

“Moving Forward”
-2024

FACTORY
MEDIA CENTRE
artists in motion



TWENTY TWENTY-FOUR
ANNUAL REPORT



Before we begin tonight, let's take a moment to acknowledge the land we inhabit.

Hamilton is situated in the territories of the Haudenosaunee and Anishinaabeg.

This land is covered by the Dish With One Spoon Wampum Belt Covenant, an agreement between the Haudenosaunee and Anishinaabeg to care for the resources around the great lakes and preserve them for years to come. Because we inhabit this space, we must also be part of this pact to care for and protect this land, working towards preserving the natural and cultural environments that surround us.

As a not-for-profit artist-run centre physically located in what we politically know as Canada, Factory Media Centre is a media-arts hub that inhabits stolen land, understanding the complexities of this space that we call home.



With this in mind, we are committed to Indigenous sovereignty and ongoing collaboration with Indigenous peoples and indigenous media artists in our community.

In addition to acknowledging the land we physically inhabit, as a media art centre, working with digital technologies, we also have to acknowledge the land our digital selves inhabit. We must be aware that the technological devices we use are built through extractivist and displacement practices that affect people, nature, and land across Turtle Island (North America), the Abya Yala (Central and South America), and many other parts of the world.

Saying this, we recognize that we must do more to engage with the multi-layered politics and histories of the land we cohabit, the complex relationships that connect us all, and understand our roles as immigrants, residents, neighbours, partners and caretakers.

Zoom Instructions

There are several ways to participate in our AGM.



You can raise your hand whenever you want to speak, and you can participate in any motions by raising your hand to vote 'yes', or keeping your hand lowered to vote 'no'.

Please mute your microphones until prompted for verbal communication.



Membership Renewal

This is a reminder that membership must be active and in good standing to vote.

Please contact Alex Ramsay to renew your membership if necessary.



REGISTERED CHARITY #856583075RR0001

Factory Media Centre gratefully acknowledges the on-going generous support of our Funders.



Contract staff funding by the Government of Ontario & Young Canada Works/Canada Museums Association:



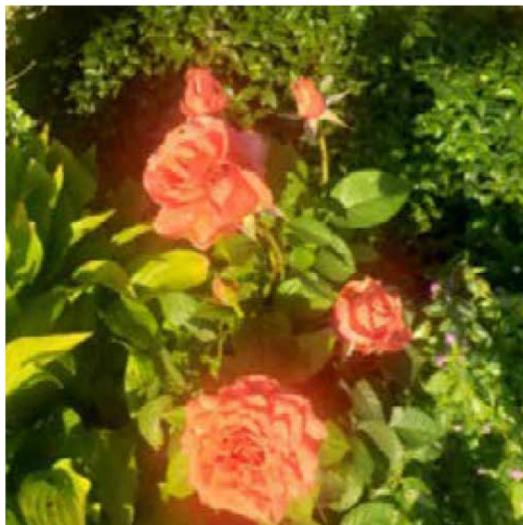
Factory Faces: Staff and Interns



ELI NOLET
(PUBLIC PROGRAMMING
COORDINATOR)



ALEX RAMSAY
(OPERATIONS
COORDINATOR)



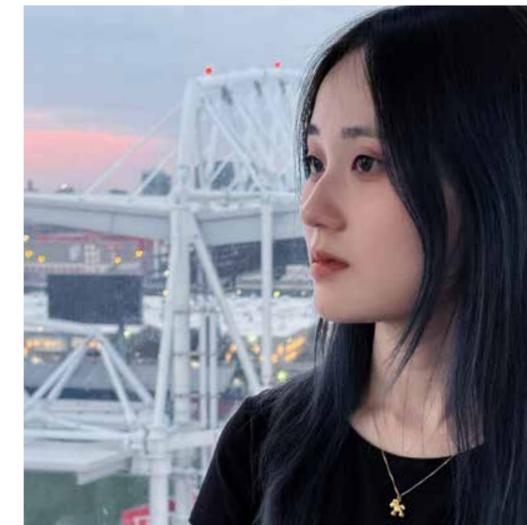
**WENDY
WENYAN WEI**
(BOOKKEEPER)



**ELIZABETH
CHARKOWY**
(GALLERY & MEDIA
INTERN)



HUDA BASIT
(VIDEO & MEDIA
INTERN)



JING JIA
(COMMUNICATIONS
INTERN)



TRISTAN BRANDA
(PROGRAMMING
ASSISTANT)

Factory Faces: Board of Trustees



**ADRIEN
CROSSMAN**



MEL RACHO



**ADRIENNE
BAZIR**



**ANDREA
ZEFFIRO**



**JESSICA
RODRÍGUEZ
(CHAIR)**



**STEFAN
MACDONALD-
LABELLE
(SECRETARY)**



**RICHELLE
SIBOLBORO**



**ALEX
MACLEAN
(TREASURER)**



**NATALIE
HUNTER**

Continuing

Outgoing

Approval of the 2024 AGM Agenda

Please vote.

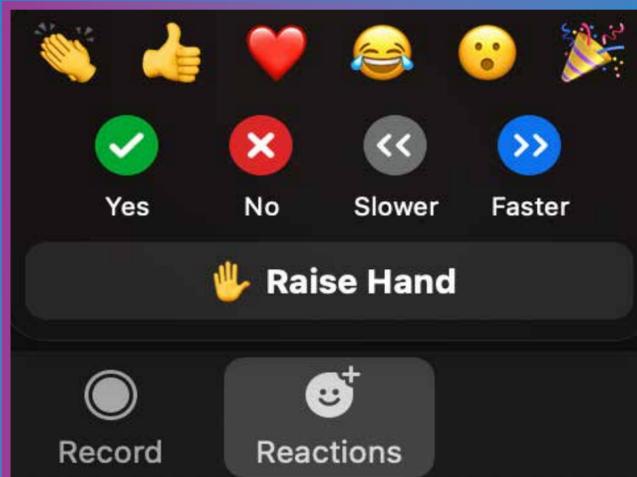
Raise your hand to indicate 'yes',
keep your hand lowered to indicate
'no'.



Ratification of AGM minutes

Please vote.

Raise your hand to indicate 'yes',
keep your hand lowered to indicate
'no'.



Audited financial statements
comments by Vicki Wilson
of BLR LLP for FMC's 2023 -
2024 fiscal year





INDEPENDENT AUDITOR'S REPORT

To: The Members of
Factory Media Centre

Qualified Opinion

We have audited the financial statements of Factory Media Centre (the Organization), which comprise the statement of financial position as at April 30, 2024, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

Except as noted in the following paragraph, in our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at April 30, 2024 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

Basis for Qualified Opinion

In common with many not-for-profit organizations, the Organization derives revenue from fundraising activities the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Organization. Therefore, we were not able to determine whether any adjustments might be necessary to fundraising revenue, excess of revenues over expenses, and cash flows from operations for the years ended April 30, 2024 and 2023, current assets as at April 30, 2024 and 2023, and net assets as at May 1 and April 30 for both the 2024 and 2023 years. Our audit opinion on the financial statements for the year ended April 30, 2023 was modified accordingly because of the possible effects of this limitation in scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Responsibilities of Management and the Board of Directors for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with ASNPO, and for such internal control as management determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intend to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Waterdown Office

P.O. Box 1521
20 Main St. North, Unit 4
Waterdown, ON L0R 2H0

Phone: 905.689.2052
Fax: 905.689.2196

blrcpa.ca

INDEPENDENT AUDITOR'S REPORT, continued

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- ◆ Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ◆ Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Organization's internal control.
- ◆ Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board of Directors.
- ◆ Conclude on the appropriateness of the Board of Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Organization to cease to continue as a going concern.
- ◆ Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

BLR, LLP

Waterdown, Ontario
December 6, 2024

Chartered Professional Accountants
Licensed Public Accountants

FACTORY MEDIA CENTRE
STATEMENT OF FINANCIAL POSITION

AS AT APRIL 30, 2024

	2024	2023
ASSETS		
CURRENT		
Cash	\$ 138,647	\$ 103,658
Accounts receivable	738	735
Grants receivable	2,526	2,181
Government remittances receivable	-	22,335
Prepaid expenses	6,370	6,132
	148,281	135,041
EQUIPMENT AND LEASEHOLD IMPROVEMENTS, note 2	125,338	157,910
	\$ 273,619	\$ 292,951
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 11,557	\$ 14,463
Wages payable	1,047	432
Government remittances payable	5,221	1,226
	17,825	16,121
DEFERRED CONTRIBUTIONS, note 3	117,475	147,224
	135,300	163,345
NET ASSETS	138,319	129,606
	\$ 273,619	\$ 292,951

On behalf of the Board of Directors


 Director Jessica A. Rodriguez C.

