



sawvideo

BEYOND THE BEGINNING

STRATEGIC PLAN

2007-2010



sawvideo

**SAW VIDEO
BEYOND THE BEGINNING
STRATEGIC PLAN
2007-2010**

*Developed with the services of Su Ditta
Wild Ideas Arts Consulting*

TABLE OF CONTENTS

Executive Summary	4
Strategic Planning Background.....	8
Research and Methodology.....	9
SAW Video History.....	13
Organizational Profile/Snapshot in 2006	17
Legal Status	17
Professional Associations	17
External Relations	17
Mission/Mandate/Vision/Values	17
Governance.....	19
Committees.....	19
Membership	20
Productions	20
Policies	20
Staffing and HR.....	21
Finances	21
Programming/Facilities/Services	21
Overall Organizational Assessment	24
Membership Survey.....	25
Focus Groups.....	27
Strategic Planning Goals and Objectives.....	29
Organizational Climate and Challenges.....	29
Building the Strategic Plan.....	37
Summary of Opportunities and Challenges Facing Saw Video.....	37
WHAT HAVE WE LEARNED?.....	40
Directions/Actions That Respond To Challenges and Opportunities	40
SAW Video Core Strategic Plan: 2007 – 2010	44
GOAL # 1: Governance	44
GOAL # 2: Finances.....	45
GOAL #3: Marketing and Communications	46
GOAL # 4: Programming.....	48
GOAL # 5: Identity	50
GOAL # 6: Facilities.....	51
Action Responsibility Tables.....	53
Chronological Action Table	68
Saw Video Annual Planning Calendar – 2008	73
Conclusion	75

Executive Summary

In late 2005, the Board of Directors and the staff of SAW Video initiated an organizational development project to respond to particular challenges the group was facing and/or anticipating and to determine a clear path for its future.

SAW Video wished to clarify its challenges, determine its priorities and chart a critical path to build its capacity for the future.

In order to effectively and strategically define a future for SAW Video, the staff and Board of Directors has developed and approved a Strategic Plan for the period 2007 – 2010.

The overall objectives of the Strategic Plan are:



Overall Planning Objectives

- To articulate specific goals and objectives for SAW Video with clearly defined targets and anticipated results.
- To ensure that the Strategic Plan supports SAW Video's Mission, Vision and Values and supports its artistic role in the community.
- To ensure that SAW Video is clearly recognized, valued and supported in the community.
- To identify and provide SAW Video with the governance, financial, human and facilities resources it needs to implement its Strategic Plan (including new programming and services) and to thrive in the years to come.
- To develop clear and practical action plans to achieve its goals.
- To build planning skills and integrate planning and program evaluation into its ongoing activities on an annual basis.

Results

At the end of 2010 SAW Video anticipates the following results:

- SAW Video is clearly visible and identified as a distinctive and dynamic media arts centre that is a national leader in the arena of innovative professional development/training, creation and exhibition of the media arts.
- SAW Video is confident in its financial stability and creativity and is recognized for its contribution to building a critical community and enthusiastic audience for the media arts.
- SAW Video clearly knows and understands its membership, the needs of its community and SAW Video's role within the regional media arts milieu.
- SAW Video is positioned as a dynamic arts centre that attracts artists and audiences locally, nationally and internationally.
- SAW Video and its programs and facilities are focused and recognized for their dynamic contribution to the practice, are seen and supported as valuable and essential assets for artists and the whole community.
- SAW Video attracts new financial resources, volunteers and participants that will provide a solid platform for future developments.

Actions

- Advance governance through implementation of Board orientation and training programs, recruitment and nominating practices.
- Increase focus and results-based activities through targeted outreach initiatives and ongoing review and evaluation of all programming and service programs and initiatives.
- Development and delivery of donors and sponsors campaign, enhancement of signature fundraising event.
- Expansion of exhibition and critical discourse initiatives.
- Development of clear brand and identity for SAW Video.
- Increase resources for marketing and communications.
- Facility improvements that make SAW Video more visible and welcoming.

Measurements

- Increasing self-generated revenues to decrease dependency on project based funding and secure a balanced budget are critical initiatives and will require a committed and experienced Board of Directors and the commitment and advice of other community supporters.
- Financial projections related to increased revenues have been developed. Self-generated revenues including fundraising are projected to rise from \$13,500 in 2005/2006 to \$41,000 in 2009/2010, an increase of 65%.
- Additional expertise in marketing and communications will be necessary to achieve the name, brand and identity recognition goals. Dedicated marketing and communications staff, annual marketing plans, and a new brand identity are clear objectives.
- Some organizational restructuring is proposed including the appointment of an Advisory Committee and a Nominating Committee.
- Short-term facility upgrades are anticipated in tandem with discussions about ongoing facility needs.
- Clearly established outreach targets, results-based creative support programs and community building special events and critical discourse projects are specific desired outcomes.

Strategic Planning Background

In 2005 SAW Video began work on an Organizational Development Project designed to increase its organizational capacity and ensure its long-term stability. Under the leadership of Director Penny McCann and Administrative Coordinator Linda Norstrom, SAW Video applied to the Ontario Arts Council's COMPASS program and the federal Department of Canadian Heritage's CAHSP (Canadian Arts and Heritage Stability Program) for the funding to undertake this work. The project was enthusiastically endorsed and supported by SAW Video's Board of Directors and the grant applications were both successful. SAW Video contracted Su Ditta (*Wild Ideas Arts and Culture Consulting*) to provide specialized strategic planning and organizational management services. *Wild Ideas'* approach to Strategic Planning is designed to encourage teamwork, build planning and management skills and to support organizations in their effort to implement change on an ongoing basis.

Over the next 18 months, SAW Video undertook a number of initiatives around its strategic planning exercise, consistently defined new directions, made management changes and incorporated operational developments as new initiatives, critical issues, and challenges were identified. Many of these were included in new funding applications in 2006/07 and positive practical and financial results were achieved as work progressed on the SAW Video Organizational Development and Capacity Building Project continued.

Research and Methodology

Consultant Su Ditta and senior staff at SAW Video, worked collaboratively to undertake the following:

PART 1

- Research and collecting of critical documents, corporate information and operational statistics
- Interviews with key staff to define history and current challenges
- Development of planning strategy and schedule
- Development of Planning Team and Planning Committee
- Development of planning materials
- Organizational Assessment exercise and discussions with Planning Committee including: review of history, governance, policies, administration, finances, programs, services and membership, overview of current activity, organizational stability and community impact
- Review of Organizational Assessment Outcomes.

PART 2

- Design, Delivery and Analysis of On-line Membership Survey
- Review of Membership Survey Outcomes
- Design, Delivery and Analysis of Stakeholders Focus Groups
- Review of Focus Group Outcomes
- Design and organization of 2 day strategic planning retreat including: Team Building exercises, History, Mission, Vision and Values review, Stakeholders Analysis, Programming Review, Environmental Scan (including SWOC analysis), Issue and Directions Analysis and Priority Setting, Next Steps Agenda
- Report on Strategic Planning Retreat

PART 3

- Board and Staff Review of Planning Retreat including Action Inventory
- Meetings with Staff to further define Strategic Issues, Directions and Actions (Goals, Strategies and Actions)
- Development of New Mission, Values and Vision
- Retreat with Strategic Planning Team to Finalize Plan
- Retreat with Senior Staff to develop detailed Action Plan and frame for Year 1 of the Strategic Plan
- Draft of Core Goals and Objectives, Strategic Actions
- Committee and Board Approval
- Deliverables and Monitoring Strategy
- Planning Calendar
- Draft of Final Planning Document

The information and perspective provided by the research into SAW Video and its community was carried out through consultations, focus groups and surveys with that community. SAW Video would like to thank all those who participated and gave so generously of their time and their ideas.

