



**ANNUAL  
REPORT  
2018**

growing art  
media community

# from the chair



All things being equal, Knot project space -  
March 15, 2018 – April 18, 2018  
Phil Rose - (Un)Stills (2017). Photo by Mathieu Rioux.

2018 has been an incredible year of transformation: in late January we opened the **first ever purpose built facility for SAW Video in its 36 year history**. After a well-publicized and attended community celebration, covered by radio, television and print media, where we were able to acknowledge and thank all who made this move possible, the staff team hit the ground running with a full complement of programming on all levels of the organization.

**In 2018 SAW Video supported 216 independent productions, presented 43 workshops, 10 of which were special, multi-week workshops, 10 screenings, 7 exhibitions, 2 live performances and 5 artist talks, panels and lectures, presenting 68 artists.** Our new collaborative workspace, **the LOOP**, saw **180 private bookings** in addition to its daily use by SAW Video producing members. **We are connecting with more people than ever before:** audience (2965), membership (337) and workshop attendance (302) **numbers have all increased to a total of 3,604**, compared to 2017's total of 762, which albeit was a disrupted year due the construction. However, **2018's numbers are more than triple 2016's total of 983 – which was not a disrupted year.**

With all scaled up activities and expanded programming, SAW Video is holding to our mandate to foster the growth and development of artists, to support a diverse community of media artists and staying true to our core principles of independence of expression, affordable access to all, and paying artists for their work.

Your Board has been hard at to work this past year including to **develop a new strategic plan that will take us to 2023**,

and supporting SAW Video's director Annette Hegel in **establishing SAW Video's first ever comprehensive HR policy**.

Your Board has also been reviewing all current governance documents. As a member of the governance committee I can report that we are working to ensure that corporate books are in order, so we can lead by example within our sector. We are adjusting by-laws and policies to comply with the latest government mandated changes, while making sure that they are consistent with industry standards, appropriate for our staff, our board, and our members, customized to what SAW VIDEO stands for, as well as being clear, transparent, and accessible to our stakeholders.

The board would like to thank both outgoing director Penny McCann and incoming director Annette Hegel for the smooth transition of leadership of the organization.

Over this past year **Kerry Campbell, Jacques Menard, Andrew Hall and Jith Paul** have left the Board and we would like to thank them for their years of service.

**We are excited to nominate a new slate for the Board of Directors** – representing the diversity of our membership and – **a milestone for SAW Video: achieving gender parity**. We plan to lead by example in many ways – including this milestone.

I look forward to working with the board this coming year, and along with the board, doing what we can to get your stories told, and working collectively to sustain and grow this community in meaningful and respectful ways.

**Byron Pascoe**, Board Chair

Looking back at 2018, I have to say: it's been an incredible year. In rolling out 2018 operations and programming, we paid keen attention observing if our assumption for the new facility were actually coming to fruition - and many have been confirmed. Occupying a prominent, high-traffic space in Arts Court, visible to the greater public for the first time, as well as the proximity to the new OAG has given us tremendous exposure. **Increased capacity and the new membership models alone have resulted in a growth of membership from 201 in 2017 to 337 in 2018.**

Expanding education and learning opportunities has been a major focus in the past year, driven and supported by the **Ontario Trillium Foundation's Grow Grant** \$249,500. Our concerted and scaled up outreach to Youth in the city was hugely successful: We ran the **3rd edition of our Video Camp for Girls+ program in partnership Girls+ Skate 613**, as well as **2 brand new outreach programs**, including our **New Voices program for newcomer, refugee, and immigrant youth** in partnership with **YOCISO**, and our **Back Story program for queer black youth** in partnership with **Kind Space**, providing 120 hours of training and three community screenings at capacity.

In addition to community organizations and secondary schools, we have built and formalized new collaborations with post-secondary institutions: we are working with the **University of Ottawa Visual Art department (media arts)** developing workshop curriculum and work-flows for newly acquired VR technology; we are supporting the **Ottawa School of Art** in the development of a robust Media Arts component to the diploma stream.

The **Knot Project Space**, through considered management and artistic visions, has established itself as a quality media art presentation venue, not only within the Ottawa scene, but acknowledged nationally, garnering reviews from Canadian Art Magazine and C-Magazine. **In 2018 we presented 68 artist and cultivated many new programming partnerships.**

This and so much more was accomplished while we were still/again under construction throughout the year. At this point I have to thank the incredible staff team - Operations Manager **Jenna Spencer**, Technical Director **Christopher Payne**, Programming Director **Neven Lochhead**, Education & Outreach Manager **Howard Adler**, Equipment Manager **Jason Sonier** - as well as **Zoë Mallett** and **Tanise Marchesan Cabral** who joined this team in 2018 as communications manager and operations assistant respectively. They worked professionally and tirelessly under, more often than not, adverse conditions - the achievements of the past year are definitely a collective success.

I want to thank the SAW Video Board and all our volunteers, our donors, funders and my colleagues at Arts Court who have been an intrinsic part of this journey. After my first year as SAW Video's director, I am continually inspired to lead this organization, it is a privilege to work in this community committed to the media arts.

