

# Digital Arts Resource Centre 2020 Annual Report

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## 01 \_ FROM THE CHAIR

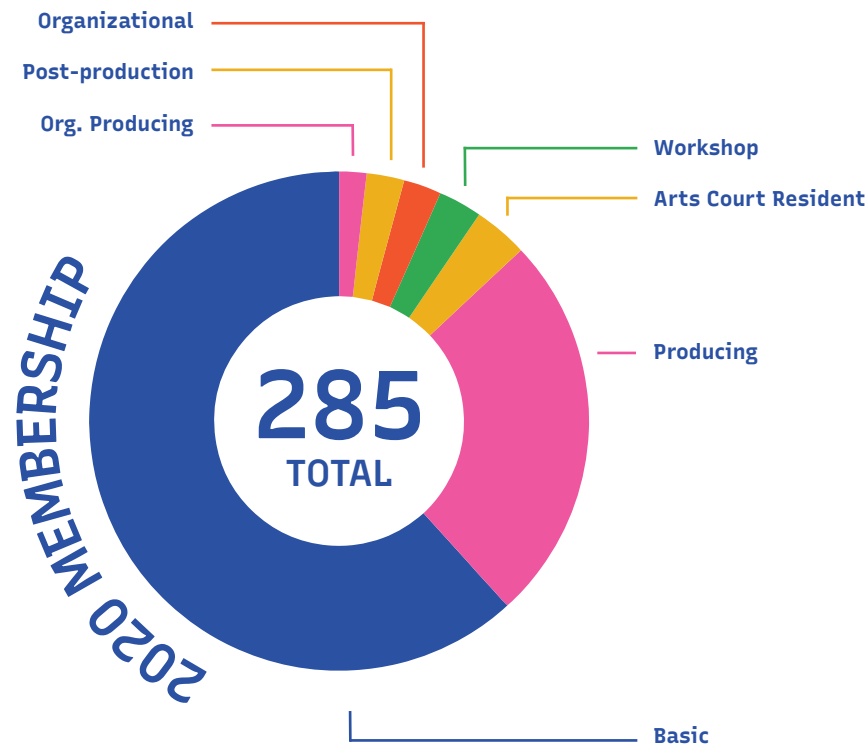
As a long-time member myself, I remain impressed with what this organization has given to the arts community, especially in times of crisis. Years ago, for example, SAW staff, services and programs helped me explore digital activism during the invasion of Iraq.

Today, as we enter the 16th month of a global pandemic, I am especially impressed, humbled and moved by the hard work that DARC's dedicated staff, board members, student interns and volunteers conducted since our last AGM.

Of course, there is the rebrand. As DARC, our Centre is now well positioned to explore, attract and connect across multiple platforms and distinguish itself as a leader in digital arts. But that is only the tip of the iceberg. Through Annette's leadership, DARC staff have been leaning into the myriad challenges manifesting in society of late. Together, they have ensured that the organization remains responsive to the needs, values, interests and concerns of its members: from engaging with and supporting the BIPOC community and its calls, to recognizing the critical importance of mental health. As a result, DARC's artistic programming in 2020-2021 adapted... it offered virtual exhibitions, artist talks, symposia, screenings, and outdoor projections - featuring 70 artists and connecting with an audience of over 8000 in 28 separate events.

Over the past year, DARC staff supported 285 members through many aspects of the pandemic, including with CERB applications. DARC supported fellow artists with recording, live streaming and production support, resulting in new innovations and future collaborations.

In short, the DARC community worked together to find opportunities within the crisis. This is critical for an arts organization to survive and



## 2020 MEMBERSHIP BREAKDOWN

Basic Membership	176	61.8 %
Producing Membership	72	25.3 %
Arts Court Resident	10	3.5 %
Workshop Membership	8	2.8 %
Organizational Membership	7	2.5 %
Post-production Membership	7	2.5 %
Organizational Producing Membership	5	1.8 %

thrive. Art is at the heart of culture. And culture defines our human experience. Digital art is a mirror, a window, a canvas: it allows us to examine what it means to be human, what isolation feels like, what being part of a community is all about.

What we do today for and through art is going to impact who we are tomorrow as a society. If we stop exploring, expressing and sharing, we miss manifesting our human potential to dream, to inspire, to create meaningful change.

Thank-you Annette for so effectively navigating the organization through a challenging time.

Thank-you Jenna, Chris, Tanise, Gary, Anyse, Dan and Jason for all you have done individually and collectively to keep DARC thriving.

Fellow board members, thank-you for your professionalism and hard work. A few of us are stepping off the board this year, but that is only because we know the organization is in such good hands. Byron Pascoe, Sifiso Nobebe, Christopher Mulington and Manuel Sousa, it has been a pleasure to serve with you. I wish you the best in your future endeavors.

As for the rest of the Board, your engagement and dedication continue to be an inspiration, thank-you all. We look forward to the new energy and ideas the returning and incoming members will contribute to the Board's sustained commitment in the months ahead.

**- Sonia Vani, Board Chair**

## 02 \_ FROM THE DIRECTOR

In 2020 we set out to build on the previous year's experience, to continue to provide a space that is safe, inspiring and joyful to be in – where our members can experiment and take artistic risks. The strategic approach of delivering that quality guides us now and will continue to in the coming years. We are well on our way of shaping a generous culture, where we share as people (staff, members, audience) as well as an organization.

We came out swinging in the first quarter of 2020, meeting and surpassing all of our projections - operations and programming were humming along, by March 16, when Canada locked down, we had already reached 35% of post production activity compared to the previous year total.

Covid 19 did not stop us from delivering on our objectives, it just forced us to change the tactics of program delivery, find alternate ways and channels. We are fortunate that well resourced technology is our wheelhouse, and we made ample use of it to support individual artists, as well as our colleagues and neighbours in the hard hit performing arts. If anything, moving to virtual delivery of education and artistic programming has added a new dimension of accessibility to the Centre, taking DARC far beyond the four walls of our facility. Although it has not been an easy year, everything took literally so much more work, our community of artists is thriving, working and creating.