Director Penny McCann working in close collaboration with consultant Su Ditta led the SAW Video Strategic Planning Exercise. SAW Video organized a Planning Team that guided the project and met to do the Organizational Assessment. This team provided valuable direction and acted as a sounding board throughout the project. Planning Team members included:

Staff Members:

Penny McCann

Linda Norstrom

Board Members:

Firuz Daud

Kerry Campbell

Franziska Von Rosen

Sabastien Callendar

Ryan Stec

Wendi Reed

Vusi Moloi

SAW Video's Strategic Plan is the result of extensive research and community consultation. Su Ditta undertook interviews with staff and also reviewed various planning exercises, survey and focus group results with smaller working groups of Board and staff members. Staff undertook a broad range of research and analysis, gathering planning documents, legal documents, financial statistics, completing stakeholder and fundraising audits etc. A membership survey and several focus groups were conducted, documented and assessed. Staff also worked to refine the Action Sheets, Outcomes and Measures that were developed at the Strategic Planning Retreat. The following Board and Staff Members participated in the Strategic Planning Retreat:

Staff Members:

Penny McCann, Director

Linda Norstrom, Administrative Coordinator

Ashleigh Horricks, Technical Coordinator

Doug Smalley, Technical Coordinator

Paul Gordon, Interim Technical Coordinator

Jason St. Laurent, Programming Coordinator

Board Members:

Firuz Daud, Chair

Kerry Campbell, Vice Chair

Franziska Von Rosen, Treasurer

Sabastien Callendar, Secretary

Ryan Stec

Wendi Reed

Vusi Moloi

SAW Video History

1980's

SAW (Sussex Annex Works) "Video" began in 1981 as a media arts project of SAW Gallery, Ottawa's oldest visual arts, artist-run centre. SAW Gallery received an equipment grant from the Canada Council and invited local artists to come to the gallery and use the equipment to make videotapes. "SAW Video" developed a range of production and post-production equipment access programs and services, provided training and undertook several presentation initiatives. These programs and activities fell under the banner of SAW Gallery and they shared close quarters and an integrated staff and budget within this single visual arts organization.

SAW initiated a program of video exhibitions and a video festival, *The Ottawa International Festival of Video Art* (1983 and 1986) and a broadcast project *Videosync* (1983). Participating artists included Chris Mullington, Tom Sherman, Michael Balser, Rob McFadden and Jane Northey.

In 1988, SAW Gallery moved to its current home in Arts Court, a heritage municipal arts building in the heart of downtown Ottawa that houses more than two dozen arts organizations. This move provided the video side of the operation with a larger and more discrete space. For more than a decade, "SAW Video" co-existed with SAW Gallery, under the governance of a common Board of Directors and operating as the multi-disciplinary arts centre, *Galerie SAW Video*.

1990's

This period saw a growing membership, the development of a number of new production and training programs, a growing base of production and editing equipment and facilities and the production of a wide range of works by media artists, community activists, visual

artists, educators, performance artists, documentarists, musicians and aspiring dramatic filmmakers. Exhibition programming continued to develop, along with a variety of special projects including a second broadcast initiative *Mirror/Mirror* (1993-1994) and artist residencies with Sara Diamond (Vancouver) and Leila Sujir (Calgary). In fact, SAW Video grew fivefold during this period (in terms of budget and staff) in the 1990's, fuelled by the acquisition in 1996-1997, of two Avid non-linear editing suites.

In 1997, SAW Video launched its highly successful *Youth Program*. Funded primarily by HRSDC, SAW Video's *Youth Program* offered approximately 12 youth-at-risk between the ages of 18-30 the opportunity to pursue their interest in media arts through a full-time video training program. This program, which had 6 editions over a 9-year period, brought SAW Video a new generation of video makers, and in turn, changed the face of the centre. *Youth Program* participants now occupy positions on the staff and the board of SAW Video and continue to remain active members. Graduates of the program include Kerry Campbell (Chair of the Board 2007/08), Linda Norstrom (former staff and media artist), Ariel Smith (SAW Video staff and media artist), Ryan Stec (media artist and SAW Video Board Chair 2004/05, and now Artistic Director, Artengine), Jason St Laurent (former SAW Video staff member, now Director of Programming, Inside/Out Festival), Bear Thomas (media artist) and Khanhthuan Tran (media artist).

The 21st Century

SAW Video's growth and expansion continued into the new century. Major renovations in 2001 brought new editing suites and a redesigned presentation and performance space (CLUB SAW).

In 2001, *SAW Video* officially separated from *SAW Gallery*, forming its own charitable, not for profit organization, *SAW Video Association*, governed by an independent Board of Directors. SAW Video and SAW Gallery continued to live side-by-side and together operated the performance space CLUB SAW, sharing its administration.

In 2003, with Canada Council pilot funding and a Heritage Canada Partnership grant, SAW Video embarked on the ambitious *Independents Online* (Mediatheque) website, streaming over 500 independent films and videos from across Canada. This dissemination initiative made artist's work readily accessible to the public through a virtual site.



a working-

In 2004, SAW Video continued to develop including regular media arts exhibition programming as a permanent part of its operations. It now receives Annual Programming Assistance from the Canada Council. Highlights of programming undertaken since 2004 include *Videogram*, an exchange between Ottawa, Helsinki and Tallin, *Estonia* (2004); *Home Movies* (2004), an offsite installation in Vanier, class neighbourhood), an artists' residency with Tadasu Takamine (Japan) (2005), *Electric Fields Electronic Music and Video Festival* (2003 and 2005), and *Exit* (2006) a media art installation on the theme of exile and displacement.

SAW Video plays a critical role in developing and supporting local artists and stimulating the creation of media artwork in the region by providing a range of production grants throughout the year. For emerging media artists, its grants not only offer concrete production support but provide an important introduction to competitions and to peer adjudication and recognition. For mid-career and senior artists, grants are often used to leverage other sources of funding, enabling members to make higher quality and more ambitious works. In all, SAW Video provided direct equipment, services, facilities or cash support to 13 projects in 2005, 11 in 2006, and 15 in 2007.

Each year, SAW Video presents a range of professional development opportunities for local media artists: production and post-production technical workshops for emerging, and intermediate artists, and master classes for senior artists, as well as a variety of artist talks, panel discussions and information sessions. Workshops also support local mid-career and senior artists through the payment of instructor's fees. Workshops are often the first

contact new members have with the centre and, as such, are an important community-building tool.

In December 2003, the staffing structure of SAW Video underwent a significant change with the departure of administrative coordinator Kevin Morris. During his 12-year tenure at SAW Video, Morris worked to change the centre from a small, nascent media arts centre (with two staff and Umatic equipment) to a large, dynamic media arts production and presentation centre with five full-time staff – clearly a flagship arts organization in the region.

In early 2004, SAW Video reorganized its management, operations and staff structure, creating the new position of Director. Media artist and long-time SAW Video member Penny McCann was hired as Director in January 2004.

Organizational Profile/Snapshot in 2006

Legal Status

SAW Video is incorporated as a Canadian Nonprofit Corporation under the Canada Corporations Act and has federal Charitable Status as determined by the Canada Revenue Agency (CRC). SAW Video files annual reports as required by CRC and Industry Canada (Corporations Canada).



Professional Associations

SAW Video is a member of the national Independent Media Arts Alliance (IMAA), ARCCO, Cultural Human Resources Council, DOC Ottawa-Gatineau, Arts Court and the Ottawa Council for the Arts. SAW Video board and staff members are active participants in these groups and organizations.

External Relations

SAW Video maintains positive relationships with funding agencies and other government departments and organizations and has partnerships with other, local nonprofit organizations. SAW Video participates in national, regional and local discussions around cultural issues and policies.

Mission/Mandate/Vision/Values

SAW Video is an artist-run media arts centre and a membership-driven organization. SAW Video members produce a wide variety of works including video art, documentary, short and feature length drama, community-based, documentation, educational and other works. SAW Video is dedicated to supporting independent, non-commercial artists who maintain creative control over their work. SAW Video is mandated to provide facilities

and deliver programs and services in a full range of artistic areas including: creation, production and post-production, training and professional development, exhibition, distribution, archiving, publication and critical discourse. SAW Video also provides information on the media arts, and provides support and encouragement through commissioning projects and production support programs.