**Annette Hegel**  
Director

from the director



**In Between Remembering: Intergenerational Practice, July 27, 2018**  
from left to right: Laura Taler, Nelly Matorina, Ivania Aubin-Malo, naakita feldman-kiss  
(Photo by Mathieu Rioux)



We are pleased to present our summary financial statements for the year January 1 to-December 31, 2018, which were audited by Numeris CPA, Chartered Professional Accountant. The detailed auditor's report is available on request.

	2018	2017
<b>Revenue</b>		
Grants	\$ 562,019	\$ 500,488
Equipment rental	28,705	45,305
Equipment & workshop grants to artists	39,427	24,182
Workshop fees	12,530	14,320
Self-generating and other revenue	26,851	12,481
Membership Fees	17,065	9,470
Tape sales	42	114
Interest income	5,470	-
Rental	1,305	-
	<u>606,360</u>	<u>606,360</u>
<b>Expenses</b>		
Program costs	355,953	299,524
Salaries and benefits	120,070	90,736
Amortization	95,689	53,016
Office and administration	61,270	39,183
Rent	16,992	19,720
Strategic planning	6,566	11,387
Outreach expense	736	3,281
Miscellaneous	3,525	3,122
Bad debts (recovered)	(394)	5,423
Professional fees	5,197	5,125
Telephone	4,471	3,130
Interest and bank charges	2,499	2,988
	<u>672,583</u>	<u>536,635</u>
<b>EXCESS OF REVENUE OVER EXPENDITURE</b>	<u>\$ 20,831</u>	<u>\$ 69,725</u>

2018 was the year of investment: capital funds we secured in 2017 to facilitate the expansion of SAW Video, we invested it in 2018 in the new facility, more than doubling SAW Video's capital assets. Much of the cost of leasehold improvements and is reflected in the 2018 financial statements as most of the bills came in at the tail end of the year-long construction period.

Our operating funding is on solid footing, it being year two of the three year funding cycles of grants from Canada Council, the City of Ottawa, and the Ontario Arts Council. Much of our expanded programming activity was funded through the OTF Grow Grant, which will come to an end in October of this year. We continue to

maintain SAW Video's Reserve Fund, which now with added interest stands at \$23,763.

We did experience a dip in self-generated revenue through production and post-production facility rentals: editing suites were often unusable and the return of the office to be an actual construction site led to confusion among some of our membership as to our operational status. However, we more than made up for that shortfall through other streams, such as membership and workshop fees.

In closing, I'd like to thank Jenna Spencer and Theresa Wilson for diligently overseeing day-to-day finances.

**Hector Manuel Sosa, Treasurer**

**337**

members

**2965**

audience members

**68**

artists

**216**

independent  
productions

**180**

LOOP  
bookings

**24**

exhibits  
& events

**20**

community  
sponsorships

**302**

workshop  
participants

**10**

awards  
& grants

**43**

workshops

**24**

exhibits  
& events

**1268**

edit suite hours

2018 in numbers

# education & outreach

In 2018, we continued to offer a range of hands-on training and professional development workshops, as well as community outreach projects and master classes. Overall, it was another successful year in which we offered 43 workshops to 302 participants. These numbers are higher than 2017 due to workshops being put on hold for 6 months in the lead up to SAW Video's move into the new facility.

Workshop revenues were also higher in 2018 than in the five previous years, having increased by 59% since 2017. The reason for this significant increase is due, in part, to our new 1-year Workshop Level Membership, in which members pay a lump sum for unlimited registration in our regular workshops for a year and a 30% discount on workshop series, such as Video Schoolhouse. These new memberships brought in a total of \$5,500 in revenue, which represents 30% of the total revenue from workshops in 2018.



## Overview

Highlights of workshops in 2018 included the seventh edition of our 12-week Video Schoolhouse series, which took 8 participants through the full process of making a first video, and three workshop programs for youth: Video Camp for Girls+, New Voices and Back Story. Popular regular workshops included our Intro to Video Production workshop offered 3 times to 15 participants, our Intro to Adobe Premiere Pro CC offered 3 times to 17 participants and 2 Grant Writing workshops for 17 participants. Other beginner level workshops included Intro to Adobe After Effects, Lighting Techniques, Location Sound Recording, Cinematography 101, Screenwriting, and Intro to Sound Editing, as well as Green Screen and Flying Camera workshops. We also offered 7 intermediate level workshops throughout the year, including a new workshop covering 3D animation with Blender and a workshop with SAW Video's new Sony PXW-FS7K camera.

## Outreach

As a part of SAW Video's outreach activities, and keeping in mind the particular goal of an increased emphasis on engaging youth, we continued to strengthen our relationships with various organizations such as high schools and other arts and community organizations. This was our fourth year working with the media arts program at Colonel By High School to provide their students with advanced training. We also held a Video Editing workshop for French language speakers in partnership with Voix Visuelle, a Green Screen workshop for youth in partnership with the Ottawa Art Gallery, and a very well attended

## WORKSHOP REVENUES

### 2012-2017

Year	Revenues
2013	\$ 15,775
2014	\$ 17,476
2015	\$ 16,530
2016	\$ 17,729
2017	\$ 13,610
2018	\$ 18,180

master class with visiting Maori filmmaker Rene Maihi in partnership with the Asinabka Film and Media Arts Festival.