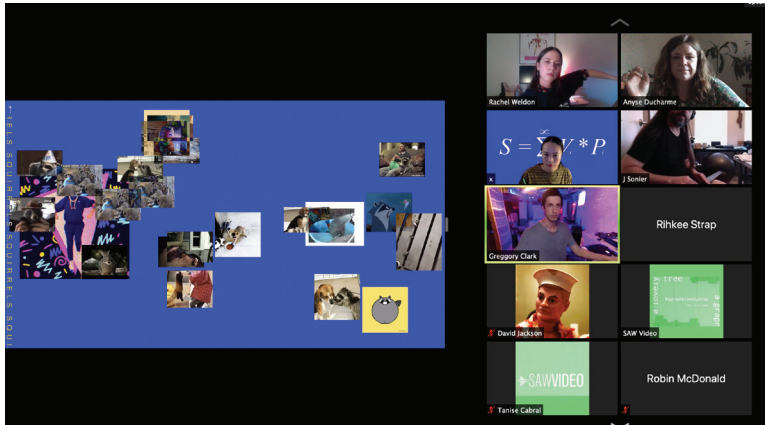
DARC also plays a role as an employer/contractor of local artists, contributing to their ability to remain in Ottawa. In 2020, DARC paid fees to 83 local artists and cultural workers: 36 artists, 3 curators, 3 jurors, 4 contractors, and 20 instructors. The events surrounding the murder of George Floyd added new urgency to DARC's role and responsibility to remove barriers, resource and amplify the voices of underrepresented



*"a graph, a lovely tree" Online Symposium:  
Labouring Practices: Parenting, Art & the Internet*

*Photo Credit: Anyse Ducharme*





*"a graph, a lovely tree" Online Symposium:  
thinking about sound and connection to one another*

*Photo Credit: Jenna Spencer*



*"a graph, a lovely tree" Online Symposium (Web Promo)*

artists, Indigenous, Black and People of Colour in particular. In 2020 60% of artistic programming artists and presenters identified as BIPOC, and presented the gender diversity spectrum. We achieved gender parity on all levels of programming - which continues to be an important goal in the male dominated field of media arts.

I have the privilege to lead the most incredible team anyone could wish for. It is their sincere care for DARC and its members and their imagination that allowed us to accomplish what we did last year: DARC staff Jenna Spencer, Christopher Payne, Tanise Marchesan Cabral, Gary Franks, Anyse Ducharme, Dan Kaunisviita and Jason Sonier, our summer students Laura Gruber and Maryam Sayid, interns Monique Manatch and Rebecca Watson and co-op student Chaim Atnikov. I cannot thank them enough for their dedication, tireless contributions, professionalism, and the joy they have brought to their work, particularly under the stress and otherwise far from ideal circumstances caused by the pandemic.

In closing I want to thank the DARC Board, in particular outgoing Board Chair Sonia Vani whose thoughtful and considered leadership has been an invaluable support to me personally as well as the organization, she will be missed. I also thank all our volunteers, our donors, funders and the many partners that we are so privileged to have. It is with this strong community behind us that Digital Arts Resource Centre is able to be resilient and innovative, continuing to be the imperative resource for artists in the region.

**- Annette Hegel, Director**

	2020	2019
<b>REVENUES</b>		
Grants	\$ 658,954	\$ 572,610
Equipment Rental	3,876	32,221
Equipment & workshop grants to artists	2,264	49,874
Workshop fees	9,971	22,957
Self-generating and other revenue	15,184	9,818
Membership Fees	4,915	11,700
Interest income	6,685	6,219
Rental	995	1,508
	702,844	706,907
<b>EXPENSES</b>		
Program costs	326,542	307,442
Salaries and benefits	129,108	156,665
Amortization	86,089	88,866
Office and administration	30,136	50,055
Rent	9,162	14,381
Strategic planning	26	251
Outreach expense	73	87
Miscellaneous	593	1,759
Bad debts (recovered)	2,292	373
Professional fees	5,197	5,197
Telephone	3,142	3,156
Interest and bank charges	2,384	3,691
	594,744	631,923
<b>EXCESS OF REVENUE OVER EXPENDITURE</b>	<b>\$ 101,527</b>	<b>\$ 26,878</b>

## 03 \_ FINANCIAL

Healthy finances to begin with positioned DARC well to face the challenges of 2020's pandemic lock-down and the stresses that have been put on our regular revenue generation streams.

Although DARC took, and continues to take a huge hit on all sources of self generated revenue, the organization has been eligible for many federal emergency programs: Canada Council Emergency Grant, CEWS and CEBA. These emergency measures - in addition to the immediate response of core funders releasing grants speedier than usual - have been vital to guarantee cash-flow to cover all our obligations. This continues to be the case for 2021. We also received modest rent relief from our landlord (City of Ottawa), to continue until such time that the City allows the public back into the facility (approx. September 2021).

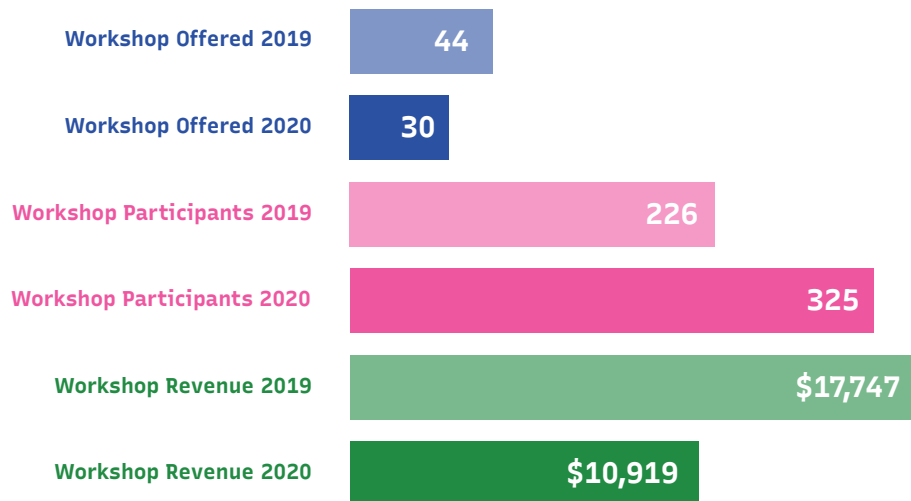
Capital investment into our own new studio/soundstage space through Canadian Heritage Cultural Spaces Fund and the City of Ottawa's Major Capital grant in 2020 will be the last large facility expense for some time, completing the last missing piece of infrastructure to support independent media arts in Ottawa.

The Board and staff are currently engaged in strategic planning activities that centre around long-term fiscal stability and a re-tooling of sources of self generated income, with a vision of shifting the onus from membership (through rentals and education fees) to a new model of monetization.

I'd like to thank Jenna Spencer and Kohlia Bourne for their continued diligent oversight of all day-to-day finances.