Objectives

SAW Video's Objects of Incorporation include:

- To educate the general public in the study and practice of the arts and video arts in particular
- To engage in and educate the public about various art and media art productions through experimental and conceptual art works
- To display works of art created by the general public
- To do all such other things as are ancillary and incidental to the attainment of the above objectives

The Mission and Mandate of the organization were expressed together as:

The mission of SAW Video is to support ground-breaking artistic production, presentation, and programming of independent media art. To this aim, SAW Video provides production and presentation services to its membership including affordable technical facilities, and a wide range of programs designed to create an atmosphere that will inspire production through the exchange of ideas around form, content and style.

Its overall aim is to support artists in exploring video and other electronic media. SAW Video's facilities are used in a wide range of productions – video art, drama, documentary, multi-media, performance, installation, and community-based projects. SAW Video actively promotes access for all artists, regardless of age, class, gender, sexual orientation, race, or ability.

Draft Revised Mission Statement

Our mission is to build a strong, creative community of media artists empowered by evolving video technologies and fuelled by dynamic programming and a vigorous exchange of critical ideas.

While members of the Planning Team expressed satisfaction with the overarching themes and ideas in the existing statements it was recognized that SAW Video needs to revisit its Mission and Mandate statements and develop appropriate Vision, Values and/or Guiding Principles.

Governance

SAW Video is governed by a 12-person Board of Directors that is elected from the paid membership, at an Annual General Meeting. The majority of its Board members are media artists, critics, curators or educators. The Board meets once a month and there is an annual general meeting for all members. All Board members receive some orientation material. The Board regularly discusses the development and implementation of policy and programs, equipment and facilities, governance, and fundraising. Board members do not carry out management functions and are seldom involved in day-to-day operations. Board members are supportive and enthusiastic, but formal participation in committee work could be stronger. Nominating procedures and succession planning are not well established.

Committees

Standing Committees

SAW Video has several Standing Committees of the Board:

Executive Committee (also HR Committee)

Programming Committee

Equipment Committee

New Media Committee

Club Committee

Workshop Committee

Fundraising Committee

Strategic Planning Committee

Finance Committee

Ad Hoc Committees

25th Anniversary Committee

Courtyard Renovations Committee

There are brief statements that describe the role of each Committee, but not full mandates, some committees have chairs and meet regularly and report to the Board, and others do not. The Strategic Planning Committee did not meet regularly and the Fundraising Committee provides advice, but does not lead fundraising projects. Fewer committees with clear mandates, action benchmarks and reporting relationships is desirable.

Membership

SAW Video had 238 paid members in 2006. In 2003 the membership was 174, an increase of 64 members, or 37%.

Productions

218 productions were initiated at SAW Video in 2006.

Policies

SAW Video has a number of established and documented operating policies and contracts including:

Membership contract

Conflict of Interest Guidelines

Club Saw Rental Contract

Club Saw Security procedures

Saw Video Waiver Logs

Contract of Services

There are no written financial policies and procedures and no HR policies.

Staffing and HR

In 2006 SAW Video had the following basic staff complement:

Director (Full-time)

Administrative Coordinator (Full-time)

Technical Coordinator (Full-time)

Technical Support/Workshop Coordinator (Full-time)

Programming / Club Coordinator (Full-time)

Job descriptions exist for all positions, but contracts are not always in place and signed in a timely fashion. Performance appraisals are inconsistent and there is no HR policy.

Finances

In 2006, SAW Video had an annual operating budget of \$477,480 and an accumulated deficit of \$24,875. The organization's fiscal year end is December 31st. SAW Video works with a professional bookkeeper, has established and documented procedures for paying bills and making financial commitments, undergoes an annual audit by an outside, professional auditor and files all its Revenue Canada and other remittances in a timely fashion. The Senior Management provides quarterly financial reports and financial projections to the Board and accurate monthly financial statements are available. Senior Management prepares an annual budget for Board approval before the beginning of each fiscal year.

Programming/Facilities/Services

Key Activities (2006)

Equipment Access

Youth Program (ended March 06)
Workshop (Training) and Professional Development Programming
Production Support Programs
Presentation Programming
Mediatheque website
Arts Education projects
25th Anniversary Project
Themed Commissioning Project
Club SAW

Facilities

SAW Video occupies approximately 2,000 square feet of space in Arts Court and has access to an additional 1,000 square feet (Club Saw) for exhibitions, meetings, lectures, talks and special events. SAW Video also has access to an outdoor courtyard space for public art, performance and special events. There are 3 administrative offices, 2 editing suites, a workshop/multi-purpose space, and a resource centre, archives and equipment storage space. In 2006, SAW Video also sublet 2 satellite spaces in Arts Court for rental by members and for use in its youth program.

Training and Professional Development Programs

In 2006, SAW Video provided a wide variety of technical training through approximately 30 workshops per year and 2 training outreach workshops. There were 5 production support programs that supported artistic creation and 1 commissioning program. There were 6 professional development workshops and a Guest Speakers series.

Equipment

SAW Video's equipment inventory included 5-6 prosumer (mini-DV, HDV) video cameras, a range of sound, lighting and grip gear, and a portable editing system (laptop computer). SAW Video provided a video presentation package for rent that included a

large screen, projector, and sound system. Its post-production facilities included an AVID Adrenaline editing system with BetacamSP, DVCam and miniDV deck support, a Final Cut Pro system, 2 AVID Express DV systems and an FCP Express HD system, as well as HD and analogue reference monitors.

Exhibitions and Special Grants

In 2006, there were 5 regular exhibition programs, 2 special exhibition projects and 4 other special events (master classes and performances). Basic tours and orientation are given on an on-demand basis.

Other Services

Services include equipment rental, post-production services, dissemination services and activities, member's services and facilities rental.

Please see Appendix Workbook for detailed listing.

While there are evaluations of individual workshops, evaluations do not receive regular follow up and there is no annual program review or evaluation and little long term program planning.

Service Focus

SAW Video serves a very diverse group of artists and audiences that include film, video and visual arts creators and producers, critics, curators and educators. Many members access SAW Video programs, services and facilities through social services and community-based organizations. There is a healthy balance between creation, production and exhibition programming.

Overall Organizational Assessment

SAW Video is a mature and stable organization with solid management and established governance structures. The Board meets regularly and is engaged in the organization's policy and planning. There is a skilled and dedicated staff with relatively low turnover. Programming is extensive and based on members' needs. While there is an accumulated deficit, the finances are under control and SAW Video continues to receive increases from funders. SAW Video's Strategic Planning will focus primarily on moving forward rather than correcting problems or dealing with a crisis.

Membership Survey



As part of its research SAW Video developed and delivered an on-line membership survey. All members were notified by email and asked to complete the survey on the SAW Video web site. SAW Video used the *Survey Monkey* software to do the survey. SAW Video had had approximately 240 members at the time and 99 members completed the survey, a response rate of 40%. The survey questions and complete results are included in the Appendix Workbook.

The membership survey was organized to generate feedback in the following areas:

- Demographics
- Membership Participation
- Equipment Access
- Location
- Communications
- Workshops
- Production Support Programming/Initiatives
- Overall Satisfaction

The majority of respondents were satisfied or very satisfied with SAW Video and its staff in terms of professionalism, friendliness, skills, knowledge and quality of technical support. Respondents were less satisfied with marketing and visibility and with the building and location. Most respondents did not answer the questions on Programming that dealt with exhibitions and other programming initiatives. There was significant interest expressed in open Members' Screenings, Master Classes and Visiting Artist programs. A majority of respondents have taken workshops at SAW Video and were happy with the timing and frequency. Few found the cost a barrier. Equipment Access was identified as the most

frequently used service. The website received a generally positive response and most members preferred to receive information about SAW Video by email. The majority of members are male, Anglophone, and most live in Centretown, 50% are over the age of 30. While almost a third of members were emerging artists, more than 50% had been practicing for between 3 and 10 years.