Thanks to continued support from the Ontario Trillium Foundation, we ran the third edition of our Video Camp for Girls+ program in partnership with Girls+ Skate 613 from July 26th to August 24th, with 10 young women and girls completing the program. The summer camp provided an opportunity for training in basic video production and video editing participants aged 13-17. Under the direction of instructors Reine Tejares and Maayke Schurer, highly qualified female filmmakers with many years of experience in the field of video production, the participants had the opportunity to develop, shoot, direct, and edit, short videos about skateboarding. The videos could be different genres, including documentary, drama, experimental, or the traditional skateboarding video showing off tricks and techniques. The participants were provided with certificates recognizing their completion of the program, SAW Video basic memberships and digital copies of the final videos, which they can then use in a portfolio, on a resume,

submit to a film festival, or to further their own audio/visual skills in an academic setting. We also held a screening in our Knot Project Space on August 24th, 2018 of the participants' works, which was attended by the participants, their friends and family, the instructors and their families, SAW Video members and members of the broader Ottawa arts community.

We also delivered two new outreach programs supported by the Ontario Trillium Foundation: New Voices and Back Story. New Voices was a 6-week video production program for newcomer, refugee and first-generation immigrant youth ages 13 to 24 offered in partnership with YOCISO, the Ottawa Community Immigrant Services Organization's Youth Program. The response to program was very strong and available spots quickly filled up. Under the guidance of instructors, filmmakers Radamis Zaky and Aia Raafat, ten participants between the ages of 14 and 17 completed the program and had the opportunity to conceive, shoot, direct, and edit, short videos, which were presented to a full audience at Knot Project Space on November 12th, 2018. Participants invited their friends and family to the free screening, which was also open to the public and publicized by both SAW Video and YOCISO. Youth from the YOCISO program also provided a live music performance and a reception, with refreshments and snacks, was held in SAW Video's hub space following the screening.

Back Story, a three-week, six session video production program empowering LGBTQ2S+ youth of colour aged 15-30 to share their stories, ran from October 13th to 28th, 2018 in partnership with Kind Space. Under the guidance of queer-friendly workshop instructors Cooper and Noah Davidson, six

YEAR	# OF WORKSHOPS OFFERED	# OF PARTICIPANTS
2018	43	302
2017	27	152
2016	44	254
2015	41	204

participants received training in video production and completed a short documentary, which was screened, at capacity, at SAW Video's Knot Project Space on November 28th. The documentary, My Community is Here, is a meditation on the importance of communities of care, what is at stake when they are uprooted, and the work necessary to keep them together. People impacted by mass evictions in Herongate - one of the most diverse and affordable neighbourhoods in Ottawa - are interviewed in this documentary short on an important local issue. The

outreach programs, including Video Camp for Girls+. We will also continue to work with school groups in 2019, to offer a variety of workshops to students, in particular the high schools in Ottawa that offer media arts as part of their curriculum: Colonel By High School and De La Salle High School.

We also hope to continue to build on the new partnerships that we have built with organizations like the Ottawa Community Immigrant Services Organization (OCISO) and Kind Space and to plan workshop programs with



discussion with the six filmmakers was held following the screening and all program participants received producing memberships on completion of the program.

We were proud to deliver these programs aimed at removing socio-economic barriers to providing training for girls and young women, LGBTQ2S+ youth, young persons of colour and newcomer, immigrant and refugee youth in the technical fields of video production, and ensured that where registration fees applied they were kept to a minimum and did not present a barrier to participation for any participant.

## Upcoming in 2019

2019 will mark the second full year of our expanded workshops in our new space. As a part of an Ontario Trillium Foundation grant that SAW Video received there are funds available to put towards a range of workshops and

them again in 2019. There is also potential for a year-long "Make a Feature Film" program for Writer/Director/Producer teams that we are hoping to implement in 2019, and to fill the gap in training for more intermediate and advanced media-artists in our region.

With SAW Video's purchase of VR equipment and software, one of our goals is to develop a VR Lab and to implement new workshop curriculum developed in collaboration with the media arts department at the University of Ottawa that will teach artists how create work in this medium. In addition, our new audio suite will allow us to offer an expanded and more in-depth set of audio-focused workshops such as sound design, audio engineering, editing, surround sound, Foley and voice over recording.

Number of regular workshops offered: 33  
 Number of special workshops offered: 10  
 Number of intermediate workshops offered: 7  
 Number of introductory workshops offered: 26  
 Number of new workshops offered: 7  
 Number of Workshop Level Members: 20  
 Number of participants in all workshops: 302  
 Total number of workshop instructors: 19  
 37% of instructors in 2018 were women

**Howard Adler**  
 Manager, Education & Outreach



# production & post

## Production

In 2018, we supported 216 productions through access to equipment and facilities, compared to 309 in 2017, and recorded a total of 738 separate rentals. Overall we experienced a decrease in the number of equipment and post-production facilities rentals in 2018; however, we expect those numbers to increase substantially again in 2019, as construction in and around Arts Court concludes.

The reduction in 2018 rentals can, in large part, be attributed to ongoing construction in January-February and August-November in and around our facilities in the Arts Court, which reduced access to our facilities and caused some confusion on the part of our members regarding our operational status, despite our best efforts to provide our membership with up to date information about access to our facilities. In addition, some of our equipment had to be taken out of rotation for repairs for lengthy periods of time, taking them out of rental stock at times when people may have



been most inclined to use them for productions. Lastly, local Ottawa productions, and thus rentals, were generally and significantly down in 2018, especially during the summer, which is usually our busiest period. It is worth noting that commercial rental establishments also reported lower rentals than anticipated in 2018.