**- Manuel Sousa, Treasurer**

## WORKSHOP ACTIVITY & REVENUE



### 2020 EDUCATION CALENDAR

	TOTAL	PARTICIPANTS
Regular Workshops	10	117
Live Streamed Workshops	7	128
Special Workshops	2	13
Courses (2-4 Weeks Long)	7	67
<b>Total Education Programming</b>	<b>30</b>	<b>325</b>

## 04 \_ EDUCATION & OUTREACH

### Education Overview

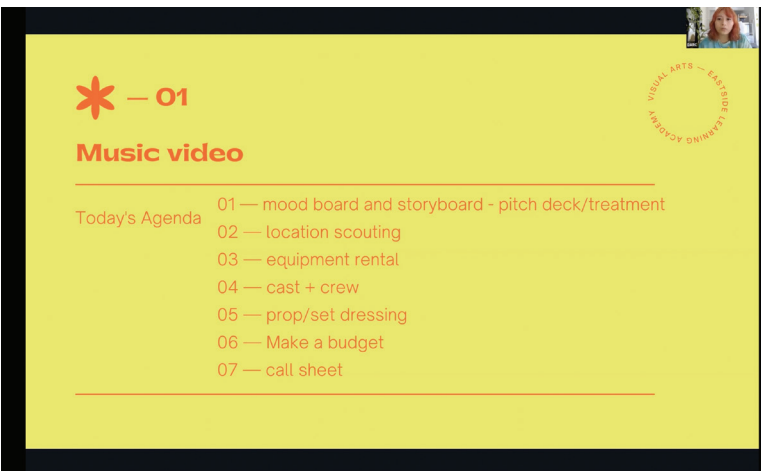
The year of 2020 was marked by a full transformation of our educational programming. In a matter of weeks after lockdown, an online learning strategy was being designed and tested with exclusive content being offered for free during the month of April in the form of live workshops. DARC's quick reaction and adaptation resulted not only in serving our membership and local community but also engaging with other art organizations and artists within Canada and around the globe. The results are clear, despite the lower number of workshops offered in the year of 2020 in a 3-year comparison activity, the number of participants was greater than from both previous years. If we take in consideration viewers beyond live broadcast, we reached an astonishing number of 1788 viewers with the 7 live workshops combined.

In 2020, DARC'S general direction of educational programming was to combine the study of media and film while fostering critical thinking. With a fast range of subjects, our educational offerings were a safe space for artists to create, analyse and discuss projects. From instructors to participants, DARC was an essential component to keep its artistic community connected during social isolation times. We provided employment for 20 different instructors, where 10 identified as womxn, 2 as gender non-binary and 8 as men, from the 20 instructors 8 were visible minorities. Another important step in providing financial security to our community was by offering longer term workshops and as a consequence, being able to compensate instructors for a higher amount of hours in-class and preparing material. This was a year where we made connections outside our borders, and have created a community from inside our homes.



*The Thrifty Filmmaker Workshop*

*Instructor: Aia Raafat*



*What you need to know: Music Videos*

*Instructor: Yanran Zhu*

## Digital Education and New Audiences

In an effort to support artists during the pandemic we launched a free workshop series in the month of April. Programming was established promptly with 3 unique workshops being offered to our community through live streaming. This initiative was quite successful by reflecting on 66 people registering for the 3 workshops offered during that month only. Following the success of the free workshop series in April, we introduced bi-monthly free offerings. The first one being Youtube Search Engine Optimization in the month of May, were a total of 38 people registered.

After a successful implementation of free online programming we came across the challenge of slowly reintroducing paid workshops. With production and technical related workshops possibly creating a barrier for participation, our online offerings were focused in theory based subjects instead. Starting in May, we adapted a successful version of our 4-week Screenwriting series to an online version. The course was offered through Zoom and limited to a maximum of 10 students, seeking to recreate the feeling of small classrooms and focus on creating meaningful connections and developing a sense of community.

## Impact Of Covid-19 On Workshop Revenues

An important measure added during this time was the implementation of a COVID-19 Impacted option in May, where participants could pay 30% of the regular price of any of our educational offerings. This option was used 19 times by artists and community members that would be unable to afford our offering otherwise. Even with the effects of COVID-19, DARC was successful in maintaining a substantial revenue from workshops in the year 2020. With the average total revenue from the past two years being \$15.213, that would represent a loss of only 28% revenue for the year of 2020, and a 38.5% loss if compared to the year of 2019.



## Outreach Overview

Our regular community projects, Video Camp for Girls+ program in partnership Girls+ Skate 613, as well as the second iteration of our Back Story program for queer BIPOC youth in partnership with Kind Space were cancelled this year, but will resume as soon as public health directives permit.

We continued in nurturing all our partnerships and relationships throughout the pandemic, planning and strategizing, finalizing MOUs for future (read: post pandemic) collaborative work. We are particularly excited about our new partnership with “Being Black in Canada” to become the education partner for the “Being Black in Ottawa” component. In this programme, led by the Fabienne Colas Foundation’s Youth and Diversity Program (it is already running annually in Halifax, Montreal and Toronto) we will support 5 emerging Black Ottawa documentary filmmakers by taking them through a rigorous training and production program, resulting in a short documentary that will be featured in the series of Black Film Festivals, as well as broadcast in partnership with CBC.



*Eurocentrism in Film and Media  
(and how to unlearn it)*

*Instructor: Yanran Zhu*



*Pre-Production: Social Distancing Edition*

*Instructor: Emily Ramsay*

## 05 \_ PRODUCTION & POST

### Post-Production Overview

In terms of pre-pandemic work, the post-production facilities at DARC saw consistent usage across January and February. In late February we began a weekly 'drop in' timeslot on Thursdays inviting members to come in and discuss any technical issues with their project. We had a few meetings in the weeks up until lockdown and the meetings seemed to be very appreciated and helpful for our members.

Technical support was also provided for educational and artistic programming. This included installations for artist Carmel Whittle's Bringing the Land to the City in the Knot Project Space, as well as the See/Hear event at City Hall presented with Debaser in early March, just to name a couple.

Once lockdown began, it necessitated research, conceptualization and testing of various technical configurations for pivoting our programming such as workshops and Knot Project Space exhibitions and events to be presented online. Eventually we adopted OBS, Zoom and Vimeo as our primary streaming platforms, and BlackMagic Web Presenter hardware for video encoding and live switching.