 Director Alex Maclean

The accompanying notes form an integral part of these financial statements

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FACTORY MEDIA CENTRE
STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEAR ENDED APRIL 30, 2024

	2024	2023
Net assets, beginning of year	\$ 129,606	\$ 102,876
Excess of revenue over expenditures for the year	8,713	26,730
NET ASSETS, END OF YEAR	\$ 138,319	\$ 129,606

FACTORY MEDIA CENTRE

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED APRIL 30, 2024

	2024	2023
REVENUE		
Grants, note 4	\$ 124,483	\$ 224,970
Amortization of deferred contributions, note 3	29,749	21,462
Donations	5,289	-
Fees	3,680	4,205
Rental	2,607	7,039
Workshops	20	-
	<u>165,828</u>	<u>257,676</u>
EXPENDITURES		
Advertising and promotion	-	1,839
Amortization	32,572	23,123
Office and administration	9,741	13,606
Premises	30,080	32,239
Professional fees	14,693	17,341
Programs	12,537	86,138
Wages and benefits	57,492	56,660
	<u>157,115</u>	<u>230,946</u>
EXCESS OF REVENUE OVER EXPENDITURES FOR THE YEAR	<u>\$ 8,713</u>	<u>\$ 26,730</u>

The accompanying notes form an integral part of these financial statements

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FACTORY MEDIA CENTRE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED APRIL 30, 2024

	2024	2023
CASH PROVIDED BY (USED FOR) OPERATIONS		
OPERATING ACTIVITIES		
Excess of revenue over expenditures	\$ 8,713	\$ 26,730
Amortization of equipment and leasehold improvements	32,572	23,123
Amortization of deferred contributions	<u>(29,749)</u>	<u>(21,462)</u>
	11,536	28,391
Change in non-cash operating working capital items		
Accounts receivable	21,987	8,356
Prepaid expenses	(238)	(1,834)
Accounts payable and accrued liabilities	(2,906)	257
Wages payable	615	(1,796)
Government remittances payable	3,995	(276)
Deferred revenue	-	(141,882)
Deferred contributions	<u>-</u>	<u>125,882</u>
	34,989	17,098
INVESTING ACTIVITY		
Purchase of equipment and leasehold improvements	<u>-</u>	<u>(136,951)</u>
CHANGE IN CASH POSITION	34,989	(119,853)
CASH POSITION, BEGINNING OF YEAR	<u>103,658</u>	<u>223,511</u>
CASH POSITION, END OF YEAR	<u>\$ 138,647</u>	<u>\$ 103,658</u>

The accompanying notes form an integral part of these financial statements

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FACTORY MEDIA CENTRE
NOTES TO THE FINANCIAL STATEMENTS

APRIL 30, 2024

1. SIGNIFICANT ACCOUNTING POLICIES, continued

(e) Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reported period. Actual results may vary from the current estimates. These estimates are reviewed periodically and, as adjustments become necessary, they are reported in earnings in the period in which they become known.

2. EQUIPMENT AND LEASEHOLD IMPROVEMENTS

	2024		2023	
	Cost	Accumulated Amortization	Cost	Accumulated Amortization
Computer equipment	\$ 36,014	\$ 29,079	\$ 36,014	\$ 26,107
Equipment	178,988	106,767	178,988	88,712
Furniture and fixtures	6,011	4,261	6,011	3,824
Leasehold improvements	71,418	26,986	71,418	15,878
	<u>292,431</u>	<u>167,093</u>	<u>292,431</u>	<u>134,521</u>
Net book value	<u>\$ 125,338</u>		<u>\$ 157,910</u>	

3. DEFERRED CONTRIBUTIONS

	Balance, beginning of year	Amortization of deferred contributions	Balance, end of year
Ontario Trillium Foundation	\$ 115,175	\$ (23,273)	\$ 91,902
Canada Council for the Arts - Equipment Acquisition	32,049	(6,476)	25,573
	<u>\$ 147,224</u>	<u>\$ (29,749)</u>	<u>\$ 117,475</u>

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FACTORY MEDIA CENTRE
NOTES TO THE FINANCIAL STATEMENTS

APRIL 30, 2024

4. GRANTS

Grants reported in the statement of operations come from the following sources:

	2024	2023
Canada Council for the Arts - Operating Fund	\$ 43,000	\$ 43,000
City of Hamilton - Operating	34,500	18,800
Ontario Arts Council - Operating	20,196	16,830
The incite Foundation for the Arts	12,000	8,000
Canadian Museums Association - Young Canada Works	10,104	15,954
Canada Summer Jobs	4,683	4,503
Hamilton Halton Brant - Tourism Relief Fund	-	50,858
Canada Council for the Arts - Digital Residency for Emerging BIPOC Artists	-	25,000
Ontario Trillium Foundation	-	16,161
Canada Council for the Arts - Media Arts Equipment Acquisition	-	13,364
Ontario Arts Council - One-time supplement	-	12,000
Hamilton Arts Week	-	500
	<u>\$ 124,483</u>	<u>\$ 224,970</u>

5. RELATED PARTIES

The Organization is related to all members of the Board of Directors based on their control of the management of the Organization. The Board of Directors receives no compensation for their positions on the Board.

6. LEASE COMMITMENT

The Organization has entered into a lease for premises for a 10-year period ending October 31, 2031 with monthly payments of \$2,167 plus applicable taxes for years 1-5. Subsequent years are subject to a price change.

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Motion to approve the financial statements

Please vote in the poll.



Appointment and Remuneration of the Auditors for the 2024/2025 fiscal year

Motion to approve the Auditors.

Please vote!



Financial Report

ALEX MACLEAN (TREASURER)

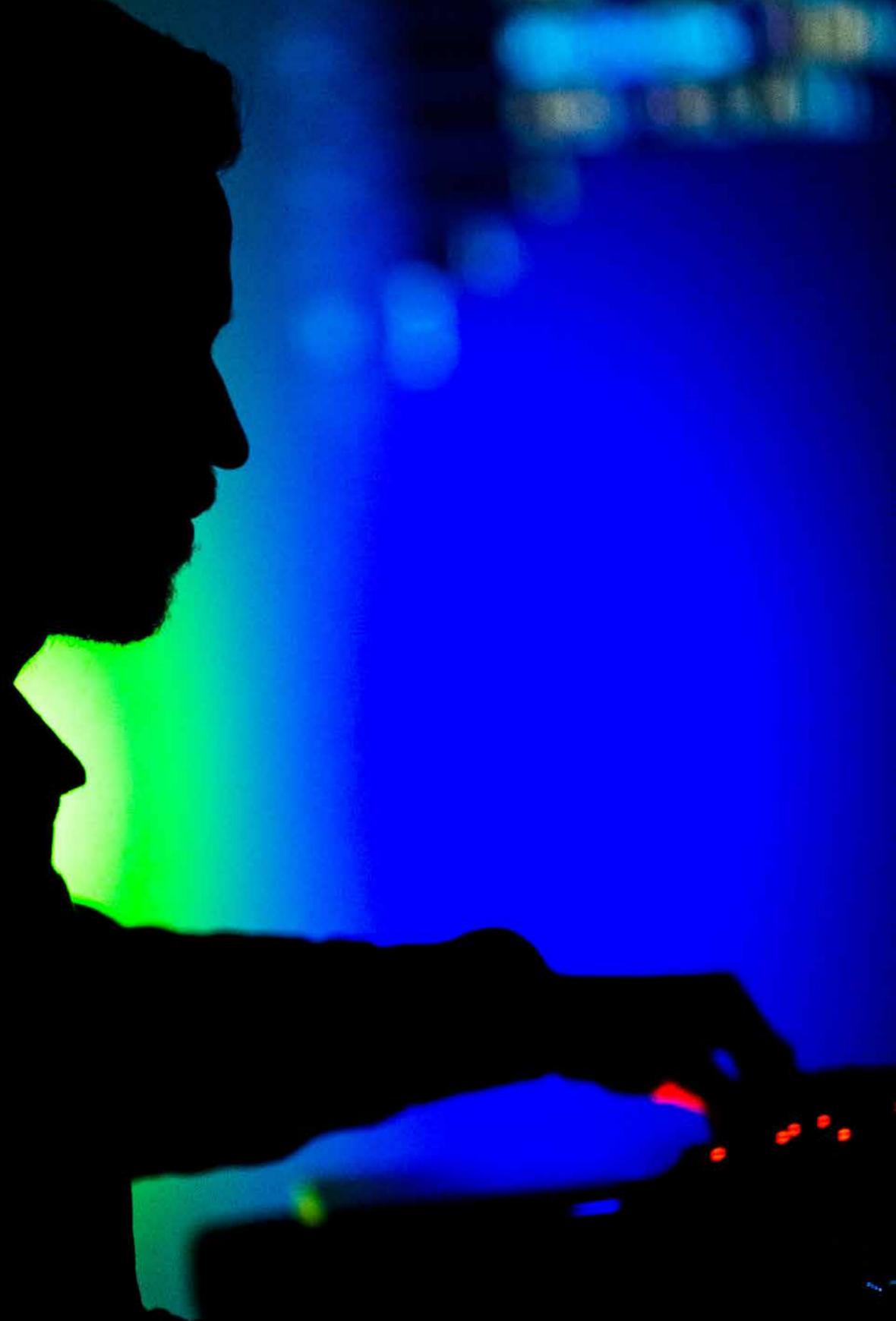
I am pleased to share that as of the end of 2024, FMC remains in a strong financial position. This year, we secured operational funding from the City of Hamilton (\$35,500), Ontario Arts Council (\$20,196), and Canada Council for the Arts (\$43,000, part of ongoing multi-year funding), as well as \$12,000 from the Incite Foundation, with guaranteed funding at this level for three years. Additionally, Canada Council contributed \$10,700 toward media equipment acquisition, supporting our continued growth and modernization.



Financial Report (cont.)

ALEX MACLEAN (TREASURER)

FMC's 20th anniversary celebration was a resounding success, raising over \$1,300 to support future initiatives. Looking ahead, the City of Hamilton has committed to funding a series of public projection installations that FMC will proudly present in February. Meanwhile, FMC's board of directors is actively researching additional fundraising opportunities to further sustain our ambitious programming. We remain steadfast in our pursuit of new project grants and funding avenues to support the vibrant arts community we serve. I extend my heartfelt thanks to the FMC team, our board of directors, and all our supporters for their dedication to making 2024 a remarkable year for FMC.