Total responses were made available and a Membership Survey Summary was circulated to all Board and staff members and the Membership Survey Results were reviewed in detail at the Strategic Planning Retreat. This analysis and assessment of the shape and scope of the membership and their needs directly informed the Strategic Goals and Objectives that were established in the Plan.

Focus Groups

SAW Video organized 3 Focus Groups that were facilitated by consultant Su Ditta. Approximately 20 people participated in 2hr. long discussions revolving around 10 critical questions that were developed in consultation with the facilitator. Invited participants included a broad cross section of members, non-members, users, funders, non-participant/users and colleagues in the arts, education and social services and community group milieu. Highlights of the Focus Groups including questions and summary of responses are included in the Appendix Workbook.

Several critical insights, issues and needs were brought forward time and again by the Focus Group participants including:

- Image confusion and lack of clear, distinctive identity is a serious issue
- Name is not a clear indicator of who and what SAW Video does
- Lack of profile and visibility in broader community is a critical issue, name and identity confusion may contribute to this
- Screening venue and exhibition program is very important and should not be seen as an extra
- Supplementary programming (artists talks, performances, panels etc.) are highly valued
- Outreach initiatives are very valuable
- Venue is dark and entrance is obscure, this is a deterrent to users and audiences
- Space should be as dynamic as people and program
- Appreciate Arts Court location
- Need more presence of artists' work in the space, brighten space
- Profile as a centre for artists, experimentation and risk taking is highly valued
- Ability to meet need of creators at various stages of their development is highly valued
- SAW Video has very positive reputation locally and nationally

- Human resources are its greatest asset
- Networking and peer support are critical to supporting creation and production
- Partnerships with universities and others should be regularized, if not formalized
- Fills critical gap in the arts
- Peer to peer exchange, staff support, administrative tools and services are highly valued
- Hard mail is appreciated for openings and special events, web site needs redesign and regular updating
- More capacity in New Media would be appreciated
- Value “elders”
- More user friendly atmosphere (cleaner, brighter)
- More access to work
- More room, especially large multi purpose space
- More opportunities for discussion and debate

Accumulated responses were made available and a Focus Group Highlights was circulated to all Board and staff members and the Focus Group Response Highlights were reviewed in detail at the Strategic Planning Retreat. This analysis and assessment of feed back from the focus group participants and their needs directly informed the Strategic Goals and Objectives that were established in the Plan.

Strategic Planning Goals and Objectives

Organizational Climate and Challenges

Overview

SAW Video has been very successful in building a dynamic and well-respected media arts centre that is an artistic leader in its region and is widely recognized for its work in the national milieu. It has successfully made the organizational transition from its beginnings as a special initiative of a visual arts Artist Run Centre (ARC) to a fully independent media arts centre with a wide range of programming, services and equipment. SAW Video has consistently been both proactive and responsive, developing original initiatives and expanding and adapting its activities to respond to the needs of its members and its audiences. It is distinguished by a very well rounded and well-balanced programming structure in the areas of equipment and facilities access, training and professional development, creation and production support, and presentation and dissemination.



It has an experienced and efficient staff and is a well-managed and generally very successful organization. Grants applications are well received by funders and revenues are stable. Board-staff relations are good. SAW Video has excellent relationships and regular partnerships with a variety of arts and community-based organizations in the city.

Growth Challenges

SAW Video has experienced tremendous growth in the past few years with membership growing from 174 in 2003 to 238 in 2007 an increase of 37% and equipment rental revenue increasing from \$26,647 in 2003 to \$37,778 in 2007, an increase of 30%.

Successfully managing the needs and demands of an additional 64 members and an increasingly productive base of media artists had become a serious challenge.

SAW Video had been struggling to adjust to this basic growth and the increased demands on programs, equipment and staff and wished to improve its response to organizational growth.

Technological Challenges

There have also been changes in media arts technology that have affected the organization. Advances in digital technology and the development of highly sophisticated personal computers and home-based editing programs for the consumer market have resulted in changes in how artists work. More and more creative producers can afford to purchase the editing equipment and programs they need to work at home and complete more of their work independently. At the same time, the constant evolution of production equipment (Hi Definition etc.) has presented new challenges for the centre. Technical support has become increasingly complex and the requirements of the membership more varied.

The constant development of new technological tools in the commercial market place puts additional pressure on the centre to keep purchasing new and “better” equipment, learn how to install, use and maintain it. Yet, SAW Video staff and members often feel that this does not necessarily mean that more or better work is produced and wanted to focus their efforts on being creatively, rather than technologically, driven. Getting beyond the technological imperative was critical.

Art Practice Challenges

There has also been an increase in cross-disciplinary practices. More and more artists from all disciplines have turned to video, placing an increased demand on the centre for training. Filmmakers, visual and new media artists all incorporate video into their work and require a full range of services.

At the same time, while more and more SAW Video members were acquiring some of the tools they needed and began to make work from their homes, they were expressing a strong need for certain kinds of strategic and specialized training, advanced professional development, critical feedback and discourse, the opportunity to see work etc. As the kinds of equipment they required for their practice changed, so did their expectations of SAW Video as more than a production equipment access centre. Artists were looking for more directed production and creation support (including financial assistance), networking, feedback, advice, peer support and encouragement.

Many younger artists, raised in a media saturated culture, were naturally turning to some form of digital art practice. While many were adept at auto-didactic skills development, soaring tuition costs, financial and social marginalization made it very difficult for them to access advanced media arts education, training in colleges, universities or private sector institutes or even the so called “cheap” equipment available in the commercial market place. Entering into the “practice” as professionals remained a challenge and SAW Video experienced a strong demand to provide support to those emerging artists.

As the only Anglophone video production centre in the region, access and training remain a priority. However, in response to the rapid changes in practice and expectations within the milieu, SAW Video has expanded its mandate in the last few years. It has spent significant resources and shifted away from its original focus as a video production *access* centre to a multi-faceted media arts centre, committed to access, training, professional development and to the creation, production, presentation and dissemination of media art.

Financial Challenges

After some careful financial analysis, SAW Video became aware that much of its income was dependent on project-based funding that had very high administrative demands and

was not dependable as a revenue stream. Special projects funding was not sufficient to cover the administrative costs incurred to deliver the projects, and those projects were very time-consuming in terms of operations and reporting. While the outcomes, in terms of the development of artists and membership were rewarding, it was not financially viable. Management predicted the possibility of an ongoing, increasing deficit if funds could not be found to bridge the financial critical gap for core administration and operations funding that was being financed on a project-by-project basis.

The organization was doing well in the area of self-generated revenue in terms of equipment and facilities rental and workshop fees, but did not know if this was a dependable area of revenue growth. SAW Video did not have a track record in the area of fundraising and was feeling the pressure to generate more revenue each year from fundraising initiatives.

Programming and Service Focus

Staff often felt stretched too thinly by large special projects, multiple production support programs and services and were worried that SAW Video's operations lacked focus. The Board and staff began to ask if they were doing too much, if some programs were more valuable and effective than others and to want a longer-term view of outreach and development initiatives. How could SAW Video best position itself to adapt to the rapidly changing factors in its milieu?

Research and Analysis (Knowing the members and the community)

Planning for equipment purchase, workshops, presentation programming and projects was done by staff, in concert with member-based committees, with final ratification by the board. Member consultation happened in a casual way, through conversations at the centre, through committees, at general members' meetings, through the Web forum and occasional questionnaires. None of these mechanisms provided SAW Video with the

information required for indepth, long-term planning. In short, the existing planning mechanisms were inadequate.