Technical planning, research and support in this regard was provided to the Artistic Programmer as well as participating artists and panelists for many events throughout the year, such as the WEBR: stay-at-home-web-residency in late May 2020, as well as the a graph, a lovely tree symposium which ran for three days in June 2020 on Zoom and on the Knot Project Space website. Later in the fall of 2020, the artist #Sergina screened and performed various works online using a variety of social media platforms, Zoom and the DARC website. We provided technical



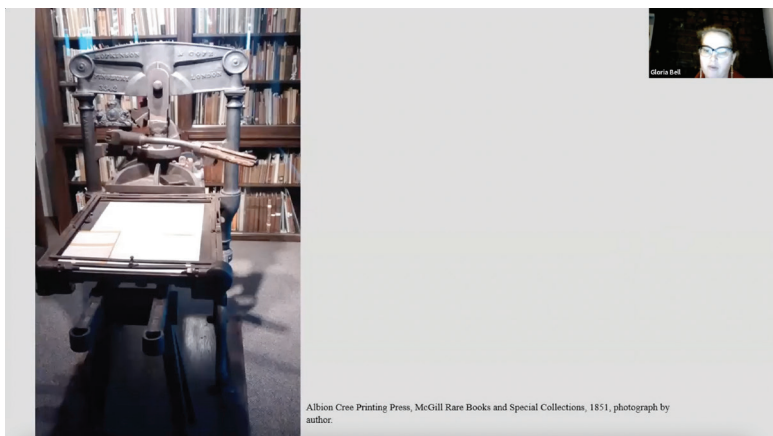
*"a graph, a lovely tree" Online Symposium:  
Building Communities: Queer Networks*

*Photo Credit: Anyse Ducharme*



*Carmel Whittle's Bringing the Land to the City*

*Photo Credit: Anyse Ducharme*



*Anishnabe Azejicigan: The Cree Typewriter*

*Photo Credit: Anyse Ducharme*

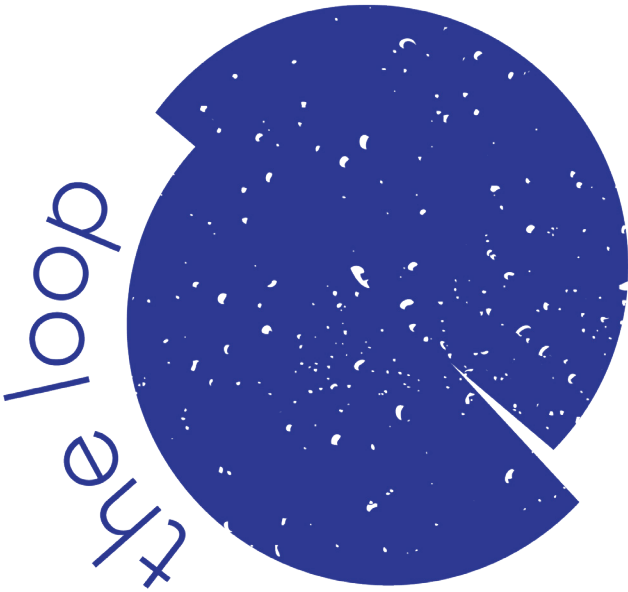
support to help her work be presented in the best possible quality across all channels.

Technical support for our members also shifted online as a result of the pandemic, and we began a Virtual Tech Support Clinic in late March. This includes video chats with screen sharing, phone calls and emails (depending on member's preference) and continued throughout the year.

## **Equipment And Facilities Access**

### **Impact Of Covid-19 On Production/Post-production**

The temporary closure of the DARC facilities due to COVID-19 necessitated a new approach to nearly every facet of our business. While our production and post-production capabilities were greatly diminished due to the unavailability of our central location, we've continued to support members through video chat, phone and email. The role of Post-Production Coordinator has also shifted substantially during this period to act as a technical coordinator across our public facing educational and artistic programming as it has shifted to online. It has been rewarding to see a great deal of interest and engagement from our community online during this challenging time.



## **06 \_ THE LOOP** **COLLABORATIVE WORKSPACE**

“The Loop is a space of collaboration & experimental learning fueled by Digital Arts Resource Centre, located in Ottawa, Ontario. The Loop predominantly functions as a collaborative, co-working space for SAW Video producing members. The Loop also presents experimental workshops, collaborative-freeform education and development opportunities, artist residencies, community access lectures, technical demonstrations and much more for those working and experimenting in the field of media arts. The Loop wants to raise a new generation of media artists who are curiously vulnerable, collaborative and weird.”

### **The Loop Programming**

#### **Night School**

2020 saw the second year of our Night School lecture series program. Night School is a bi-monthly, free, series of lectures designed to provide the basic fundamentals of media arts, theories and current works of significance and interest. The purpose of the program was to foster an interest and general understanding of video/media art history and the artistic landscape of the industry currently.

In January of 2020 we hosted our first Night School lecture of the year on TransCinema with Dr. Laura Horak of the Carleton University Film Studies Department. Night School’s second lecture with former SAW Video summer staff and art history scholar, Rebecca Watson, focused on Feminist Filmmaking. Night School had two scheduled lectures that unfortunately had to be cancelled due to the pandemic. Our March lecture on Indigenous Futurisms with lecturer Howard Adler, was set to focus on Indigenous Futurist perspectives from North America with a cross section





*Computer Lab: Media Art in the Browser (Web Promo)*

of both film and video based works as well as independent video games. April's Night School lecture on Sound in Film and Television with guest lecturer Gunnar Iversen would have lead participants to explore a vibrant new field of study in Film and Media Studies, and consider the ways in which sound affects our lives and our perception of the world as well as audio-visual media.

Through careful consideration, it was decided that Night School would remain dormant in 2020 until we are able to safely host people in our spaces again. At the time, collectively it was thought that the beauty of this program is that it is very much defined by the conversations generated by participants and would not necessarily translate well into a virtual setting. The biggest takeaway from the few lectures we were able to host is that we doubled our attendance from 2019. Although it was really disappointing to have to cancel a program with such momentum and gaining interest it is wonderful that the ultimate goal of this program which is to democratize access to academia resulted in a larger following this year. Looking to 2021, we may revise our stance on providing this program virtually especially now that we have more experience and knowledge with generating online conversations and opportunities.

### **Computer Lab: Media Art in the Browser**

A new program with the support of the City of Ottawa's Public Art Department, Computer Lab: Media Art in the Browser took place over the course of July and August 2020. DARC worked in collaboration with web artist and computer engineer, Conor Byron, for many months, working on this program that would teach artists how to produce web art entirely in the browser.