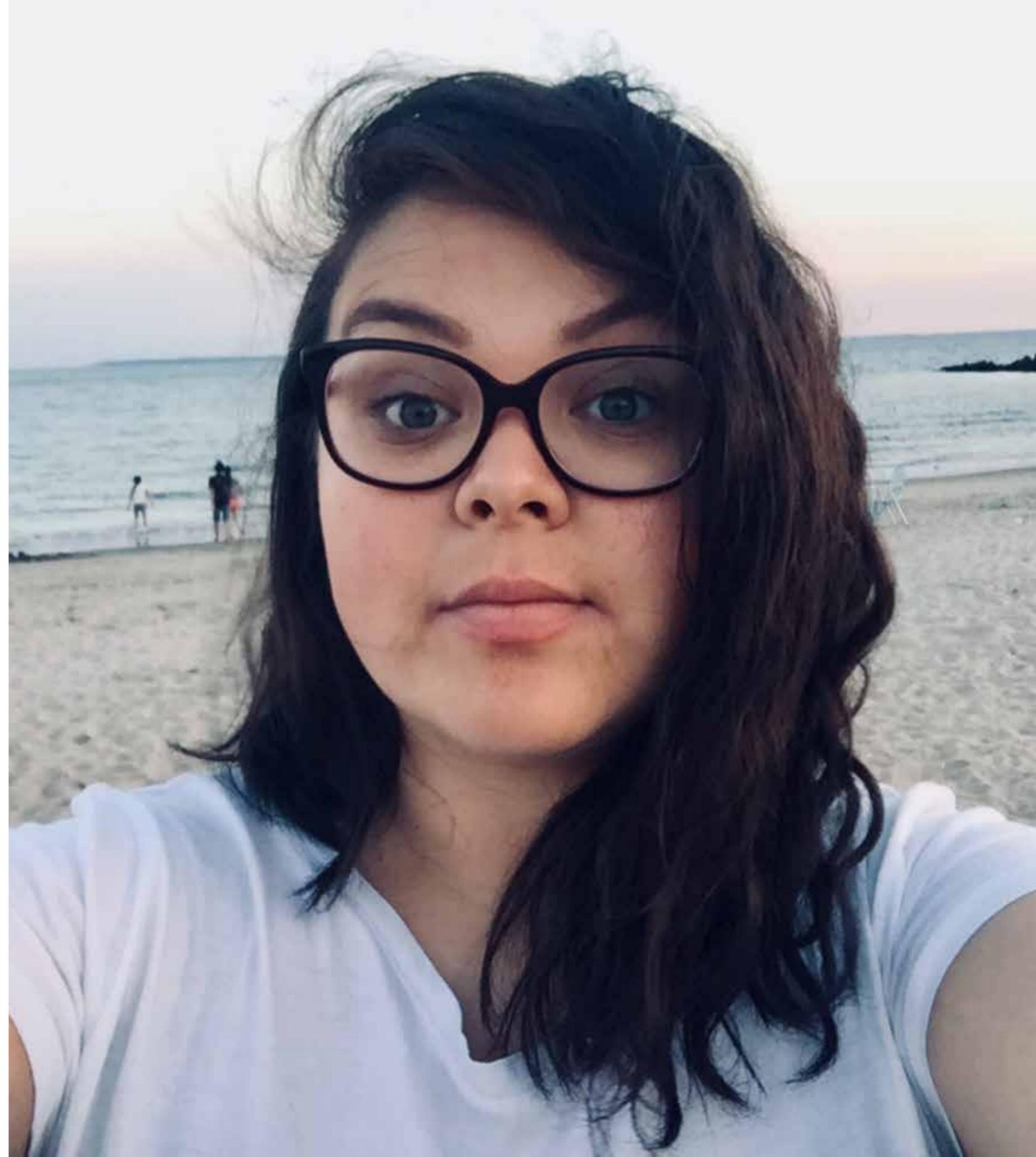


Chair Report

JESSICA RODRÍGUEZ

My name is Jessica Rodriguez, and I am the outgoing Chair of the Board of Trustees at Factory Media Centre. This is officially my last Chair report, although I will remain for another six months in a supporting transition role for the new board.

I want to start by recognizing the outstanding work of Alex Ramsay in his role as Operations Coordinator and Eli Nolet in their role as Programming Coordinator. This year, we were able to secure an additional part-time staff member, enabling us to divide the ongoing responsibilities between Alex and Eli. This decision has greatly enhanced Factory Media Centre's activities and community engagement.



Chair Report

JESSICA RODRÍGUEZ

This year, the Board of Directors had the opportunity to envision a vibrant future for FMC. We aim to open a new chapter for this space, establishing it as a media hub—a community space for artistic expression where not only are all voices heard, but where bridges are built, fostering interchange and collaboration.

We believe that community is the only path forward to creating a sustainable space—socially, creatively, and financially. This involves forging alliances with our current and future members, neighboring art hubs, national and international artists, and other provincial and federal media art organizations. By supporting, trusting, and leaning on each other, we can navigate the current and future economic and political challenges while emphasizing social, cultural, and artistic interaction.

As I mentioned earlier, I am concluding my role as Chair and Board Member. I would like to take this opportunity to share some parting thoughts with you.

Chair Report

JESSICA RODRÍGUEZ

I migrated to Canada a little bit more than six years ago. As an immigrant student and artist, coming to Canada was not easy. I was far away from my home, my family, my friends, my language—everything I knew. Fortunately, I had the person who would become my partner. He helped me navigate my anxiety, my sadness, and the bureaucratic processes of the university. But he supported me as much as I supported him. We leaned on each other, we trusted each other, and with the support of one another, we were both able not only to become permanent residents but also to complete the long and exhausting process of the doctoral program. I think of him as home, as much as he thinks of me as home.

It was through my partner that I first learned about Factory Media Centre. Hesitant, I decided to send my application to be part of the board. I didn't know anything about art organizations here in Canada. Mexico's art scene is just different; here it was a whole new world. I didn't know how to express myself—I didn't know the correct language, the technicalities, the processes. But I learned.

Chair Report

JESSICA RODRÍGUEZ

I learned from others, from seeing Daniel Frome lead the board meetings. I learned from Kristina Durka, watching her do more than her job, always going further. I learned from John Hill and Tee Kundu, organizing amazing activities during the pandemic where other artists would join together to share their work. I learned from Eli Nolet, from their calmness and assertiveness. I learned from community members—Megan Byrne, Yuma Dean Hester—sharing deeply personal ways of doing. I learned from artists, from Mel Racho critically and sensitively approaching AI tools humanizing technologies. I learned from other board members, listening to them, seeing them share their thoughts, and I felt comfortable. I felt comfortable sharing my ideas, externalizing my concerns, helping make connections, and researching equipment. And then I stepped in as Chair.

Even as Chair, I still didn't know everything. Here, I learned from the dedication of Nathalie Hunter. I leaned on Rachelle Silbororo, on her knowledge and past experiences. I had to lean on and learn from other board members, from Alex Ramsay, while at the same time ensuring others that I was there. I was there to help if they needed it. I was there to help if they felt overwhelmed. I was there so we could navigate the adversities, research the answers, and learn together.

Chair Report

JESSICA RODRÍGUEZ

That we were there to support each other, to trust each other. To recognize that each one of us has a unique point of view, knowledge, and set of skills that, when joined together, make us stronger. Therefore, no one needs to know everything, because together, we know quite a lot.

Forging this togetherness is forming a community. A community that goes beyond the professional space into the personal one. Most of the people I encountered as Chair, that I met as Chair, that I collaborated with as Chair—they became my friends, they became my family, and they became my home. This place became more than a place. Factory Media Centre became my home.

I hope you also see FMC as a second home, where you can share your art and find long-term friends, just as I have over the past five years.

Programming Report

ELI NOLET

2024 was an exciting year of programming for us! Through a diverse range of events, exhibitions, and partnerships, FMC aimed to empower our communities to engage in the evolving media arts landscape.

FMC's 2024 programming featured the work of 46 phenomenal artists and artist collectives through 6 exhibitions, 5 residencies, 3 screenings, 2 artist talks, and 2 performance events. We were thrilled to partner with 5 organizations: SOTA McMaster, Hamilton Artists Inc., Centre3, Bawaadan Collective and the Dandelion Film Collective.



Exhibition: ImAverage

JANUARY 25 - FEBRUARY 22, 2024

RICHARD WILLIAM PURVIS

Created from the personal photographic archives of the artist, this collection of composite images was layered and combined to create an average of images from an everyday moment in time. Somewhere between long-exposure photography and a visual puzzle, the image averages provoked a chain of questions asking exactly where, what and why it looked the way it did. Variations of the same photo combinations showed how perspective could change the way one saw a situation.



Anyway, if this is the end
then you
for sharing his wild ride
with me. Take it easy, with
peace, love and happiness.
Rich 

Screening: Peace Love (Unicorns) & Communism

FEBRUARY 29, 2024

ADEOLA EGBEYEMI

Interviews with former students spotlighted a vibrant but harrowing history of student political movements on the McMaster University campus in this feature-length documentary. This was a test screening of the film. Audience members were given a debrief & questionnaire before the screening and were asked to fill it out at the end. A short Q&A with members of the crew followed. Viewing length: 99 minutes.



Exhibition: Digital Dreamscape

APRIL 25 - MAY 2, 2024
MCMASTER MEDIA ARTS

Media Arts undergraduate students enrolled in MMEDIA 4ST6 (Senior Thesis Research and Production) presented their final research-creation projects in the exhibition *Digital Dreamscape*. MMEDIA 4ST6 offered fourth-year media arts students the opportunity to develop their own capstone media projects. The final projects were a culmination of research, development, and creation using skills learned in the media arts program at McMaster University.