Equipment purchasing in 2018 focused on upgrading older equipment while also providing new capabilities to our membership. The purchase of two Sony PXW-Z90s have proven to be especially valuable to our membership as lightweight production cameras and for our workshops. Other purchasing included a replacement for our venerable Canon DSLR with a Sony A7III kit. As well we have begun furnishing our members with equipment to support live video mixing and streaming for events with a Blackmagic ATEM studio and Web Presenter kit. We also purchased a few other utility pieces of equipment: c-stands, light stands, video monitor, lenses, and a new jib arm. We also began the process of supporting VR production with the purchase of an HTC Vive headset and an Insta360 Pro 3d VR camera, and a pair of basic 360 video cameras (Insta 360 One) in 2018. We loaned this equipment to the Media Arts Program of the University of Ottawa Visual Arts Department for the fall semester in return for curriculum and workflow development.

## Post-Production

With the opening of our new facilities in 2018, we intended to provide our producing members with ongoing access to our new digital editing suite.

This purpose-built space has been outfitted with a powerful iMac with RAID drive, speakers, capture card, vector scopes, and a 4k monitor as well as the ability to capture from analogue sources. However, due to excessive noise and dust related to ongoing construction, we were unable to provide consistent access to the suite. Despite these disruptions, SAW Video saw 1268 hours of post production bookings between the digital edit suite and the audio suites in 2018, which averages out to 27 hours of post production suite bookings a week. In total, the our post-production suites were available for 48 weeks during the year.

As SAW Video moves into 2019 we're coming to the end of the process of development and construction of our new, and "state of the art" Audio Suite. This unique space is a custom built, acoustically treated, and mechanically isolated recording and mastering studio. The space includes a surround sound speaker array, top of the line iMac, video projector, acoustically transparent projection screen, and a variety of boutique and standard microphones. After an extensive development, construction, and commissioning process, the Audio Suite is entering the final phase of development and we're looking forward to finally opening this groundbreaking space up to our community. This space is, for SAW Video, an investment that defines the depth of our support to the community not only in the short-term but for many years to come.

**Christopher Payne**  
Technical Director



A major focus of SAW Video's programming in 2018 centered around **opening and establishing our new presentation venue and media arts gallery: Knot Project Space.** The space is purpose built to deliver media art presentations at a professional level – the only space of its kind in Ottawa. In the first year of programming at Knot Project Space, SAW Video hosted a range of media art exhibitions, live performances, talks, screenings and a fully functioning video rental store. Through the dynamic nature of 2018's programs, the space has emerged and established itself as a versatile, responsive gallery that delivers media art practices with a high level of precision, care, and dignity, and that connect with diverse audiences.

Over the past year, Knot Project Space has **presented work by 68 artists, filmmakers, and critics through 10 screenings, 7 exhibitions, 2 performances, and 5 discursive events.** Reviews for Knot Project Space's programming also appeared in Canadian Art and C Magazine. It has connected a wide range of practices and content from Ottawa and beyond, both nationally and internationally, as well as supported SAW Video members and our grant recipients and programs with contexts for presentation. It has sought to always think beyond solely presentation to also develop related discursive programs that encourage critical conversations with our community around its many exhibitions and events. In 2018, programming partnerships were cultivated with the **National Gallery of Canada, Ottawa International Animation Festival, Department of Visual Arts at the University of Ottawa, Transgender Media Portal at Carleton University, Kind Space, Cinema Politica, Visual Aids, MAX Ottawa, CanZine Ottawa, Ottawa Fringe Festival, and Asinabka Film and Media Arts Festival.**



ADDENDA | January 18th – March 4th, 2018 | Knot Project Space

## 2018 Highlights

### ADDENDA | January 18th – March 4th, 2018 | Knot Project Space

We opened our Knot Project Space with a group exhibition featuring works by Meredith Snider, Mélanie Myers and Tim I. Smith, curated by Michael Davidge.

### RESOLUTION 2018 | February 24th, 2018 | Arts Court Theatre

The 2018 edition of our annual screening of new works by SAW Video members featured works by Izabel Barsive, S. Khanjani Ramin, Guillaume Saindon, Pixie Cram, Lesley Marshall, Chris Binkowski, Nathan Hauch, and Galen Kiva. The event also featured a **presentation of the Rob Thompson Award to Izabel Barsive**, in recognition of her contributions to the community.