This program initially was conceived as a video web series that would be presented on our vimeo page to view (similar to other workshops we hosted for free online). As we progressed with the program we found that



*Computer Lab: Media Art in the Browser (Class Photo)*

*Photo Credit: Jenna Spencer*



*Night School: TransCinema*

*Photo Credit: Jenna Spencer*



*Night School: Feminist Filmmaking*

*Photo Credit: Jenna Spencer*

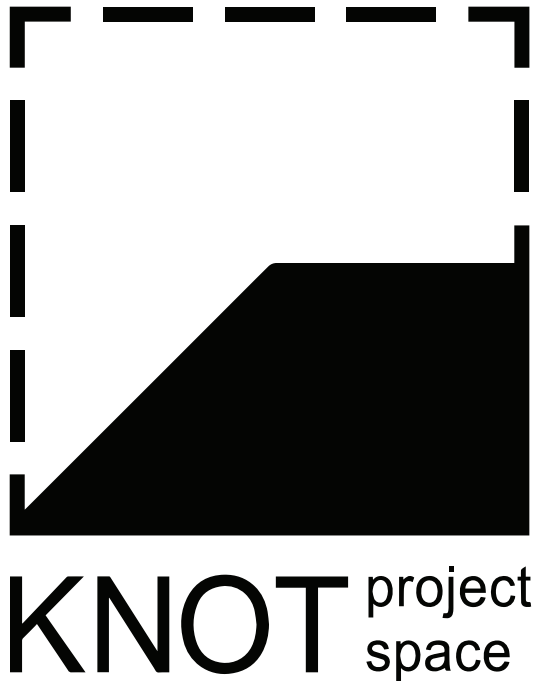
the constraints of production/access to resources due to the pandemic made the web series not feasible. Instead, over the course of 5 weeks, DARC was lucky enough to host artists: Najeeba Ahmed, Deirdre Morisson and Mercedes Ventura who met with Connor Byron via the internet in a learning experience focusing on making work inside of the web-browser.

In October of 2020 and in collaboration with the City of Ottawa's Public Art Department and Knot Project space, these special works were presented in a public projection exhibition that activated both virtual and public spaces. They were available for view in the CF Rideau Centre in transitory hallways throughout the commuter mall and are available to interact virtually via DARC's website.

## **Bookings**

One of the purposes of The Loop is to provide space for our members to meet about their current or future projects. Therefore, our producing, post-producing, and organizational producing members are given access to the space from 9am to 11pm and are able to request private bookings after 3pm. The producing members are given 3 private bookings a year while our organizational Producing Members are given 5 a year.

Loop bookings were suspended on March 16th.



## ***07 \_ EXHIBITIONS, SCREENINGS, PERFORMANCE***

Following Neven Lochhead's departure as Knot project space's artistic director in December of 2019, we welcomed Anyse Ducharme as artistic programmer in February 2020. Artistic programming built on last year's efforts to foster experimental practices and broaden conversations within our local communities, engaging with artists and audiences.

The year started off in real life with the annual member screening at Resolution 2020, and we welcomed Carmel Whittle for two screenings of her work with our partners at Ottawa Dance Directive (created while on residency during DARC's inaugural Indigenous Artist Residency Program in the Fall of 2019) "Bringing the Land to the City."

After the Covid19 pandemic hit, Knot project space had to transform itself, without losing sight of our objectives. We engaged with a much expanded audience worldwide through offerings of online programming: ranging from artist talks and panels, a four day symposium, "a graph, a lovely tree," featuring artist-led conversations offering 13 distinct events, to performance - and yes, celebration. We provided web residencies and artist collaborations, putting our community to work.

As the year advanced, we were also able to deliver media art projects hyper-locally at pandemic restricted safe in-person events and exhibitions, namely our hybrid online/brick and mortar web art project "In the Absence" and outdoor projections of Christina Battles "Notes to Self."

All in all, we are proud that we were able to feature 70 artists and connect with an audience of over 8000 in 28 separate events during the year of pandemic lock-downs.

## 2020 RESOLUTION SCREENING

NAME OF ARTIST(S)	TITLE(S) OF WORK(S)	YEAR
Anna Eyler + Nicolas Lapointe	La Fable d'OxA 21965	2019
Matthieu Hallé	Dreamery	2019
Tim I. Smith	The Crossways	2019
Edgar Rene Hernandez	Heroes of Pollination	2019
Nicole Bedford	ROAR	2019
Carol Howard Donati	No Barriers Between	2019
Conrad Osei-Bonsu	The Controlled Demolition of Sophia's House	2019
Penny McCann	Phenomena	2019
Travis Boisvenue	Summer Alone	2019

CITY OF ORIGIN FOR EACH WORK LISTED: OTTAWA, ON

## Screenings

### RESOLUTION

*Video Screening*

*January 8th, 2020*

*Art's Court Theatre*

SAW Video Media Art Centre was proud to present its annual RESOLUTION screening, featuring a selection of videos produced by our members in 2019. This year's line-up of nine works once again showcased the broad scope of artistic practices in which our members are engaged: experimental, music video, cine-poetry, documentary and more. This well attended screening took place in the Arts' Court Theatre.

### BRINGING THE LAND TO THE CITY

*Video Screening / Performance*

*January 18th & February 29th, 2020*

*Arts Court Theatre & Knot project space*

On January 18th and February 29th, SAW Video Media Art Centre and Knot Project Space were proud to present Carmel Whittle's Bringing the Land to the City. "Created during a residency at SAW Video, Whittle's Bringing the Land to the City honours the essential elements of the planet: air, water, earth and fire. It draws us across creeks, waterfalls and inland woods, through fire, to the wind and the ocean using slow motion and sound to create a hypnotic connection to each element". -Whittle

This film was produced during SAW Video's Indigenous Media Artist Residency with the generous support of the Ontario Trillium Foundation.





*"Turn It Off And Turn Me On"  
#SERGINA at the Knot*

*Photo Credit: Anyse Ducharme*



*"a graph, a lovely tree" Online Symposium:  
TIMECODE, Community Spread 22*

*Photo Credit: Anyse Ducharme*

## **CONVICTION**

*Video Screening / Artist Talk*

*March 2nd, 2020*

*Arts Court Theatre*

SAW Video Media Art Centre and Elizabeth Fry Society, Ottawa were proud to co-present the Ottawa premiere of the critically acclaimed documentary, **CONVICTION**. This special screening will feature an introduction and panel talk by filmmaker Ariella Pahlke, Senator and collaborator Kim Pate, as well as Diane Serré – an E Fry Ottawa Manager and Algonquin woman who launched and managed E Fry Ottawa's bail residence, and Deeana Deal – a woman with lived experience who is also Coordinator of E Fry Ottawa's Drop-in Centre.

## **Internet-Based Programming**

### **WEBr: stay-at-home-web-residency**

*Online Residency / Diffusion*

*April 29th - May 29th, 2020*

*The Internet (Zoom, Google Hangouts, Facebook, Knot's Website)*

In the month of May, Knot Project Space hosted Calla Durose-Moya, Jay Havens and artist team Erin Gee & Jen Kutler in a web-based residency. This program was put together in response to COVID 19, in the hopes of creating a space for connection, for art-making, and in order to pay artists - often workers of the gig economy - in this precarious financial time. Group meetings were held once a week to discuss artwork, readings and online lectures. Weekly studio visits were had with independent artists & curators from across the country. All of which culminated in a final web diffusion of the artists' works, followed by a zoom-vernissage.