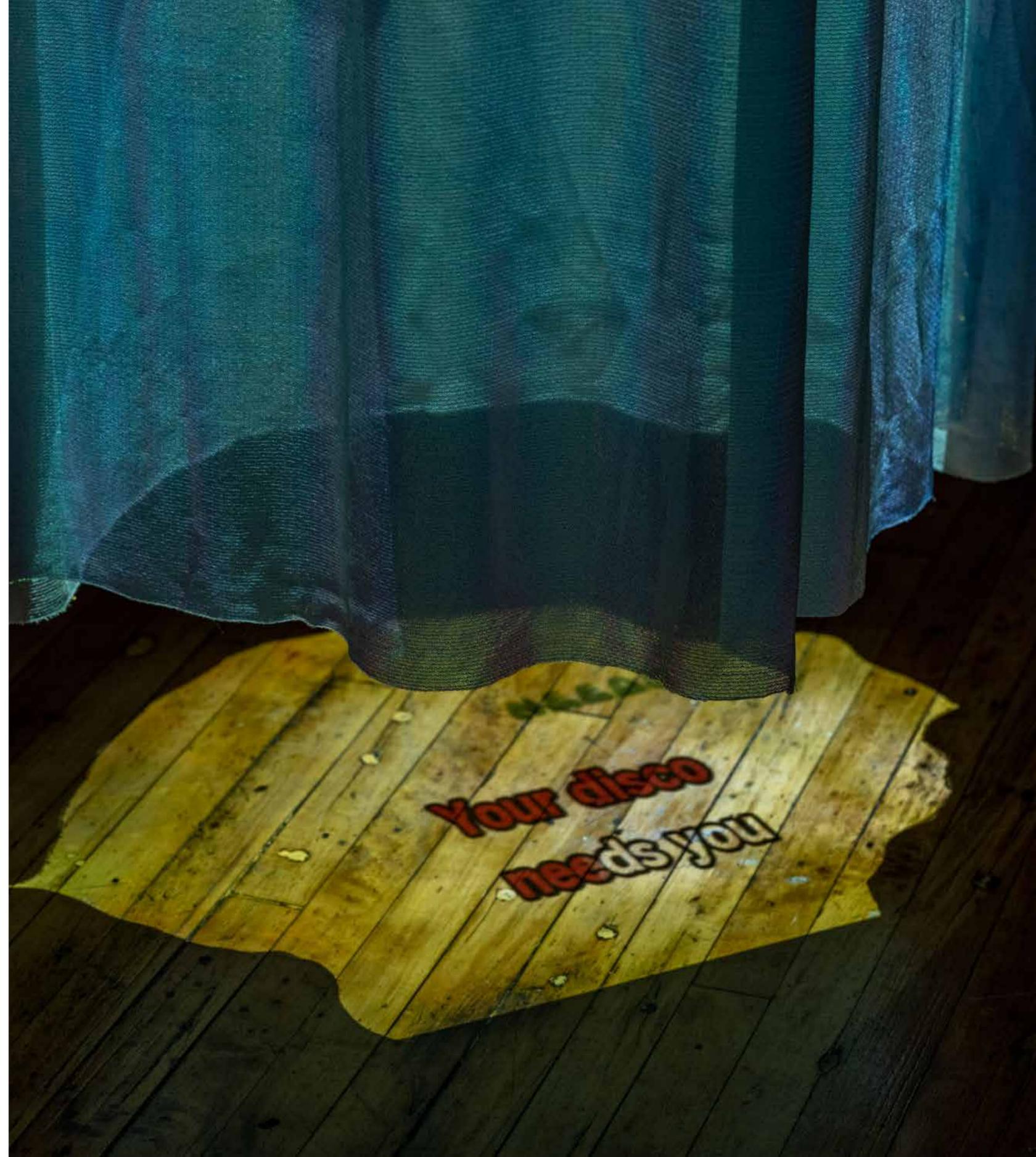


&NOW 2024: Tyler Matheson

MARCH - APRIL 2024

TYLER MATHESON

During his residency, Tyler built on a work commissioned by Trinity Square Video for the exhibition *a psionic hope, an astonishing dream* curated by Philip Leonard Ocampo. He explored the potentiality of queer collective experience and dance floor culture. Through a collective queer experience of music, Tyler investigated the collective emotions unearthed by the experience of music, hope, love, grief, desire, euphoria, freedom, and pride.



Exhibition: Toward A Methexic Queer Media

APRIL 4 - 12, 2024

TYLER MATHESON

An interdisciplinary exploration delved into intertwined and intergenerational experiences of queer love, particularly through the elusive medium of queer love songs. Community engagement was integral to both the conceptual and physical properties of *Toward a Methexic Queer Media*, as made evident by the exhibition's orientation toward participation.



&NOW 2024: Jordan King

APRIL - MAY 2024

JORDAN KING

Jordan's residency work unfolded through solo performance, monologue, and live vocals. The lead performer was onstage for the duration of the show, alternating between dance and portrayal of different characters through quick adaptations to staging. The narrative arc was an exploration of the life of one single character meant to represent many possible lives, addressing emergence onstage in the world of nightlife, tumultuous love affairs, ultimately facing the reality of aging and mortality.

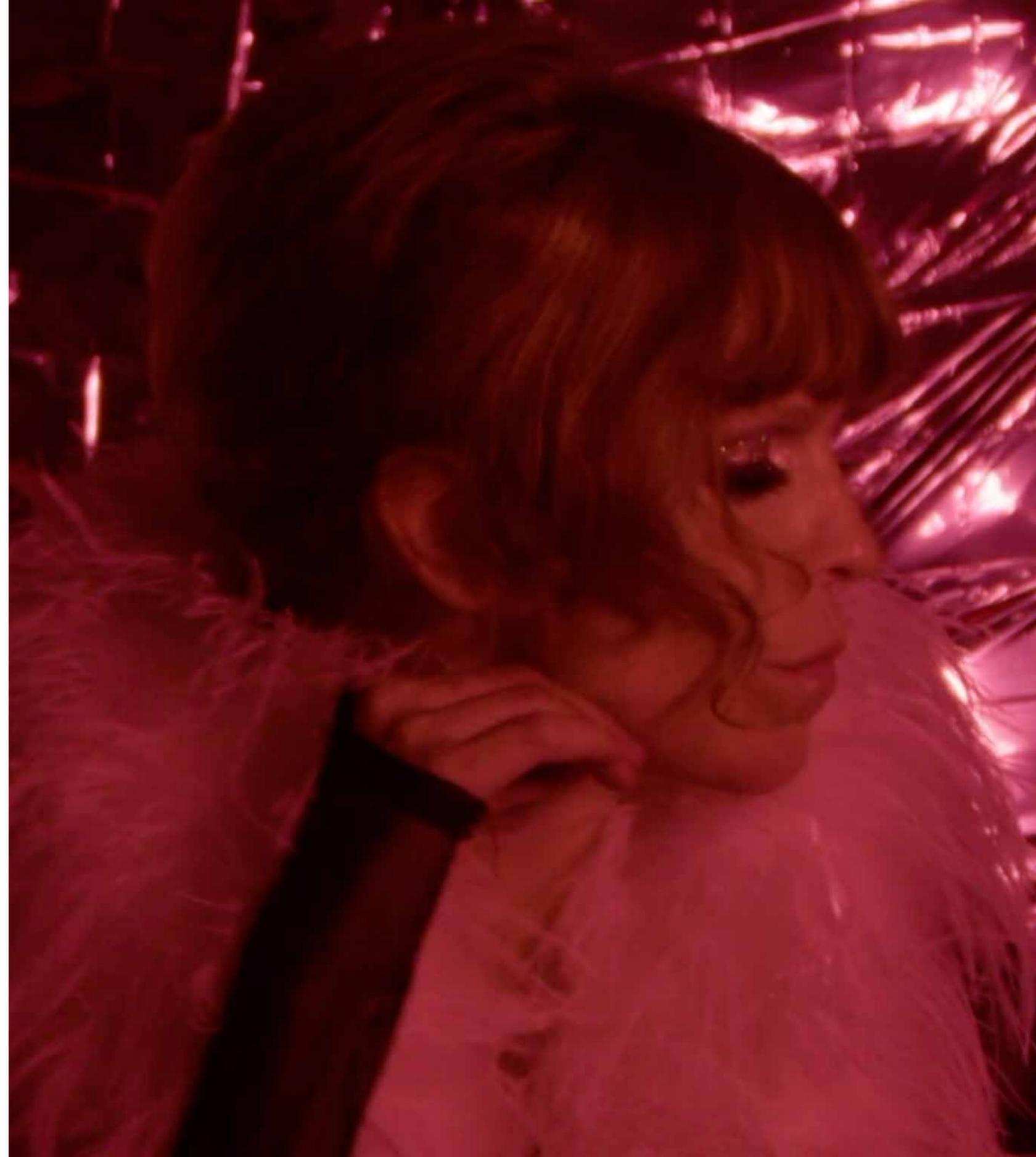


Performance: Red Light / Night Life

MAY 5, 2024

JORDAN KING

The work-in-progress multi-media performance explored the life of a single character meant to represent many possible lives, addressing emergence onstage in the world of nightlife, tumultuous love affairs, ultimately facing the reality of aging and mortality. The piece included movement, exploration of different characters, and immersive set design, created in collaboration with projection designer Nathan Bruce.



Exhibition: Red Light / Night Life

MAY 23 - 31, 2024

JORDAN KING

The work-in-progress multi-media performance explored the life of a single character meant to represent many possible lives, addressing emergence onstage in the world of nightlife, tumultuous love affairs, ultimately facing the reality of aging and mortality. The piece included movement, exploration of different characters, and immersive set design, created in collaboration with projection designer Nathan Bruce.



&NOW 2024:

Ardyn Gibbs

JUNE - JULY 2024

ARDYN GIBBS

During their residency, Ardyn explored what it meant to exist as a visibly queer person in public spaces while exploring what queer futures could look like.

