Friday, November 17 8:45pm

Turumba Saturday, November 18 1:00pm

Why is Yellow the Middle of the Rainbow?
Sunday, November 19 1:00pm

Video-Palaro: The Video Diaries of Kidlat Tahimik
Tuesday, November 21 9:00pm

Regent Park Film Fest
FREE
Thursday, November 16

Whose Streets @ 6 - 8 pm
A powerful documentary about the Black Lives Matter Activists in Ferguson

<http://regentparkfilmfestival.com/program/whose-streets/>

Werewolf @ 8:30 - 11 pm
A documentary-style fictional story about a young couple dealing with love and addiction.

<http://regentparkfilmfestival.com/program/werewolf/>

Friday, November 17

Unarmed Verses @ 6 - 8 pm
A documentary about a little girl in the Villaways neighbourhood & the effects of gentrification on her family.

<http://regentparkfilmfestival.com/program/unarmed-verses/>

EmancipAction @ 8:30 - 10 pm
Our music program showcasing some of the most exciting music videos made collaboratively between artists and musicians. A performance by LAL

<http://regentparkfilmfestival.com/program/emancipation/>

Mixer 10 pm - 12 am
Our industry mixer.

<http://regentparkfilmfestival.com/program/mixer/>

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