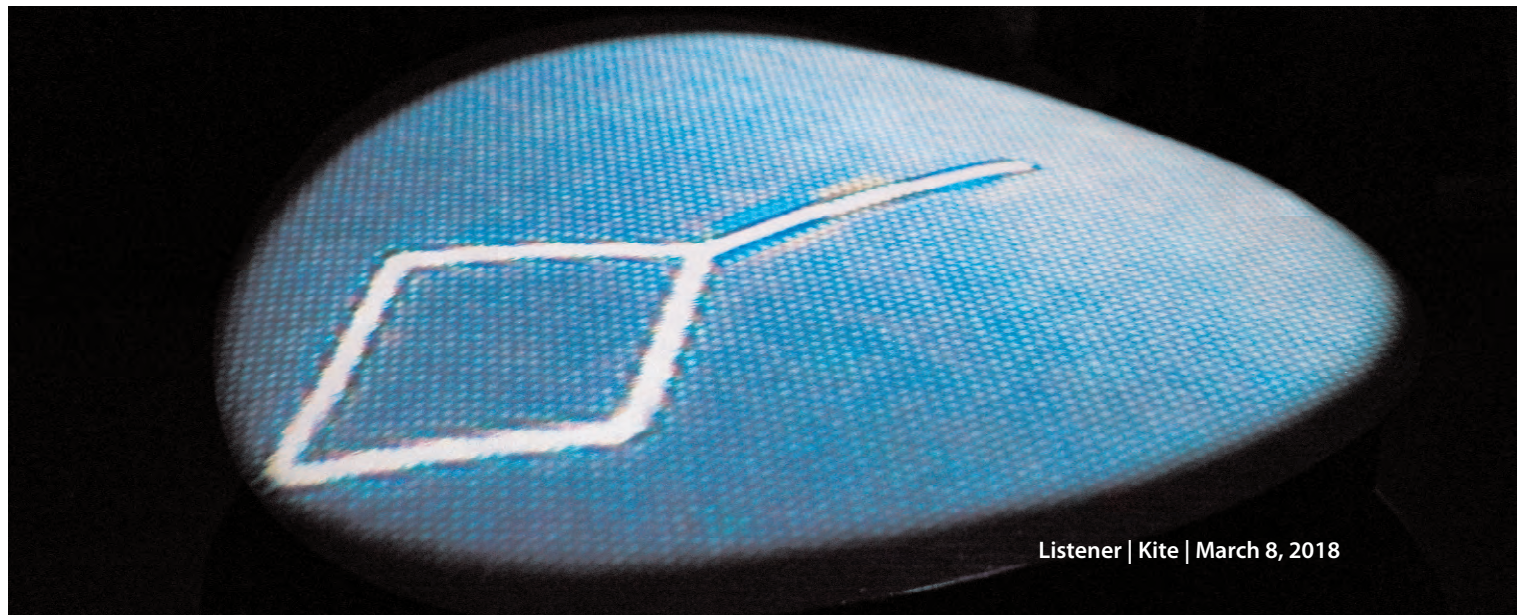
### LISTENER | March 8th, 2018 | Knot Project Space

This performance was the first iteration in a series of new world-building projects by Oglala Lakota performance artist, visual artist, and composer Kite (aka Suzanne Kite).

### ALL THINGS BEING EQUAL | March 15th – April 18th, 2018 | Knot Project Space

This group show curated by Neven Lochhead featured new works in video, sound and sculpture by artists Phil Rose, Mara Eagle, Anna Queen, and Henry Andersen. A discussion with the artists was held at the exhibition opening.

exhibits, screenings & performance



Listener | Kite | March 8, 2018

**OUTPUT 2018 | March 17th, 2018 | Alma Duncan Salon, Ottawa Art Gallery**

OUTPUT is a new screening that presents works that were produced by participants of SAW Video's grant programs. OUTPUT 2018 featured works of various genres by Angelo Schliehauf, Danielle Rolfe, Guillaume Saindon, Matt Miwa and Lesley Marshall, Nicolas Lynch, and naakita feldman-kiss.

**ROUTINE NIHILISM: THE VIDEOS OF GARY KIBBINS | March 24th, 2018 | Knot Project Space**

The first screening in our Knot Project Space featured a selection of works by celebrated Canadian media artist and writer Gary Kibbins, who presented and spoke about a collection of his recent videos.

**GOOD LUCK | April 21st, 2018 | National Gallery of Canada**

We partnered with the National Gallery of Canada to screen Good Luck by American artist, filmmaker and curator Ben Russell. The film was introduced by Russell, who also participated in a post-screening Q&A with the audience. In the lead up to this screening, SAW Video hosted a talk by Russell at our Knot Project Space on April 20th.

**UNDER NEW MANAGEMENT: VIDEO RENTAL STORE | April 26th – June 9th, 2018 | Knot Project Space**

Curated by Su-Ying Lee and Suzanne

Carte, Under New Management brought back the glory days of video rental stores. This non-commercial venture made works by hundreds of local and national media artists available to the public on DVDs via a unique pay-what-you-wish with what-you-wish rental system. A discussion with curator Suzanne Carte, artist and Carleton University MA student Alison Creba, and Associate Professor in the Azrieli School of Architecture and Urbanism at Carleton University Ben Gianni, took place on May 19th.

**WEDNESDAYS, BEFORE PIANO | June 28th, 2018 – August 4th, 2018 | Knot Project Space**

Curated by Neven Lochhead, Wednesdays, Before Piano was a five-channel video installation by naakita feldman-kiss, developed over a series of weekends that the artist spent with her grandmother. The project was developed through SAW Video's JumpstART program.

**INTERGENERATIONAL PRACTICE | July 26th – July 29th, 2018 | Knot Project Space**

In relation to the Wednesdays, Before Piano exhibition, Knot Project Space brought together three artists exploring intergenerational exchange for a series of events July 26th – July 29th. Artist, dancer and choreographer Ivania Aubin-Malo presented an iteration of her performance work *Où sont les ancêtres?* on July 26th.