As with many centres, SAW Video's core membership is modest in size but committed. Out of a membership of 240, SAW Video had a core membership of 54, or 25%. (By core membership, we mean members who renew from one year to the next.) That means that, in any given year, SAW Video faced a staggering 75% turnover in membership. This turnover can be accounted for by several factors: the migrant nature of Ottawa's artistic community, the intermittent nature of production; and the number of first-time artists in the membership. This rate of turnover makes it difficult to assess members' needs in any ongoing and consistent way. Historically, it is the core membership who participate most actively with the centre through committees and the board and it is this core membership about whom they knew the most. But who was the rest of the membership (the vast majority) and what were their needs? Without an indepth knowledge of this, how could SAW Video respond to emerging artists, communities and practices?

Programming Challenges

SAW Video uses the term "programming" to encapsulate a broad range of activities, projects and services.

In addition to providing access to equipment and editing facilities that are rented to members with minimal support services (passive programming), the organization provides a broad range of training programs and opportunities that range from introductory orientation sessions, to basic hands-on equipment use, workshops, and master classes.

More advanced workshops might cover everything from script development and working with actors, to production development, editing, grant writing and distribution. Special outreach and development programs may provide "beginning to end training" and special training opportunities are provided for new equipment. As tuition costs at art schools,

universities and community colleges continue to rise, SAW Video has become acutely aware that it may be the only way for aspiring artists to get the training they need.

While home editing equipment is ubiquitous now in a way that it wasn't ten years ago, the computers and software required may still be out of reach for younger artists and those from marginalized communities. Digital cameras are still too expensive for many solo artists and the technology is constantly evolving. Developing advanced skills on these tools is difficult without some formal training and SAW Video has played a crucial role in helping artists access production and editing equipment and learn how to use their own equipment effectively.

SAW Video has consistently provided professional development opportunities to mid-career and senior artists by presenting master classes by local artists and visiting artists and through artist-in-residence programs. Panel discussions, conferences, artists' talks and lectures by critics and curators have provided critical discourse initiatives not only for artist members, but also for other artists, audience members, critics, curators and a wide variety of cultural and educational professionals.

In recent years, ongoing exhibition programming has complemented special events such as Festivals and installation projects. Production support programs have taken the form of grants, subsidies, free services (waivers) and competitions. SAW Video also provided services such as tape transfers and archiving, DVD creation etc.

In addition to assessing programs on a regular basis, SAW Video realized that it had to set firm priorities for ALL its programming initiatives and to develop the ability to frame its programming in each area and develop a long term plan of action in each sector, to cut those programs that were not crucial, reduce some programs, revamp others and respond to new needs in a flexible way. The organization wanted to take better advantage of its connections with other arts groups to build partnerships in exhibition programming and visiting artists programs.

Identity Challenges

SAW Video found that it had a serious and contradictory challenge in establishing a strong public identity for itself.

Its location in downtown Ottawa was an attractive one, close to other cultural institutions and part of a vibrant restaurant, shopping and club scene. As part of Arts Court, a municipal cultural centre in a heritage building, it was clearly designated as a not-for-profit arts group and was nestled in the hub of a creative centre that attracted people into the building for many reasons. However, the Arts Court identity eclipsed SAW Video's distinctive presence on the streetscape in some ways and there were clear problems with physical access and signage, and a "backend" or "side" entrance. Was SAW Video's identity enhanced by being part of Arts Court or muddled by it?

Although SAW Video had separated from SAW Gallery in 2001 and had developed unique and distinctive branding and marketing tools, SAW Video staff, Board and members all noticed a significant confusion among media, funders and members of the public. These two organizations have similar names, are located side by side and share the performance/screening space Club SAW. While this has been very positive in terms of strengthening their ongoing partnerships on many exhibition and other projects, it has also reinforced the confusion between the two organizations. People in the outside community did not seem to know which SAW was which, which SAW did what programs and exhibitions, which SAW held which fundraiser or organized particular events. The word SAW was not known or understood to stand for anything in particular (Sussex Annex Works) and SAW "Video" did not reflect the full range of media artists who used the organization programs and services. This name, brand, image and identity confusion had a critical impact on the organization's visibility and its ability to frame distinctive programs and fundraising initiatives.

Facility Challenges

While SAW Video had undergone renovations to better purpose the space in the recent past, there was a sense that the existing facilities were “tired” and lacked a clear identity. Some members felt comfortable in the space, others found it claustrophobic, some liked its edgy feel, and others felt it was intimidating or unwelcoming. The location of SAW Video facilities within the Arts Court Building, the side entrance, lack of signage, light and direct entrance access were also flagged as challenges. As SAW Video increased its commitment to exhibition it was generally felt that the space should welcome audiences and strongly reflect its purpose as a media arts centre.

Governance Challenges

SAW Video had a committed and enthusiastic Board. The Board met regularly, developed agendas and kept minutes. However both Board and staff felt the organization needed to review its governance structure, increase governance expertise within the organization and develop the tools and skills to keep the Board focused on the bigger policy picture, long term planning and fundraising.

Building the Strategic Plan

Following the Organizational Assessment and after the preliminary review and analysis of the Members' Survey and Focus Group results, SAW Video organized a 2 day Strategic Planning Retreat. During the retreat the group reviewed the history of the organization, its mission, mandate and vision, reviewed the stakeholders analysis, undertook a preliminary program evaluation, identified organizational strengths and weaknesses, opportunities and challenges, formulated critical issues, established priorities and completed a "blue sky" visioning exercise.

A report on the Strategic Planning Retreat was completed and the staff, the Planning Team and the consultant undertook a number of further meetings and exercises to complete research, analysis, evaluation and assessment of the findings and conclusions to date. A summary of the challenges facing SAW Video was prepared as a discussion paper.

Summary of Opportunities and Challenges Facing Saw Video

Finances

- Achieve a balanced budget, eliminate deficit (eliminate shortfall between operating revenues and expenses)
- Eliminate operational shortfall through mix of increased revenues and cost cutting (improve efficiencies, "better" deals)
- Reduce reliance on project funding

Marketing/Identity

- Resolve marketing and identity issue (name identification, confusion with SAW Gallery, invisibility)
- Create stronger communications infrastructure (poor advertising, not visible enough)

Facility

- Improve signage, make it less difficult to find
- Reduce dissatisfaction with space (lack of presence of video artwork, need for better workshop space)
- Resolve expressed need for separate space? Space is adequate, but not the space we need and dream of (tied to marketing/identity, separation from SAW Gallery)
- Create a more visible and accessible purpose-built space for SAW Video
- Need full accessibility

Club

- Club is a great asset, valuable venue, useful for members and valuable tool for collaboration and for other media arts programming in city
- Resolve questions of purpose. (Why do we run it? Confuses identity, sends mixed messages. Should programmer do bookings? Should we continue to administer it?)
- It needs a better projector!!!!

Focus On Independent Work

- Ensure resources are focused on independent productions
- Develop better protocols, better articulation of mandate and prioritize productions
- Tie to workshops, staff or mentorship program and how we talk about/promote ourselves
- Consider on-line booking
- Continue to reduce chaos through more focus and priority on core members and productions that fit mandate
- Review and refocus job descriptions accordingly

Communications

- Need dedicated staff person for communications
- Find increased financial and HR resources needed for staff and professional graphic design
- Create consistent communications tools

Revenue Development

- Need dedicated staff person. (Weak, non-existent development program)
- Strengthen sponsorships and community partners
- Diversify funding (tied to better use of Club, more partnerships for grants, programming, workshops etc.)

Staffing

- Review job descriptions (clarification and streamlining of positions needed, expanding staff unaffordable, how can we do more with the numbers we have)
- Find funding for new staff

Outreach

- Clear priority that needs to be thought through (if not Youth Program, then Far Out Locations)
- Need better, formalized partnerships with universities

Artistic

- Create more networking opportunities for members
- Provide more artists in residence opportunities
- Provide more opportunities for senior artists
- Provide more opportunities for women
- Provide more opportunities for aboriginal artists

Technology

- Purchase 2 new cameras, need new projector for Club

Governance

- Develop more experience on board and/or advisory committee of senior artists

WHAT HAVE WE LEARNED?