Through the use of various digital new media technologies including 3D rendered animations, VR (Virtual Reality), and AR (Augmented Reality) activations, Ardyn reimagined space through a queer futurist lens. Their work explored concepts of digital dreaming, reclamation, queer bodies, public space, visibility/legibility, and the importance of digital space as a means of placemaking for queer and trans folks.

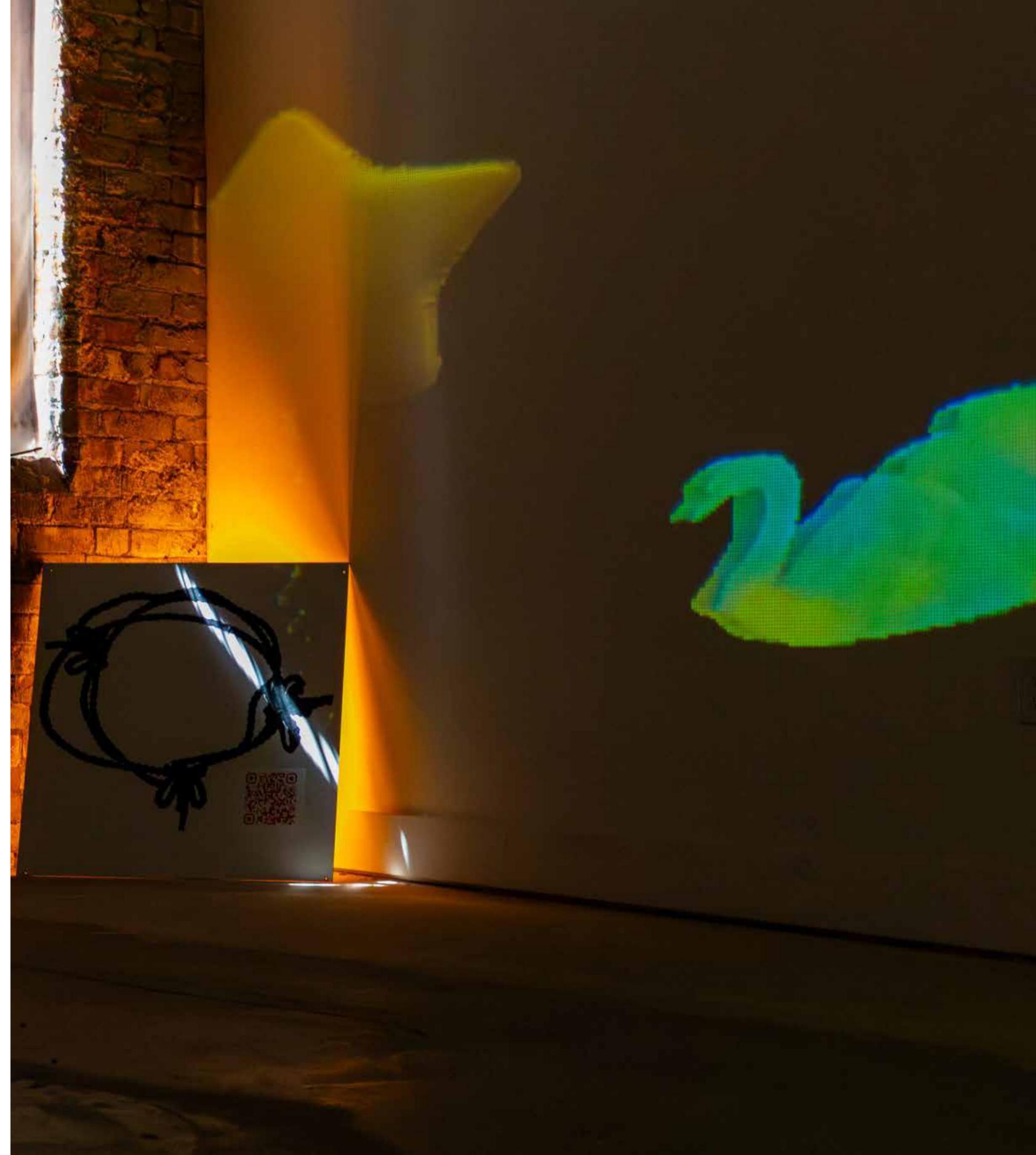


Exhibition: Passing

JUNE 25 - AUGUST 7, 2024

ARDYN GIBBS

During their residency, Ardyn explored what it meant to exist as a visibly queer person in public spaces while exploring what queer futures could look like. Through the use of various digital new media technologies including 3D rendered animations and AR (Augmented Reality) activations, Ardyn reimagined space through a queer futurist lens.

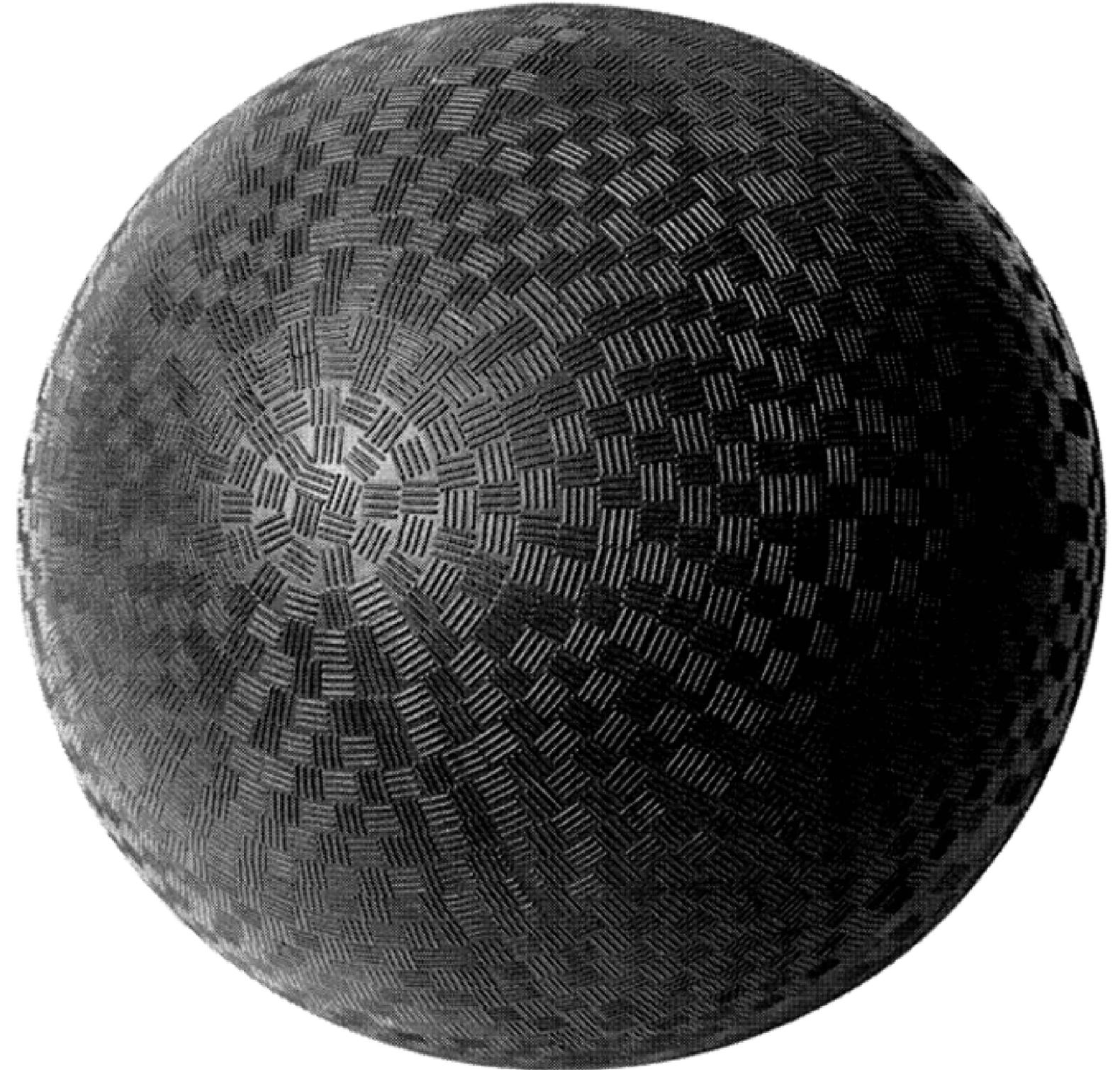


Performance: Physical Exercise

JUNE 30, 2024

STEACY EASTON

A performance ritualized and reclaimed acts forced on disabled bodies by bouncing a red rubber ball against a wall in the gallery space, and then catching it 100 times. The artist had to start over if they failed to catch the ball. The performance was over when they successfully caught the ball 100 times. It was filmed via a live camera feed. People were able to view the video, in real time, via a small screen in Factory Media Centre's Studio space.



Bawaadan Collective: Meet Cute

BAWAADAN COLLECTIVE

Meet Cute was a video series by Bawaadan Collective, a cooperative artist group dedicated to sharing contemporary Indigenous stories through film and media. In each episode, two BIPOC artists shared stories about their experiences in Hamilton, the local artistic community, career highlights, challenges, and hopes for change. It was co-presented by Factory Media Centre, Hamilton Artists Inc., and Hamilton Arts Council for Hamilton Arts Week 2024.