## "a graph, a lovely tree" ONLINE SYMPOSIUM

NAME OF ARTIST(S)/ PANELIST(S)	PANEL / SERIES TITLE	LOCATION
Christina Battle	Art, Digitally Networked Spaces	Edmonton
Amber Frid-Jimenez	Art, Digitally Networked Spaces	Vancouver
Rinkee Strapp	Art, Digitally Networked Spaces	North Bay
Stephanie Pyne	Indigital Cultures	Ottawa
Albert Dumont	Indigital Cultures	Kitigan Zibi
Aylan Couchie	Indigital Cultures	Nipissing FN
Tonia DiRisio	Pasta Workshop + Supper	Toronto
Xuan Ye	thinking about sound and connection to one another / S.Q.U.I.R.R.E.L.S.	Toronto
Pansee Atta + Wellington Sanipe	thinking about sound and connection to one another / See Hear	Ottawa
Instant Places	thinking about sound and connection to one another / Breathing Room	Gatineau
Calla Durose-Moya	WEBr: stay-at-home-web-residents in conversation	Toronto
Jay Havens	WEBr: stay-at-home-web-residents in conversation	Santa Fe
Jen Kutler	WEBr: stay-at-home-web-residents in conversation	Montreal

## A GRAPH, A LOVELY TREE

Online Symposium

June 25, 26 & 27, 2020

The Internet (Zoom, Knot's Website)

### Curatorial Team

Anyse Ducharme:

Lead Curator

Monique Manatch:

Curatorial Assistant

Monique Manatch:

Indigital Cultures

DEBASER (Rachel Welden):

thinking about sound and  
connection to one another

Jenna Spencer:

Labouring Practices: Parenting,  
Art & the Internet

On June 25th, 26th and 27th 2020 SAW Video Media Art Centre's Knot Project Space held in virtual space "a graph, a lovely tree", a symposium of artist-led conversations in consideration of intersectional uses and entanglements of computer mediation.

Convening online, "a graph, a lovely tree" engaged with some of the ways in which we continue to work with the digital, its problematics and its potential for building communities. Panels include: Art, Digitally Networked Spaces / "InDigital Culture" / "WEBr": stay-at-home-web-residents in conversation / Sex, Body & the Internet / Laboring Practice: Parenting, Art & the Internet / Building Communities: Queer Networks.

View the full "a graph, a lovely tree" catalogue here:

[https://issuu.com/sawvideomediaartcentre/docs/a\\_graph\\_a\\_lovely\\_tree\\_catalogue](https://issuu.com/sawvideomediaartcentre/docs/a_graph_a_lovely_tree_catalogue)

## "a graph, a lovely tree" ONLINE SYMPOSIUM

NAME OF ARTIST(S)/ PANELIST(S)	PANEL / SERIES TITLE	LOCATION
Mélissa Airaudi	Sex, Body & the Internet	Paris
Almond	Sex, Body & the Internet	Toronto
James Albers	Sex, Body & the Internet	Vancouver
TIMECODE	Community Spread 22: a graph, a lovely tree	Ottawa
Marisa Gallemit	Labouring Practice: Parenting, Art and the Internet	Ottawa
Lesley Marshall	Labouring Practice: Parenting, Art and the Internet	Ottawa
Laura Taler	Labouring Practice: Parenting, Art and the Internet	Ottawa
Deborah Margo	Labouring Practice: Parenting, Art and the Internet	Ottawa
Glenn Nuotio (Qu'ART)	Building Communities: Queer Networks	Ottawa
Kit Chokly + Oliver Debney (Transgender Media Portal)	Building Communities: Queer Networks	Ottawa
Jennifer Aja Fernandes (ArQuives)	Building Communities: Queer Networks	Toronto

## ARTIST TALK with EMILY PELSTRING KNOT PROJECT SPACE at the OTTAWA INTERNATIONAL ANIMATION FESTIVAL

*Online Conversation*

*September 23rd - October 4th, 2020*

*The Internet (Ottawa International Animation Festival's Online platform)*

In collaboration with the Ottawa International Animation Festival, Knot Project Space presented a conversation with artist & filmmaker Emily Pelstring. This artist talk delved into some of the themes, theories and materials in Pelstring's body of work. More specifically, we discussed the ways in which Pelstring creates meaning by working with physical space and the moving image.

## TURN IT OFF AND TURN ME ON | #SERGINA AT THE KNOT

*Online Exhibition*

*October 8th - 29th, 2020*

*The Internet (DARC's Website, Facebook, Instagram,  
Google Forms, Eventbrite, Zoom)*

Multi-bodied drag princess #Sergina activated all of our internet channels with QR codes, google forms, videos and performances in October. #Sergina's Online Dance Party marked the last event in a series of actions that perhaps had us think about what it might mean to exhibit online.



*In The Absence*  
Video Installation in Public Space (CF Rideau Centre)

Photo Credit: Gary Franks



*In The Absence: PALMYRA PLAZA*

Credit: Mercedes Ventura

## **ANISHNABE AZEJICIGAN**

*Online Monthly Gatherings*

*October 20th, November 17th, 2020*

*The Internet (Zoom)*

### Curatorial Team

*Monique Manatch (ICMI): Curatorial Lead*

*Anyse Ducharme (DARC): Curatorial Assistant*

Anishnabe Azejicigan, a monthly gathering with Indigenous artists & thinkers, took place on October 20th and November 17th 2020. The first gathering, on October 20th, brought together 4 artists from the Algonquin Nation; Elder & Artist Albert Dumont, Photographer Alice Beaudoin, Media Artist & Musician Dominic Lafontaine and Graphic Artist & Storyteller Jay Odjick. The second gathering, held on November 17th, brought together 3 artists/thinkers: Professor Gloria Bell, Game Designer Meagan Byrne and Elder Greg Spence for a discussion surrounding the Cree typewriter/ font.

## **Off-Site Programming**

### **IN THE ABSENCE**

*Video Installation in Public Space (CF Rideau Centre)*

*October 6th-29th, 2020*

*CF Rideau Centre, 3rd floor near Simons*

Over the course of 5 weeks, Najeeba Ahmed, Deirdre Morisson and Mercedes Ventura met with Connor Byron via the internet in a learning experience focusing on making work inside of the web-browser. Knot Project Space powered by Digital Arts Resource Centre (DARC) and in





*Christina Battle's "Notes to Self"*

*Credit: Anyse Ducharme*



*Christina Battle's "Notes to Self"*  
*Christina Battle in conversation with Annette Hegel*

*Credit: Chaim Atnikov*

partnership with the City of Ottawa's Public Art Program, presented "In the Absence", a public exhibition of works by all four artists, found in multiple vitrines inside of the Rideau Centre from October 6th to October 29th, 2020.