- We do a lot
- We do too much
- We don't do enough
- We need to stay focused on core mandate
- We can't be all things to all people
- We aren't satisfied with our space
- Our members like us
- We don't talk about video art much
- Not enough critical discourse
- Some grants aren't working
- Themed commissioning was great
- Gap exists between membership and programming

Directions/Actions That Respond To Challenges and Opportunities

Finances

- Priority to have a surplus in 2007, 2008, and 2009, must eliminate deficit by 2010
- Increase fundraising activities
- Eliminate gap between operations and guaranteed revenue
- Develop plan to reduce reliance on project funding

Staffing

- Dedicated Programmer (give them more time for sponsorship, Club programming, have separate person do Club programming or fold it into another position?)
- Change admin coordinator position (reduce financial workload by developing part-time bookkeeping position & include development/ sponsorship functions)
- Create new part-time communications position to manage all aspects of print, web, email communications, press relations
- Hire graphic designer on contract

Marketing/Identity

- Work with marketing consultant to study current brand identity of centre
- Develop better and consistent communications tools
- Update website (currently website is awkward, need to start directly with SAW Video)
- Develop media relations plan
- Re-branding of centre?

Artistic

- Host Video Salon series to provide more networking opportunities for members and highlight local artists
- More open screenings
- Need to see video in space
- Need exhibition space?
- Develop artist in residence program
- Continue themed commissioning projects
- Increase collaborations with other community groups and arts organizations
- Make programming committee more effective, develop long term plan, increase artists' residencies and "big idea events"

Workshops/Prof. Development

- Develop workshop series
- Have clinics in summer when competition is stronger for equipment
- More workshops with artists, tied to programming or professional development
- Staged workshops

Technology

- Need clear articulation of directions for acquisition
- Discussion and resolution of “technological imperative” issue
- Audio technology should be better
- Better projector in Club!!!!

Outreach

- Set goals and means to be more bilingual
- More outreach to women, senior artists, aboriginal artists
- Develop targeted, planned outreach

Facility

- Undertake facility needs assessment. (What we need today and in future)
- Do immediate renovation of space to better accommodate members

Governance

- Governance workshops for board
- Develop nominating committee, have slates in place for AGM
- Put advisory committee in place

Production Grants

- Review grants, eliminate those not working
- Find sponsors/partners for grants

This document was circulated and the Board and staff met again to formalize and agree on a specific set of goals, objectives, strategies and actions. The next step was the creation of the Core Strategic Plan.

SAW Video Core Strategic Plan: 2007 – 2010

GOAL # 1: Governance

A highly effective level of organizational governance.

OBJECTIVES

1. An experienced, engaged and knowledgeable Board of Directors that provides staff with active, thoughtful and informed support and direction.
2. A Board that reflects our mission and vision and that is diverse and representative of the communities we serve.

STRATEGIES

- ★ Implement program of board orientation, education and training.
- ★ Streamline organizational structure and improve Board management.
- ★ Improve Board communications.

OUTCOMES

- Increased activity by committees of the Board
- Increased and improved board communications
- Increased board leadership and management skills
- Established nominating process
- Increased public profile of SAW Video board members
- Completed board orientation manual and annual training events
- New Committee Structure with clear goals and objectives
- More participation by Board in fundraising and programming activities
- Advisory committee established
- Clear board succession policy
- Established policy for board appreciation
- Annual Board Planning Retreat
- Annual Board Self Evaluation

MEASURED BY

- Board members are leading committees
- Committees are meeting more regularly and are generating results
- Fundraising goals are being met
- Meetings are effective and generate results
- Increased numbers of members are volunteering for board and committees
- Board orientation packages and training are updated and scheduled regularly
- There is an annual plan and planning calendar

GOAL # 2: Finances

Financial stability and long-term financial sustainability.

OBJECTIVES

1. Eliminate deficit and balance budget.
2. Reduce dependence on project-based funding.
3. Increase and diversify sources of revenue.

STRATEGIES

- ★ Increase revenue from fundraising activities
- ★ Increase revenue from program sponsorships
- ★ Increase self-generated revenues
- ★ Increase alternative sources of revenue (Nevada, foundations, endowment fund, etc.)
- ★ Enhance the role of the board in financial management and fundraising

OUTCOMES

- Elimination of accumulated deficit by 2010
- Broader range of funding from public, private, and self-generated sources
- More active and results-oriented fundraising committee
- A more knowledgeable treasurer
- Improved knowledge of financial operations of centre by all board members
- Established fundraising/resource development plan

- Benefits package for individual and corporate sponsors
- Self-generated revenues are increased by 65%

MEASURED BY

- New Nevada license
- Increased financial support from foundations by Year 2
- New revenues from individual donors and sponsors by Year 2
- Increased numbers of tickets sold for fundraising events and increased FRE revenue by Year 2
- Success in meeting established fundraising targets from Nevada, foundations, and fundraising events.
- Increases in sales of memberships, equipment rentals, and workshop registration

GOAL #3: Marketing and Communications

A comprehensive, effective, efficient and out-come oriented Marketing and Communications program.

OBJECTIVES

1. Improve organizational visibility among all stakeholders.
2. Increase audience and membership numbers.
3. Improve outreach to new audiences and constituencies.

STRATEGIES

- ★ Review existing programs and processes (identify needs, functions, gaps) and improve marketing and communications infrastructure
- ★ Increase and consolidate human and financial resources in marketing and communications
- ★ Maximize effectiveness of existing marketing and communications tools

OUTCOMES

- New staff position of Communications Coordinator is created and tasks are consolidated into 1 position
- Improved outreach to francophone public and media
- Bilingual publicity and promotional material
- Redesigned bilingual website
- Improved outreach to francophone, aboriginal, rural and women media artists
- Established media relations strategy and annual marketing plan developed and approved

MEASURED BY

- Increased phone and walk-in enquiries by the public regarding programming, workshops, and membership
- Increased numbers of francophone members as well as increased number of new members overall
- SAW Video has an increased profile in media and community. More press, reviews, photo ops etc.
- Increased media coverage of programming and fundraising events
- Increased audiences for exhibition programming, lectures, talks, panels and special events
- Increased number of workshop participants
- More volunteers for fundraising, programming events, committees, and board
- More members attend our Annual General Meetings
- There is competition to be on Board of Directors

GOAL # 4: Programming

Outstanding artistic/creative development and presentation programs.

OBJECTIVES

1. SAW Video is widely recognized for outstanding artistic development and presentation programming.
2. All of our programming is central to our core mission and vision.
3. Programming is clearly focused on our annual outreach targets.

STRATEGIES

- ✱ Evaluate existing programs and services for their effectiveness in supporting the creative development of independent media artists and their productions
- ✱ Focus new programs on building community through the exchange of ideas and critical discourse
- ✱ Increase production support and artistic development programs for senior and mid-career artists as well as rural, aboriginal and women artists
- ✱ Develop programs for emerging artists that integrate artistic and technical development

OUTCOMES

- Increased support for senior and mid-career artist members
- Increased visibility of members' productions
- Increased collaboration between members
- Improved workshops and production support programs
- More active Programming Committee
- Increased numbers of aboriginal members as well as increased numbers of members from other targeted communities (women, francophone, rural)
- A report on workshops is prepared annually and presented to board
- Weekly orientation sessions are established
- Better tracking of productions made at/through SAW Video

- Our relationship with Club SAW is refocused as an exhibition and presentation space
- Development of 3 year programming plan
- Development of themed commissioning project and screening series for local artists
- Development of two-year plan of support initiatives for mid-career and senior artists
- Establishment of workshop series for emerging artists
- Workshops have established written curriculum
- There are more workshops for mid-career, senior artists
- Mentorship program is integrated into emerging artists' grants

MEASURED BY

- Completed program evaluation, revision and consolidation
- Clear indication of less chaos, more focus
- More productions deposited in archives and screened at centre
- More members' works are screened at SAW Video
- More members editing at centre
- More members attending artist talks and media art screenings and exhibitions
- We have more volunteers for programming events
- More applications to Aboriginal Voices Fund
- Increase in the number of membership renewals
- Consistently positive comments on workshop evaluations
- Increase in grant levels for programming
- More mid-career and established artists are taking workshops
- More grantees complete their projects

GOAL # 5: Identity

A clear, distinct and dynamic identity for SAW Video.