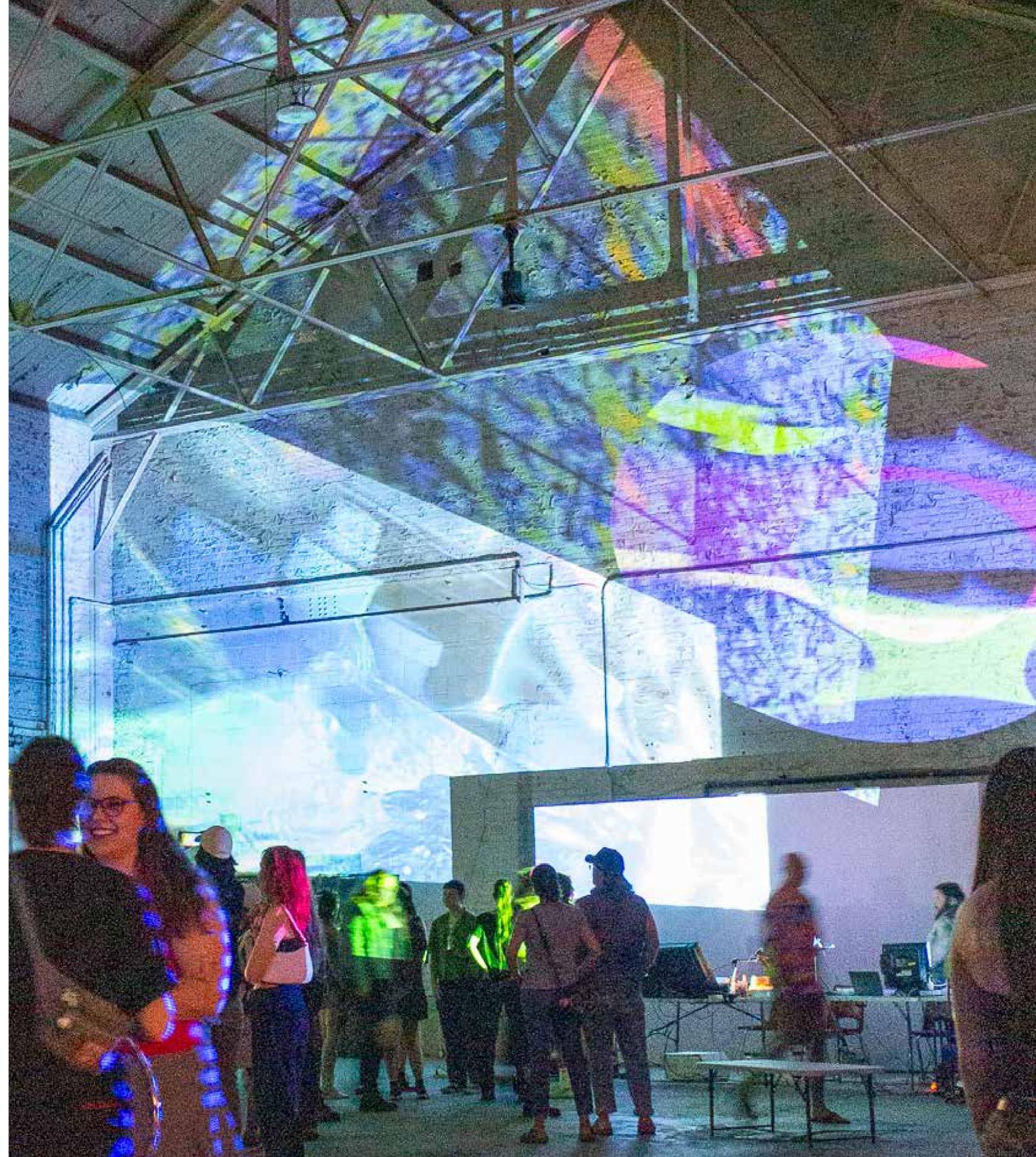
20th Anniversary Fundraiser Party

JULY 25, 2024

FACTORY MEDIA CENTRE

We celebrated 20 years of operation by hosting the opening reception for &NOW artist-in-residence Ardyn Gibbs, an Open Lab hosted by local projection artist collective OPTIKS, and local DJs Dunaway and Rental Joy!

Thank you to the board and volunteers who made this event possible!



Exhibition: Soba's Corner

SEPTEMBER 5 - 30, 2024

SNACK WITCH JONI CHEUNG

Soba's Corner was a video installation that unpacked distinct Chinese-Canadian dishes from specific provinces. Posted on YouTube and disguised as a typical how-to cooking show, another conversation and narrative were hidden in the Canadian English closed captions and the "recipe" linked in the description box.



Fluxus Experimental Film Festival

**PROGRAM 1: SEPTEMBER 20, 2024
HAMILTON ARTISTS INC.'S
ARCELORMITTAL DOFASCO COURTYARD**

Fluxus was a new contemporary short film and media arts festival hosted in partnership between Factory Media Centre, Hamilton Artists Inc., and McMaster University School of the Arts. Our mission was to provide an accessible forum for the exhibition of creative, experimental, moving-image art forms, and to develop connections between Canadian media artists, arts institutions, and the public.

The logo for the Fluxus Experimental Film Festival is set against a dark purple and blue background with a starry, nebula-like pattern. The word "FLUXUS" is written in large, bold, white, sans-serif capital letters. Below it, the words "Experimental Film Festival" are written in a smaller, bold, white, sans-serif font.

FLUXUS
Experimental Film Festival

Fluxus Experimental Film Festival Continued

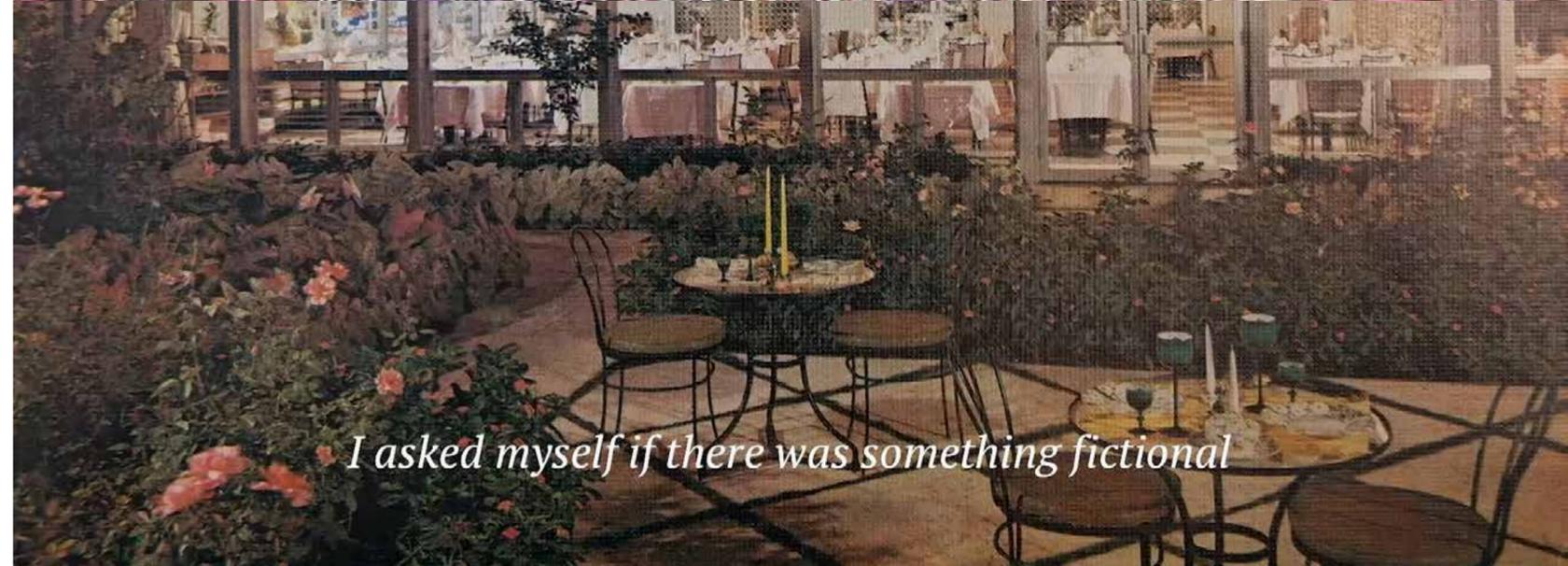
PROGRAM 2: SEPTEMBER 21, 2024
FACTORY MEDIA CENTRE

Fluxus was dedicated to showcasing experimental and boundary-pushing media works from artists of all levels working in Canada. Submissions were free and unrestricted by theme, and were open to a spectrum of artforms, including animation, documentary, video art, collage film, music video, experimental film, and more.

Fluxus Experimental Film Festival Continued

**PROGRAM 3: SEPTEMBER 22, 2024
MCMASTER UNIVERSITY LYONS FAMILY
STUDIO IN L.R. WILSON HALL**

The festival took place over the course of three screenings in Hamilton presented from Friday, September 20th to Sunday, September 22nd, 2024. Program 3 was dedicated to exhibiting the work of emerging media artists and filmmakers. All screenings were free to attend!



To Re-Convene // To Shoreline: Exhibition

OCTOBER 15 - NOVEMBER 8, 2024

KIM KITCHEN

Kim Kitchen's exhibition *To Re-convene // To Shoreline* offered a deep reflection on the intersection of body, land, and self. The multimedia installation explored themes of separation, healing, and return through personal experiences of illness, disability, and community. Kitchen's work invited viewers to engage with the complexities of uncovering and re-covering one's identity within the natural landscape. Her exploration of ritual and ancestral connections highlighted the profound relationship between the female body and the earth.



Technical Residency

2024 - 2025

SERENA ZENA

Serena Zena was welcomed as the 2024/25 Technical Resident at Factory Media Centre. During her residency, she focused on creating eco-futurist and Asian futurist work through scenography installations using XR media like projection mapping. Zena had full access to FMC's gear, studios, and editing facilities to develop her multidisciplinary projects. Her work explored themes of identity, inter-generational relationships, and the Asian diaspora in Canada.