Utilizing the layout of the Wednesdays, Before Piano exhibition, media artist Nelly Matorina presented an iteration of her installation *Don't Forget To Call*, July 27th – July 29th. Aubin-Malo, Matorina and feldman-kiss, also participated in *In Between Remembering*, a conversation on intergenerational practice, moderated by Ottawa-based artist, filmmaker and choreographer Laura Taler, on July 27th.

**VIRTUAL REALITY AT OIAF | September 27th – September 30th, 2018 | Knot Project Space**

Presented in partnership with Ottawa International Animation Festival (OIAF)

This temporary four-day exhibition, presented as part of the OIAF's official 2018 competition, featured artists Caty Davis Blattermann, Philippe Lambert, Francois Narboux, Uri Kranot, Michelle Kranot, and Paloma Dawkins.

**VOLATILE PROPHECIES | October 10th – November 17th, 2018 | Knot Project Space**

Presented in partnership with University of Ottawa, with special thanks to Jinny Yu

This five-week exhibition saw Berlin-based media artist, writer and designer Patricia Reed's *Volatile Prophecies*, a 3D animation and sound work, installed as bright, large-scale projection.



**VIDEO IN THE PUBLIC SPHERE |  
SPEAKER SERIES | Knot Project Space**

**Patricia Reed: Promiscuous  
Publicness | October 11th, 2018**

**Dave Colangelo: The Public  
Sphere(s) of Massive Media |  
October 25th, 2018**

In October we launched our Video in the Public Sphere speaker series, which is an ongoing series of talks by artists, critics and curators examining notions of public art through contemporary concerns. First in the series was a talk by Berlin-based artist, writer and designer Patricia Reed about the Public Art Munich initiative and presented a text that she generated in relation to its activities. Toronto-based artist, educator and researcher Dave Colangelo delivered the second lecture in the series in late October. A founding member of the Public Visualization Studio, Colangelo's lecture examined various examples of "massive media" - an emerging subset of socio-technical assemblages that include large outdoor projections, programming architectural façades, and urban screens.

**THE COMMON CINEMA VOL. I |  
November 27th – December 1st and  
December 6th, 2018 | Knot Project  
Space**

In late November 2018, Knot Project Space launched The Common Cinema, an initiative that saw the venue function as a small-scale community theatre presenting screenings in collaboration with an array of partner organisations. The result was five consecutive nights of screenings, and a sixth added a week later, with a community forming around this condensed period of cinematic activity.

**AN EVENING OF TRANS CINEMA |  
November 27th**

Featuring *Limina*, a short film by Florian Halbedl and Joshua M. Ferguson; *Spot*, an experimental short by Jamie DiNicola; and, *Boy Meets Girl*, a feature length film by Eric Schaeffer.

**MY COMMUNITY IS HERE | Back  
Story Screening | November 28th**

Featuring the documentary, *My Community is Here*, by filmmakers: Kinsi Moon, Ayan Tani, Samya Lugoma, Fartousa Siyad, Tyler Boyce Karanja, and Mikayla Gordon.

**AFTER HORIZONS | November 29th**

*After Horizons* featured works by Pixie Cram, Matthieu Hallé's and Andrés Salas, whose film 'We Might Have Been Heroes' was produced through Cinema Politica's 2018 commissioning program *The Next 150: Documentary Futurism*.