OBJECTIVE

1. Marketing and branding of our organization to clearly reflect who we are and what we do.

STRATEGIES

- ★ Eliminate existing confusion around what “SAW “ is and which “SAW” does what.
- ★ Establish and implement a visual identity and branding package that clearly reflects who we are and what we do.

OUTCOMES

- Review and re-brand SAW Video’s identity
- Clear and recognizable visual identity on all promotional materials, administrative documents etc. and website
- Integrated brand identity in look and experience of SAW Video

MEASURED BY

- Clear and distinctive identity established and recognized by all stakeholders and audiences
- More accurate press articles as support material
- Increased corporate support and sponsorship
- Elimination of public confusion between SAW Gallery and SAW Video
- Increased audience

GOAL # 6: Facilities

A more visible, welcoming and accessible space for SAW Video.

OBJECTIVES

1. A higher level of street visibility that reflects our identity and brand
2. Improved physical design and signage to direct audiences and new members and to create an immediate SAW Video presence within the building
3. Increase the visibility of artists and media art work within the space
4. Increase warmth, sense of community and availability of information for members and newcomers

STRATEGIES

- ★ Develop and implement external and internal signage program with distinct organizational brand
- ★ Plan and deliver public art projects on the exterior of the building
- ★ Organize tools and other resources for ongoing exhibition of media art work
- ★ Improve space for reception, information and members' use
- ★ Improve workshop space

OUTCOMES

- Main office area is repainted
- Posters from past programming are framed and hung on wall
- A renovations plan is developed
- Workshop space is improved
- Directional signage is created to make SAW Video easier to find
- Members' information is more prominently displayed
- Media art is displayed in permanent vitrine in front lobby

MEASURED BY

- Creation of a more comfortable and pleasant space in which to work, make work, and learn
- More phone and email enquiries and walk-ins to space
- More new and renewing members
- Increased numbers of volunteers
- More people enroll in workshops
- Increased awareness of SAW Video by general public and visitors to Arts Court
- Media art is more visible at SAW Video
- Increased participation by members and increased communication/ collaboration among members

Board, staff and the consultant worked together to develop goal-specific action plans, a chronological action plan and an annual planning calendar. These documents form the final part of the SAW Video Strategic Plan.

ACTION RESPONSIBILITY TABLES

GOAL # 1: Governance

STRATEGIES:

1. Implement program of board education and training.
2. Streamlined organizational structure and improved Board management.
3. Improved, effective Board communications.

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
STRATEGY 1: Develop a board orientation package and orientation program	Penny, Erin, board secretary		Annually - After AGM (part of 1 st board meeting)
Board training: workshops on finance, governance, legal responsibilities	Penny, Erin, Chair of Board	Cost of workshops, additional cost for bookkeeper	Annually –following AGM
Training for exec positions (shadowing, for eg.)	Specific board members	None	Annually - In months around AGM
Specific financial training for Treasurer, including meeting with bookkeeper and auditor	Director, Treasurer, Admin Coord., Bookkeeper	None	Annually -After AGM
Ensure one on one discussions between outgoing and incoming executive members (exit interviews)	Specific board members - Board Chair	None	Annually -In months around AGM
Increase fundraising training for board through attending conferences (ARCCO, for eg.), fundraising workshop, presentation to board	- Board Chair - Fund. Committee	Workshop fee, travel & accommodations x 2 \$300 for workshop leader	1 per year (2007, 08, 09) ARCCO fundraising workshop takes place June 2007
Hold regular visioning/planning sessions	Board chair, Director	\$100 for facilitator	1 per year
Establish advisory committee	Board, Director, Advisory committee sub-committee	\$300 for annual meeting - 2008	Implement 2009

STRATEGY 2: Establish a Nominating Committee Create board job descriptions for all trustees and officers Define board self-evaluation process Meet to evaluate board performance Publish board evaluation for presentation to staff/members Develop a plan to address board weaknesses and build on strengths Hold annual planning retreat Establish an annual planning calendar	Chair, vice-chair, secretary, Director Director and Secretary of board Chair in consultation with Director Board, director Chair Board as a whole Director with Chair Committee chairs and staff put goals on paper Director and Chair	No resources req. 0 Research Board self evaluation tools 0 0 Facilitator, meals, etc. 0	Annually – Committee approved two months prior to AGM (February to AGM in April/May) May 2007 and complete by 2008 AGM 2008 Annually 6 months into new board (Oct/Nov), commencing in 2008 Annually December/January annually
STRATEGY 3: Establish better electronic communications (i.e. webforum) Post minutes and relevant reports on website. (excluding in camera items like salaries etc.) Create clearer job descriptions for board, ie. Templates for regular members, executive board members, and other specific jobs	Tech support staff person, webmaster Secretary Board, Director	Extra hours for Michael one day \$35x7=\$250.00 See above 0	As soon as possible 2008 June – November 2007

Establish and implement one board member sitting on all the committees	Board	0	2007
Recruit a communications expert as a board member (with communications background)	Nominations committee	0	2008
Ensure the committees report on their meetings at AGM	Director	0	Written reports prepared annually for AGM
Smaller more concise overview and brief history of centre for new board members, posting on website	Director, Admin Coordinator.		Immediately
Governance workshop	Chair, Director, Board	Money to hire consultant/facilitator	Annually - 6 months after AGM
Board Appreciation	Chair, Director, Board	TBA	In place by 2008

GOAL # 2: Finances

STRATEGIES:

1. Increase revenue from fundraising activities
2. Increase revenue from program sponsorships
3. Increase self-generated revenues
4. Increase alternative sources of revenue (Nevada, foundations, endowment fund, etc.)
5. Enhance the role of the board in financial management and fundraising

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
Objectives 1 Assessed existing project-based funding programs and identified areas of most risk	Senior Management and treasurer		Done during strategic planning process
Objectives 2 Assessed self-generated revenue capacity and identified areas for improvement	Senior Management and treasurer		Done during strategic planning process
Strategy 1 <ol style="list-style-type: none"> 1. Establish a fundraising committee with job descriptions, goals and objectives. 2. Have fundraising committee establish an annual plan that identifies projects, events, activities, timeline, and financial goals. 3. Have fundraising plan approved by board. 4. Maximize revenue from our signature fundraising event through: increased ticket sales, sponsorships, value-added perks, increased promotion, and establishment of event budget and critical path 	<p>Chair of Fundraising Committee and staff co-chair (Erin Kelly)</p> <p>Chair of committee, Erin and Penny</p> <p>Chair of fundraising committee, Director</p> <p>Co-chairs of Video Arcade committee (Kerry and Erin)</p> <p>Fundraising committee</p>	<p>\$ 0</p> <p>\$ 0</p> <p>\$ 0</p> <p>Event budget</p> <p>Fundraising goal by 2010: \$5,000 net</p>	<p>Establish committee and committee chair at board meeting following AGM 2007</p> <p>18 month fundraising plan by 2008</p> <p>Penny develop job descriptions</p> <p>Fundraising plan approved by board in March 2008</p> <p>Annually - Event is planned for September 29th, 2007</p>