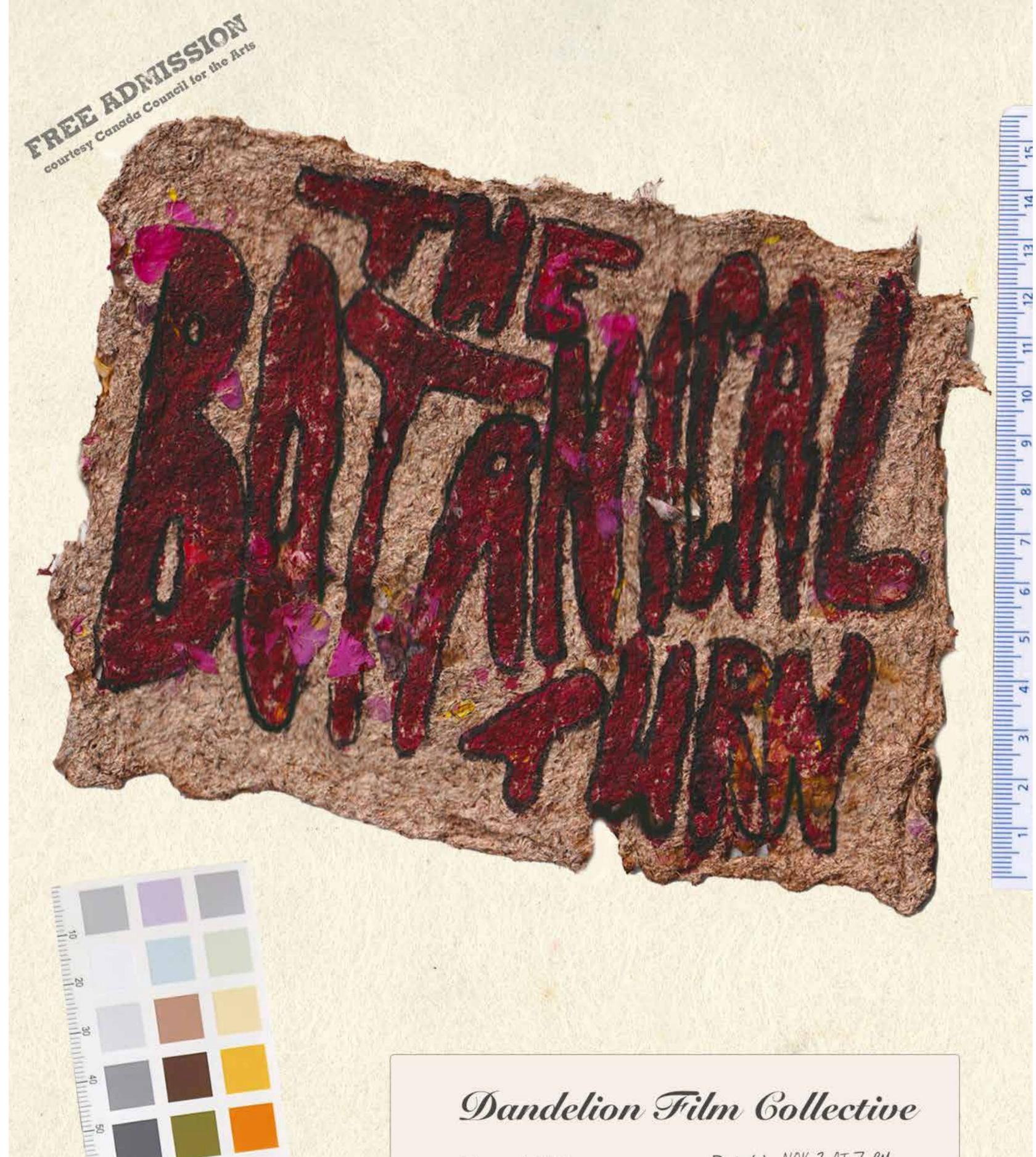


Dandelion Film Collective: The Botanical Turn

NOVEMBER 2, 2024

FRANCI DURAN

The Dandelion Film Collective presented a special screening at Playhouse Cinema in Hamilton, showcasing filmmaker Franci Duran's film compendium alongside experimental short films that inspired her work. The program highlighted Duran's innovative use of phytography and hand-processing techniques, exploring the intersection of plant life and analog film production. The event also featured a communal film created at the 2023 Phytogramming Workshop hosted by the Factory Media Centre.



Dandelion Film Collective

Generative Landscapes: Exhibition

NOVEMBER 14 - DECEMBER 13, 2024

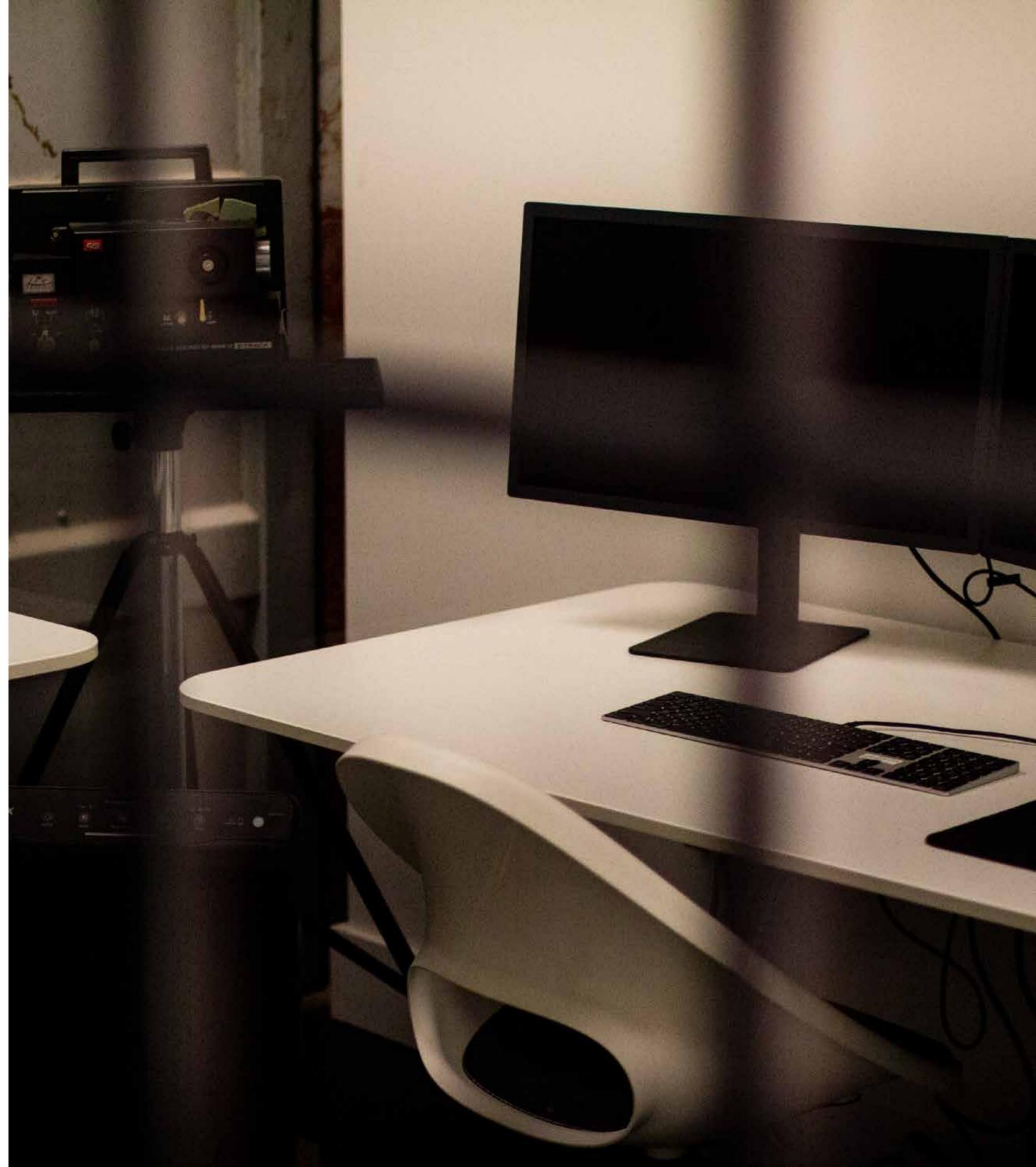
COLTON HASH

Generative Landscapes was an exhibition of digital artworks created from different computer graphics algorithms. From code that embodied competing logics of industrial and natural processes, these generative systems continually produced unique visuals. These experimental projects immersed viewers in fictitious spaces, engaging them with the dynamics of climate change and urbanization.



Equipment Report

In 2024, Canada Council for the Arts announced that they would be discontinuing the Media Arts Equipment Acquisition Fund after the 2024 funding period. This has been the primary funding source for FMC's equipment acquisitions in recent years. This meant that our focus in 2024 was on securing equipment for long-term usage in our space including a new PA system for presentation and rental to members, an immersive sound system in our main gallery, and equipment for projection mapping and events in the Evil Empire warehouse. Much of this equipment was used at our 20th anniversary fundraiser in July.



Equipment Report

In September, Broom X informed FMC that they were discontinuing technical support and software updates for their MK360° devices. This projector has been used in numerous FMC exhibitions and staff are aiming to find methods of ensuring long-term sustainability of the projector in 2025.

In December, FMC launched its digitization services for members through our editing studios. Operations Coordinator Alex Ramsay has temporarily donated his own Panasonic VHS Player for members use in digitizing VHS and VHS-C tapes.

According to the Independent Media Arts Alliance, “Canada Council for the Arts will be providing a permanent, one-time supplement to core grants to those eligible organizations that have received funding from the Media Arts Equipment Acquisition Fund over the past 5 years.” Our 2025 equipment committee will research and propose new acquisitions or equipment repairs to be made with this funding upon the release of more information from Canada Council.