## **NOTES TO SELF**

*Video Projection in Public Space*

*November 19th - December 17th, 2020*  
*Les Suites Hotel, in front of 2 Daly Avenue*

A few selections of Christina Battle's "Notes to Self" has been projected onto Les Suites Hotel in front of Artscourt (2 Daly Ave), on Thursdays, Fridays and Saturdays from November 19th to December 17th (5-8pm). Notes to Self is an ongoing series of videos documenting a simple, repetitive act as a way to mimic our fleeting engagement with social media status updates. The notes, which range from humorous reminders and revelations to recollections about larger societal events, ask of us to critically consider the multiple ways in which we take part.

## **VIDEO AS ACTIVISM**

*Panel Talk*

*Dec. 11, 2020 @ 1:30 PM*  
*The Internet (Zoom)*

This panel brought together three media artists whose use of video as an activist tool varies greatly. Moderated by Annette Hegel, there was nuanced conversation about how the medium is used in different forms and through varying means of distribution, as well as how video can 'activate' discussion and discourse, and mobilize action.

## 2020 SPONSORSHIPS LIST

Asinabka Media Arts and Film Festival  
Digi60 Filmmakers' Festival  
Elizabeth Fry Society Ottawa  
Enriched Bread Artists  
Indigenous 150+  
Indigital Culture Gathering  
Isaruit Inuit Women's Sewing Centre  
Korean Cultural Centre  
MAX Ottawa  
Ontario Not-for-Profit Network  
Ottawa Art Gallery  
Ottawa Canadian Film Festival  
Ottawa International Animation Festival  
Ottawa Public Art / Microcosm Project  
Qu'ART (Queer Arts Ottawa)  
SAW  
Shenkman Arts Centre  
Transgender Media Portal of Carleton University  
University of Ottawa, Visual Arts Department  
Voix Visuelle  
Voyageurs Immobiliers/Red Rabbits Theatre

## 08 \_ GRANTS AND RESIDENCIES

Due to the pandemic and the closure of Arts Court production granting programs are suspended. They will resume once Arts Court allows access to the building by the public.

## 09 \_ SPONSORSHIPS

This year again DARC – true to our mission – supported greatly diverse community initiatives and events, sponsoring 19 groups and individuals through equipment or facilities access, gift certificates or cash sponsorships.

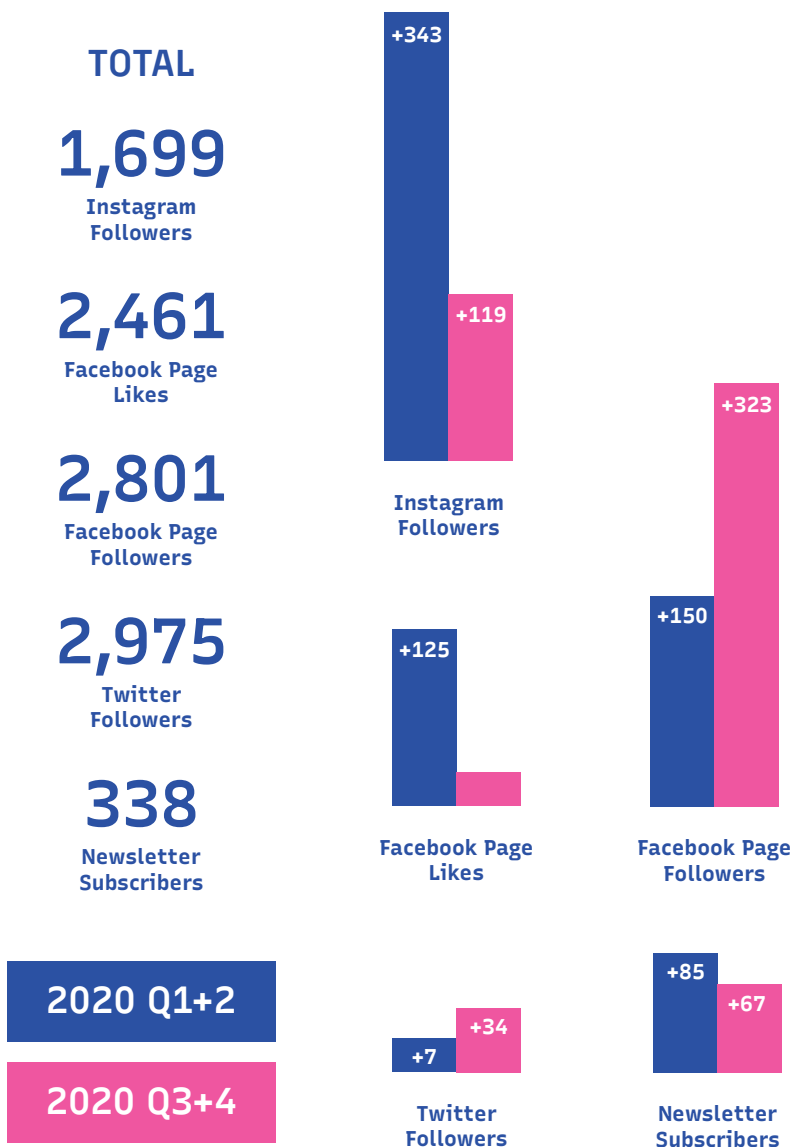
## 10 \_ COMMUNICATION & MARKETING

### Overview

At the start of 2020, we embarked on developing a new brand identity for the organization. With a new name secured by the name finding committee in the last quarter of 2019, Digital Arts Resource Centre was now in need of a new logomark, corporate colours, and style guide. This work was done in-house by the communications department in collaboration with the Director and Chief of Staff. Leading up to the eventual launch of our new brand identity, our approaches to communications and market were reimagined.

Effort was directed towards introducing more motion graphics and video into our marketing materials, with an aim to better represent the media arts discipline in our outgoing communications. Instagram became