**SELECTIONS FROM 'THE NEXT 150:  
DOCUMENTARY FUTURISM' |  
November 30th**

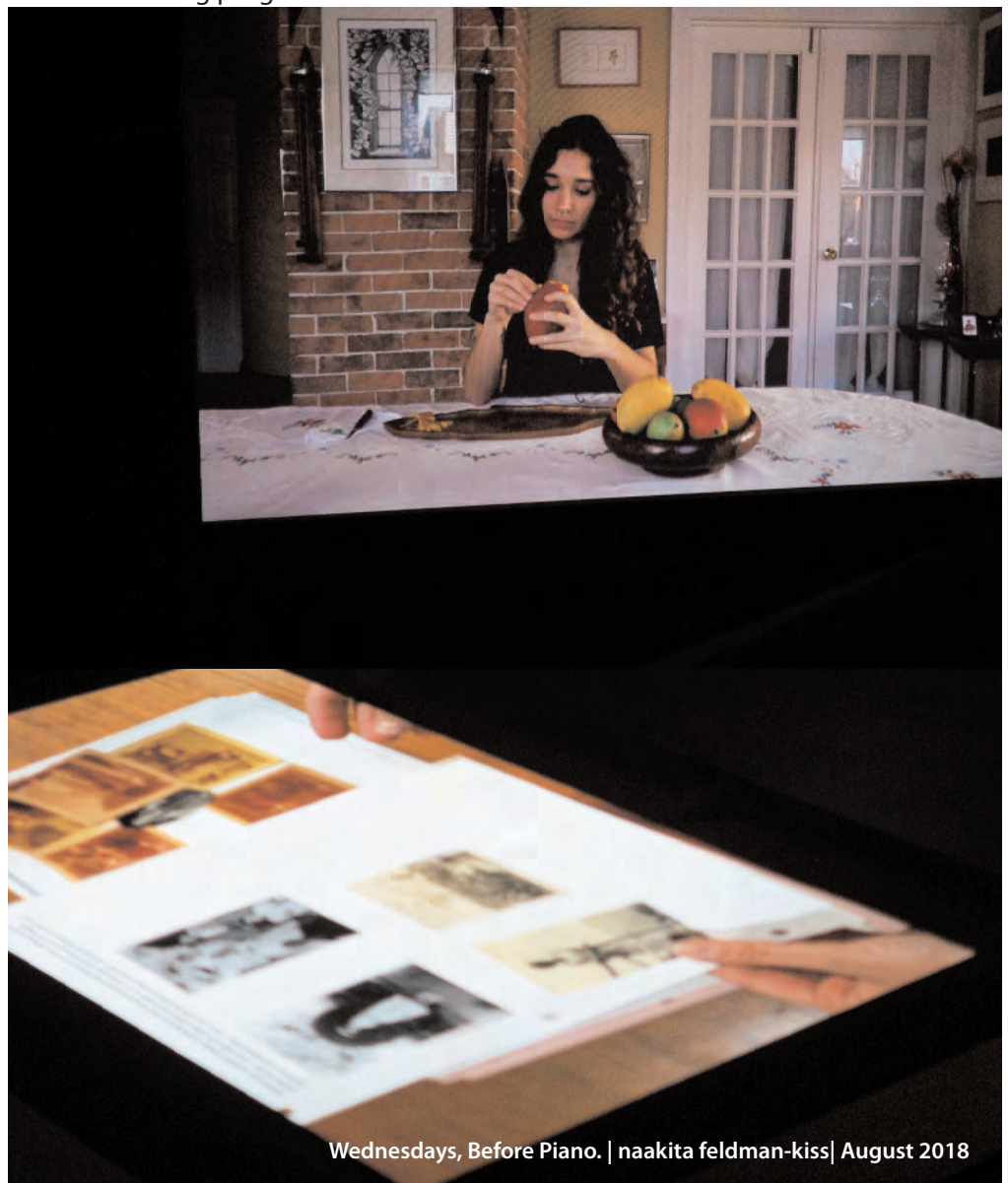
We were pleased to present a selection of six works from Cinema Politica's *Documentary Futurism* commissioning program from 2018.

**ALTERNATE ENDINGS, ACTIVIST  
RISINGS | December 1st**

'Alternate Endings, Activist Risings' was a project by Visual Aids that highlighted the impact of art in AIDS activism and advocacy today by commissioning compelling short videos from six inspiring community organizations and collectives—ACT UP NY, Positive Women's Network, Sero Project, The SPOT, Tacoma Action Collective, and VOCAL NY.

**TONSLER PARK | December 6th**

We were thrilled to conclude our programming year with a documentary by renowned American filmmaker Kevin Jerome Everson, *Tonsler Park* (2017).



Wednesdays, Before Piano. | naakita feldman-kiss | August 2018





Volatile Prophecies | Patricia Reed | November, 2018

## KNOT PROJECTIONS COMMISSIONING PROGRAM | October 2018 – May 2019

Currently underway is our ambitious Knot Projections commissioning program. This is a project funded by the **Ontario Trillium Foundation** to support a group of local artists in the production of video works that will be projected onto pre-existing architectural surfaces as public artworks in 2019. The program supports these artists by providing access to our resources and creating a critical environment where the complexities of public space as a context for art can be examined and discussed. Five artists have been taking part in the program: **Pansee Atta, Ryan Conrad, Hélène Lefebvre, Maayke Schurer and Sasha Phipps. Malini Guha**, the program's 'Resident

Critic' and an Associate Professor of Film Studies at Carleton University, meets with the artists to discuss their projects and moderates group discussions. **The Video in the Public Sphere speaker series** has brought in experts to Ottawa to present their research to the community and conduct intensive seminars with the Knot Projections artists.

### 2019 Programming

Much has already happened this year. A particular highlight is a new partnership that resulted in SAW Video's presentation of an off-site exhibition at Artscape Youngplace in Toronto with the organization Critical Distance. The group exhibition, *Public Syntax*, in February-March 2019 was an opportunity to revisit recent and ongoing programming initiatives and curatorial strategies, and share these

with a critically engaged audience in Toronto. With Critical Distance's interest and focus on artist publishing, a modest catalogue will be produced alongside the exhibition, documenting these explorations.

We are most excited about the Knot Projections and this summer will be filled with our activity off-site, at public sites in Ottawa, where the Knot Projections commissions will be installed as a long-term exhibition. A related exhibition will be displayed in the Knot Project Space, and discursive events such as site visits and public talks will take place.

**Neven Lohead**

Programming Director

## **Rob Thompson Award 2018 - Izabel Barsive**

### **JumpstART Mentorship program**

Lynda Hall, Rachel Gray, Mona Osman, and Lilianna Reckless

**Mentors:** Roger D. Wilson, Lesley Marshall, Penny McCann, and Gabriela Warrior Renaud

**Jurors:** Jennifer Mulligan, Keltie Duncan, Saiful Wadud

### **SAW Production Fund**

Matt Miwa and Tyler Reekie: The Untrue History of Tom Cruise, Experimental

Robert Ballantyne: Not Yet Legends of Comedy, Documentary

Alejandro Salgado Cendales: Weaving the Web: Memories of a Chinese Immigrant, Documentary