2024 ACQUISITIONS MADE POSSIBLE THROUGH CANADA COUNCIL FOR THE ARTS MEDIA EQUIPMENT ACQUISITION GRANT.

Equipment Purchased:

- Yorkville Sound Speaker, Elite 600 Watt Program 10-Inch+ Horn (x2)
- 12.9-inch iPad Pro, 256GB (x1)
- Focusrite Scarlett 18i8 3rd Generation 18-in, 8-out USB Audio Interface (x2)
- Shure SM7B Large Diaphragm Cardioid Dynamic Microphone (x4)
- 25 Foot XLR-to-XLR Cable (x4)



Administrator Report

ALEX RAMSAY

I'm thrilled to address Factory's membership for the second AGM in a row, and I'm honoured to be FMC's Operations Coordinator as the organization celebrates its 20th anniversary. It's thanks to all of you - this community of artists, filmmakers, designers and workers - that the organization has made it this far. It is primarily through your support, as well as the leadership of our past and present board of directors, that we continue to work together to provide opportunities for the production, exhibition, and appreciation of the media arts.



Administrator Report

ALEX RAMSAY

This year, our staff and board made it a goal to set FMC on a path for future growth by first cultivating organizational stability. I was thrilled to welcome Eli Nolet as our permanent Programming Coordinator this year, allowing staff to split duties previously attended to by only one part-time administrator. I have been consistently inspired by Eli's work-ethic, dedication and creativity for many years, and to work with them at Factory has been incredibly rewarding. With me and Eli's support, our board of directors has laid out a five-year plan outlining key milestones for the continued success of FMC, and we are very excited to continue our work together.

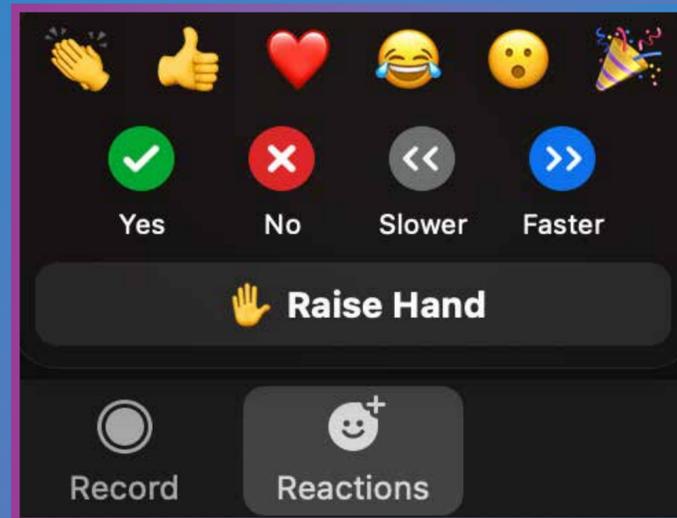
Along with Eli, I'd like to thank Tristan Branda, our incredible Young Canada Works Programming Assistant from earlier this year for all of his hard work supporting the operations of the gallery. I'd also like to thank Huda Basit, Elizabeth Charkowy and Jing Jia for being incredible Student Interns. Our daily operations wouldn't be possible without the passion of our staff and volunteers.

I'll also take a moment to thank all of our partnering organizations this year: Bawaadan Collective, Centre[3], Ladies of Film and Television, McMaster University, OPTIKS, Places, and Hamilton Artists Inc.

Finally, thank you again to our funders: The City of Hamilton, Ontario Arts Council, Canada Council for the Arts, the Canadian Museums Association, the Incite Foundation for the Arts, and the Ontario Trillium Foundation.

Motion to approve the annual reports

Please vote!



Board Activity

BOARD OF TRUSTEES - OUTGOING:

JESSICA RODRIGUEZ (CHAIR)
ALEX MACLEAN (TREASURER)
RICHELLE SIBOLBOROR (SECRETARY)
NATALIE HUNTER

BOARD OF TRUSTEES - CONTINUING:

ANDREA ZEFFIRO
ADRIEN CROSSMAN
MEL RACHO
ADRIENNE BAZIR

Nominations from the floor?

Please identify nominations verbally or in the chat.

Board Election

NOMINATIONS FOR INCOMING BOARD OF TRUSTEES

People

Ardyn Gibbs

Ben Cumming

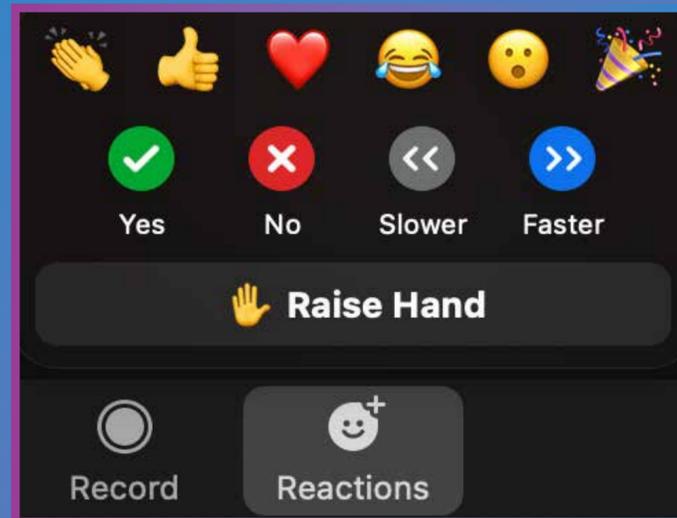
Katie Rawn

Qi Liu

Teryn Lawson

Motion to approve candidates to the board

Please vote after each candidate introduces themselves!



New Board Candidate!



Ardyn Gibbs (they/them) is a Queer and Trans, Settler-Indigenous (Mohawk) Artist, Designer and Arts Worker located on the territories of the Haudenosaunee, Anishnaabe, and the Missisaugas of the Credit First Nation otherwise known as Hamilton, Ontario. Using digital new media technologies Ardyn's work explores the themes of Queer Futurity, Digital Dreaming and Visibility/Legibility of Queer bodies in public spaces. They are a recent graduate of McMaster University's Studio Arts Program (B.F.A.) with a Minor in Community Engagement. Ardyn is passionate about collective dreaming, placekeeping and fostering meaningful connections. Their work is constantly shifting, adapting and growing with the world around them.

New Board Candidate!



Ben Cumming (he/him) is an emerging interdisciplinary artist based in Hamilton. His practice explores the environmental changes on our planet. Central to his work is ideas of materiality and process. His practice involves ceramic and new tech, exploring the tension between natural resources and emergent media. Ben received his BFA from the McMaster University Studio arts program. Since graduation he has continued to work within McMaster as an instructional assistant, which involves aiding students. He has also been dedicated to expanding his own practice as a member of the Hamilton arts, recently working with Center 3 and screening his latest animation as part of the Fluxus festival, supported by Factory Media center, Hamilton Artist Inc, and McMaster University.

New Board Candidate!



Katie Rawn (she/they) is a photographer, filmmaker and creator whose approach is fueled by curiosity, playfulness, and an appreciation for the transformative power of vulnerability and human connection. Their work is an invitation to witness authenticity and the stories that emerge when people feel seen and celebrated. Katie brings a vision rooted in innovative leadership, inclusive collaboration, and a commitment to fostering informed, empowering spaces.

New Board Candidate!



Qi Liu (he/him) is currently pursuing an Honours Bachelor of Arts in Media Arts at McMaster University. He is a bilingual media artist from Asia, fluent in English and Mandarin Chinese. Qi excels in 3D animation, photography, documentary filmmaking, and immersive audio projects, earning recognition such as the Chin-Chin Award in Electroacoustic Studies/Sound Art in Canada. He is proficient in tools like Adobe Premiere Pro, Blender, and Reaper, using them to blend technical skills with artistic vision. Inspired by global exploration, he has visited countries like France, Germany, Iceland, Italy, Portugal, Spain, Japan, and South Korea, seeking unique cross-cultural perspectives to enrich creative work. Qi aspires to pursue a Master's degree in communication and media and is committed to researching areas related to international students, immigrants, and their experiences while contributing to the creative community at Hamilton, Canada.

New Board Candidate!



Teryn Lawson (she/her) is a Creative Producer and Hamilton-based Artist with a diverse background in the performing arts and visual mediums. With a specialty in arts-based marketing and production coordination, Teryn is also the co-founder of Runaway Productions, a media collective that produces Canadian audio dramas and immersive soundscapes. She is driven to challenge the traditional ways in which audiences engage with live performances by creating alternative and accessible venues. Her artistic practice explores the intersection of textiles and light experimentation to create multi-layered visual perspectives.

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Proposed changes to bylaws

FMC currently has no proposed changes to bylaws.



Other Business?

Please identify if you have other business verbally or in the chat.

Adjournment

Please vote!



FACTORY
MEDIA CENTRE

invites you to our

19th Annual Members Screening

Click the link in the chat to join
the watch party!

Featuring works by:

Serena Walk, Ben Cumming, Charlie Saltzman, Amelia Doty, Koko Kumazawa, Viridian Sylvae,
Natalie Hunter, Noelle Wharton-Ayer, jars hooch, Megan Arnold, Sandra Lim, Travis Nguyen, Charlie
Star, Adrien Crossman, Alex Maclean, Luke Mistruzzi

FACTORY MEDIA CENTRE

REGISTERED CHARITY #856583075RR0001

Factory Media Centre would like to acknowledge our wonderful Partners, and Supporters



HAMILTON ARTISTS INC.



ed video
media arts centre



HAMILTON
FILM FESTIVAL



REAL ESTATE AND COMMERCIAL LAW