## SOCIAL MEDIA METRICS



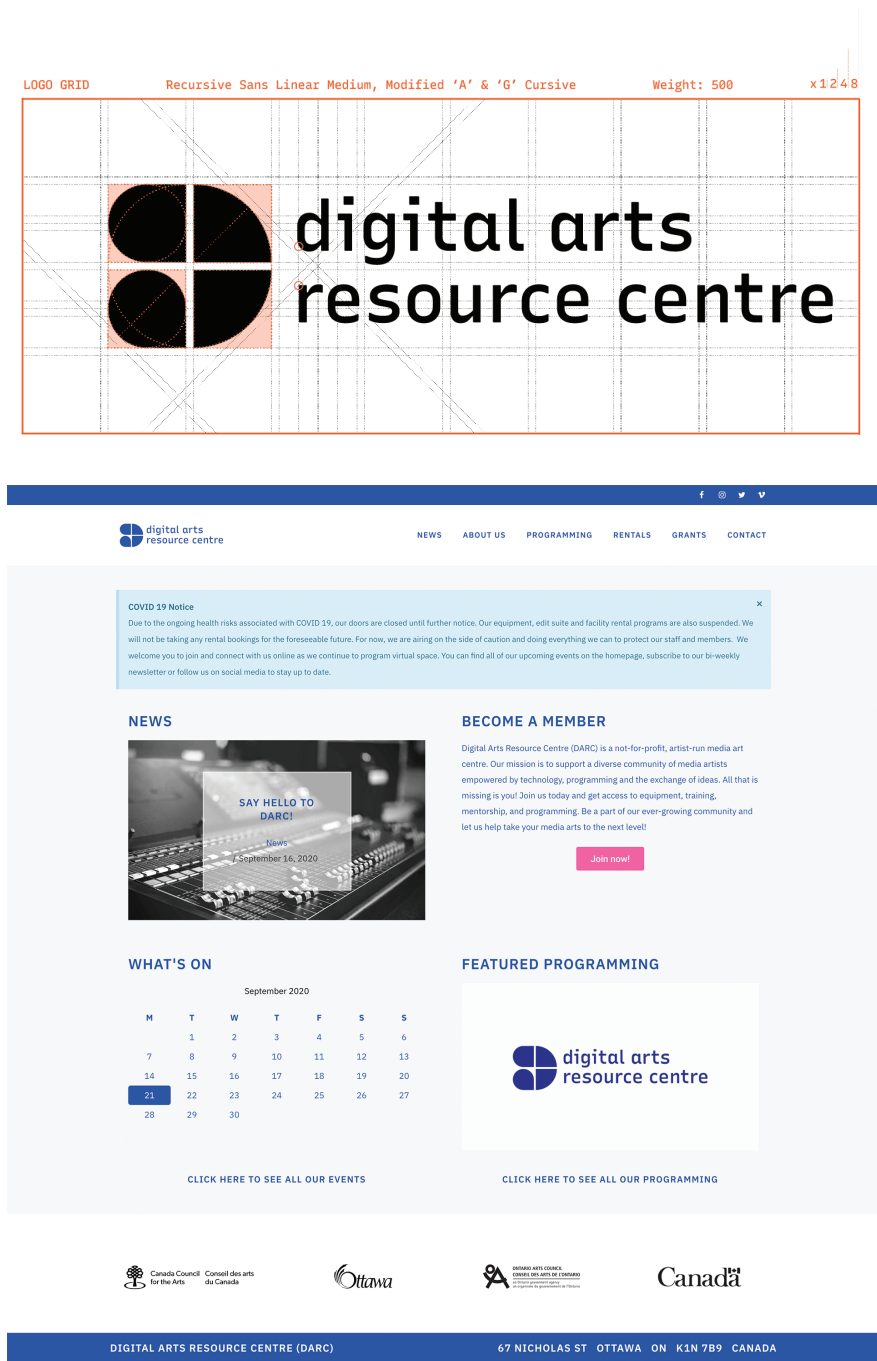
a greater focus in our online marketing as it has become one of the dominant visual arts social media platforms.

By the end of the first quarter, the first impact of Covid-19 was begging to be felt. Digital Arts Resource Centre was quick to respond and pivot our programming to online platforms. Adaptation of print promotion to web, in-person events to zoom and live Facebook presentations, and concerted effort to provide our members with accessible resources for both their artistic practice and mental health were all part of this pivot. Municipal building shutdowns thrust social media to the forefront as our principle means of communication with our members and the community. Continuing with the intention of introducing more dynamic marketing materials, designs and concepts were amplified utilizing VFX and 3D Modeling to help our programming stand out in a now crowded market.

The last two quarters of 2020 were focused on launching the new brand identity, ensuring a smooth transition from SAW Video to Digital Arts Resource Centre for both staff and members, developing a new website to act as the new online home for the organization. We continue to implement the new social media engagement trends that were first adapted to our communications products in the beginning 2020, and we tested a couple of new approaches to further extend our stakeholder reach. Our relationships with our community grew even stronger during this period of adjustment amidst the pandemic, as we all attempted to help each other pivot and continue operations under new conditions and restraints.

### DARC Online

Accompanying the public announcement of the new branding on October 6, 2020, we also launched our new website and online home, [www.digitalartsresourcecentre.ca](http://www.digitalartsresourcecentre.ca). The development of the new site was again done in-house by the communications department, in collaboration



with the Director and Chief of Staff, and in keeping aesthetically with the new brand identity. The move to in-house web design and maintenance significantly reduced the overhead when compared to the previous arrangements with external contractors and expensive Drupal CMS management.

## Rebranding SAW Video's Social Media to Digital Arts Resource Centre

In October we began migrating the SAW Video social media channels. Our Facebook, LinkedIn, and Google Business pages - as well as the Instagram and Twitter accounts - were converted to Digital Arts Resource Centre branding and handles. The transition was smooth with zero interruption to service or engagement. Followers, likes, and subscribers continued to grow during this period and benefited from an engagement boost associated with the rebrand announcements. The official rebranding announcement on Facebook was our highest engaged post of the year, performing 174% better in reach, organically generating a reach score of 4,200 out of a impression score of 5,100.

As part of this migration, we consolidated the Knot Project Space Instagram and Facebook page into the new Digital Arts Resource Centre accounts to ensure a unified voice and eliminate brand confusion. We believe this will begin to cross pollinate client interest from the different business lines and achieve a greater engagement with the organization as a whole. This approach of coalescing the branding Digital Arts Resource Centre business lines will be continued throughout 2021 in our print media and internal signage.

## Digital Arts Resource Centre Board of Directors 2020

Sonia Vani, *Chair*  
Sifiso Nkosinathi Nobela, *Vice Chair*  
Manuel Sousa, *Treasurer*  
Amanda Feder, *Secretary*  
Byron Pascoe  
Carole O'Brien  
Kato Khedni Wyatt  
Tina Le Moine  
Chris Mullington  
Deborah Margo  
Kathryn Desplanque

## Digital Arts Resource Centre Staff 2020

Annette Hegel, *Director*  
Jenna Spencer, *Chief of Staff*  
Tanise Marchesan Cabral, *Community Access and Education Manager*  
Koliath Bourne, *Bookkeeper*  
Anyse Ducharme, *Artistic Programmer*  
Laura Gruber, *Programming Assistant*  
Gary Franks, *Engagement and Mobilization Manager*  
Maryam Sayid, *Communications Assistant*  
Christopher Payne, *Technical Strategist*  
Jason Sonier, *Equipment Manager*  
Dan Kaunisiita, *Post-Production Coordinator*

## 11 \_ 2020 BOARD OF DIRECTORS

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

## 12 \_ THANK YOU

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