**Jurors:** Meredith Snider and Chris Ikonopolous

### **SAW Video Spotlight Award | Digi60 Filmmakers' Festival**

Recipient: Claudia Carino

### **Women's Filmmaker Award | Digi60 Filmmakers' Festival**

Recipient: Maissa Hour

2018  
awards

### **Sponsorships:**

This year again SAW Video – true to our mission – supported greatly diverse community initiatives and events:

Apt 613's 613U Summer School

Algonquin College Fundraiser

Asinabka Film and Media Arts Festival

Digi60 Filmmakers' Festival

Canzine Ottawa

Galerie SAW Gallery

Indigenous 150+ - Ottawa Launch

Indigenous Culture and Media Innovations' Indigital Culture Gathering

Korean Cultural Centre

MAX Ottawa

Michele Heights' Movie Night in the Park

Ontario Not-for-Profit Network

Ottawa Art Gallery

Ottawa Canadian Film Festival

Ottawa Explosion Weekend

Ottawa International Animation Festival

Ottawa Public Library Teen Tech Video Awards

Transgender Media Portal of Carleton University

Voix Visuelle

Women of Architecture - Capital Region

2018  
sponsorships

# comms & marketing

Communications and marketing efforts in the early part of 2018 were focused on promoting and engaging the community with our new facilities, which feature an expanded reception area and equipment depot, a media art gallery (Knot Project Space), audio mixing and video editing suites, a larger workshop space, and a multipurpose hub space. New branding, services and programming were launched in January 2018 at a day-long Open House, which brought together SAW Video members, partners, dignitaries and the community at large.

With its new and improved facilities and long-standing reputation as providing high quality services, SAW Video is in a strong position to maintain and grow its membership strategically, reaching out to and engaging with members who align with our mission and mandate and who reflect the diverse nature of Ottawa's media artist community. This also favourably positions SAW Video to further establish our distinct identity and brand as a highly regarded artist-run and



New Voices participants and instructors at CBC Radio

membership-driven media arts organization.

A new Communications and Marketing Manager was hired in July 2018. Zoë Mallett brings with her over a decade of experience working in the not-for-profit sector and with Ottawa-based arts organization such as One World Arts/ One World Film Festival.

In 2018, SAW Video's programming and workshops were supported through promotions and publicity, often carried out in collaboration and coordination with our community partners, and regular communications with all stakeholders were maintained. Our programming received media exposure through CHUO, CKCU, CBC Radio, Radio Canada and, in print media, Canadian Art and C-magazine.

## Online Assets

As part of the re-launch of the SAW Video brand, in-line with the opening of our new and expanded facilities, sawvideo.com underwent a complete re-design, updating its look and feel as well as improving functionality and navigation. The site continues to serve as the corporate home and destination for members, stakeholders and the broader arts community to seek up-to-date information about SAW Video, from news and programming announcements to online workshop registration. As well, to support Knot Project Space as a "brand within the brand" and provide information about programming taking place in our new media arts gallery, knotsawvideo.ca was established as a new online presence embedded within the website. Overall, in 2018 sawvideo.com had 66,151 page views.

## Social Media

Our social media audience grew steadily in 2018. The numbers by year-end were:

SAW Video Facebook Corporate Page likes: 2,098 (an increase of 14% over 2017)

SAW Video Facebook Group: 1173

Knot Project Space Facebook Page likes: 158

The vast majority of Facebook engagement, over 95%, is with individuals, organizations, and groups in Ottawa and the region, demonstrating SAW Video's solid positioning within Eastern Ontario's video and media art community.

Twitter: Our year-end number of followers was 2788 (6 % increase over 2017) with a total of 231k Tweet impressions.

The SAW Video Instagram account was handed over to Knot Project Space, in order to leverage our strong following on this platform and market upcoming events and activities in this new space. The Knot Project Space account had 923 followers and the new Instagram account created for SAW Video as a whole had 739 followers as of the end of 2018.

The bi-weekly newsletter to membership and key stakeholders (29 communications in 2018) consistently sees well above industry average readership as do targeted special email announcements. The total number of mailing list subscribers by year-end was 1913 (up 12%).

## What's up for 2019:

Communications and marketing in 2019 will focus on rolling out SAW Video's strategic plan, with an emphasis on supporting increased quality programming, supporting media artists in Ottawa, expanding support for the organization and its activities, and promoting and encouraging use of all of SAW Video's facilities and services in ways that align with our mission and mandate.

**Zoë Mallett**

Manger, Communications & Marketing



## SAW VIDEO ASSOCIATION

### BOARD OF DIRECTORS 2018

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**Hector Manuel Sosa, Treasurer**

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**Jith Paul, Vice-Chair/ Chair (part term)**

**Jacques Ménard, Chair (part term)**

**Andrew Hall (part term)**

**Kerry Campbell (part term)**

**Thanks to all those who contribute to keeping the SAW Video community alive and vibrant: members, staff, funders, sponsors, volunteers, and all those who attend SAW Video events and support our initiatives.**

2018  
BoD

We gratefully acknowledge the continued financial support of our operational funders: the **Canada Council for the Arts**, **City of Ottawa**, the **Ontario Arts Council**, and **The Ontario Trillium Foundation**.

We thank the **Canadian Cultural Spaces Fund** (Dept. of Canadian Heritage) for their capital investment in the new facility.

We also express our appreciation for the funds received from project partnerships, membership fees and donations.



thank  
you!



SAWVIDEO

video  
production  
services