5. Implement one additional fundraising initiative per year.	Fundraising committee/board	Fundraising goal: \$2500 in 2008	Annually - Establish in 2008
6. Initiate an individual donor's campaign through: establishment of sub-committee, 5 members/5 donors, drafting of request letter	Community patrons, Penny, Erin		
7. Donations in kind campaign	Doug/Penny	Fundraising goal: new software	Secure in 2008
Strategy 2			
1. Review current production support programs, and eliminate and consolidate programs as indicated.	Staff with approval by board		Review completed in 2008
2. Approach corporate sponsors for production support grants	Identify board member, Penny, Erin and board member or member	Goal is: \$2,000 in 2007, and \$3000 by 2008	Approval by board 2008
3. Identify benefits package for corporate sponsors			Approval by board 2008
4. Have critical path and corporate benefits package approved by the board			
5. Increase event-related sponsors (hotel, travel, restaurants, beer, wine, etc.) for exhibition and other public programming	Philippe, Penny, and the programming committee	Goal: \$500 in 2007 and \$2,000 by 2010	Start approach to sponsors in 2008/09.
Strategy 3			
Identify ways to increase revenues from workshops through:			
a) workshop committee meet to review current workshops and propose new workshops, including specialized (money-making) workshops;	Workshop committee, Ariel, Penny	Goal: \$5,000 net revenue in 2007; \$8,000 by 2010	Convene workshop committee May 24 th , 2007, meet twice yearly
b) review administrative and management changes to workshop program and revise as	Staff		

<p>required</p> <p>Identify ways to increase revenues from equipment through:</p> <ul style="list-style-type: none"> a) review of current equipment rental rates, make recommendations, and approve increases as appropriate b) ensure a consistent inventory of rental equipment from year to year by instituting consistent replacement and maintenance schedules c) hold production clinics during summer rather than 2 day workshops <p>Identify ways to increase revenues from membership fees:</p> <ul style="list-style-type: none"> a) review administrative systems, membership renewals, etc. b) rationalize memberships to coincide with AGM c) increase outreach/promotion <p>Increase net revenue from concession sales through inventory, sales, and price controls, establishment of reporting system and structure, and improved accounting procedures.</p> <p>Increase net revenue from tape sales through review of administrative tracking of sales, current suppliers, current inventory, and price points.</p>	<p>Staff, equipment board, board</p> <p>Doug and/or Ashleigh, equipment committee, and board of directors</p> <p>Ariel</p> <p>Erin and Penny</p> <p>All staff, board</p> <p>Erin, bar staff</p> <p>Doug and Erin</p>	<p>Goal: \$3,000 over 2006 \$7,000 increase by 2009</p> <p>Goal: \$2,500 increase by 2010</p> <p>Goal: increase net revenues by 25% by 2010</p> <p>Goal: No loss in 2007, 5% increase in 2008, 10% by 2010</p>	<p>Rental rates to be approved by board in June 2007</p> <p>Report to board in September, 2007 in time for 07 grant to Canada Council</p> <p>Institute in May 2008</p> <p>April 2008</p> <p>2009</p> <p>With new brochure July 2007</p> <p>Improve accounting for concession immediately</p> <p>Start in June 2007</p>
---	--	--	--

<p>Strategy 4 Increase alternative sources of revenue such as:</p> <ul style="list-style-type: none"> a) OAC Arts Endowment Fund: tie to individual donor's campaign; clarify eligible sources of matching funds with OACF office; b) Support from foundations through both blanket mail-outs and development of long-term relationships with specific foundations c) Obtain a new Nevada license through staff participation in a "Nevada afternoon" spent searching for and approaching new outlet; and initiate administrative requirements. 	<p>Penny</p> <p>Penny and Erin</p> <p>Penny, Erin, and one board member</p>	<p>Goal: \$1,000 increased interest in 2008, \$2000 in additional funds by 2010</p> <p>Goal: to increase foundation revenue by \$2,500 over 2006 and establish a goal of \$5,000 per year in foundations revenue</p> <p>Goal: \$2000 more per year, starting 2008</p>	<p>End of matching funds initiative is 2008.</p> <p>Blanket mailout to foundations to happen in June 2007, targeted approaches to continue throughout 2007, 2008</p> <p>Nevada afternoon to take place in 2008</p>
<p>Strategy 5: Enhance board's financial management and financial planning skills through professional development workshop for board members;</p> <p>Review and improve financial reporting formats and presentation particularly in the area of fundraising and other self-generated revenue.</p>	<p>Erin, book-keeper (Judy)</p> <p>Penny, Erin, accountant</p>	<p>Additional \$ for book-keeper</p>	<p>Annually starting in 2007</p> <p>2008</p>

GOAL #3: Marketing and Communications

STRATEGIES:

1. Review existing programs and processes (identify needs, functions, gaps) and improve marketing and communications infrastructure.
2. Increase and consolidate human and financial resources in marketing and communications.
3. Maximize effectiveness of existing marketing and communications tools.
4. Develop and approve annual marketing plan.

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
Strategy 1 Work with a volunteer communications consultant to assess current communications tools and functions, identify needs and gaps, and prepare a report with recommendations for board approval.	Volunteer and staff	Per diem for lunch	October, 2007
Clarify roles and responsibilities across activity centers – across functions.	Director, board of directors	\$0	Sept/Oct 2007
Strategy 2 Develop job description for new communications position Apply to Trillium and CHRC for funding of a new communications position and to reach identified constituency groups Apply for funds for a strategic advertising campaign aimed at increasing SAW Video's audience and profile	Penny Penny	24 hour a week position = \$18,750 a year	June 2007 Trillium - July 1, 2007/CHRC - Feb. 1, 2008 Staff position to start June 2008 Trillium due July 1, 2007. Also City capacity building grant
Strategy 3 Establish template for press releases and electronic newsletter. Establish media relations strategy. outreach databases	Communications coordinator Communications coordinator		Fall 2008 Beginning 2008

<p>Review existing media databases, VIP list (including funders and corporate sponsors), build/source</p> <p>Make immediate improvements to website</p> <p>Establish a user-based discovery group to make recommendations on further advances to the website (Online booking, workshop calendar, members' forum, etc.)</p>	<p>Communications coordinator</p> <p>Webmaster, new media committee(), staff</p> <p>Staff</p>	<p>20 hours (\$750)</p>	<p>Beginning 2008</p> <p>October 2007</p> <p>Sept/Oct 2008</p>
<p>Strategy 4 Develop and approve annual marketing plan</p>	<p>Communications coordinator with Director</p>		<p>Summer 2008</p>

GOAL # 4: Programming

STRATEGIES:

1. Evaluate existing programs and services for their effectiveness in supporting the creative development of independent media artists and their productions.
2. Focus new programs on building community through the exchange of ideas and critical discourse.
3. Increase production support and creative development programs for senior and mid-career artists.
4. Develop programs for emerging artists that integrate artistic and technical development.
5. Increase and expand community through targeted outreach initiatives and target groups: women, rural and aboriginal artists.

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
Strategy 1: Continue to improve the quality of our equipment – production, post-production and presentation. Follow up on program evaluation done during strategic planning – revise, consolidate or eliminate programs as indicated. Evaluate workshops for their content development and achievement of goals and objectives, prepare report for presentation to the board. Review workshop evaluations and prepare report on quality of instruction and satisfaction with workshops, prepare report and implement changes as required. Establish clear and consistent information about SV's mandate to support independent production of media artists – through brochure, website, weekly orientation sessions, members' questionnaire. Improve tracking of productions made at centre. Provide increased screening opportunities for	Penny, Ashleigh, Doug, equipment committee Production funds: Staff (Erin, Penny, Doug, Ashleigh, Philippe) Workshop: Penny, Ariel, and chair of Workshop committee Ariel with Penny Erin, Doug/Ashleigh Erin, Doug/Ashleigh Programming committee,	Equipment grants	September 2007 As much of this to be done in June, before new brochure is complete. Process to start in summer 2007. Start in June 2007. Start June 2007 Begin June/July 2007, ongoing 2008

members' works - through Video Salon series, Club access, open screenings, members' screenings, etc.	Philippe, director		Discussion of Club directions 2007
Refocus Club SAW as an exhibition and presentation space for artists' work.	Board of directors		
Strategy 2: Programming committee develops 3 year plan of events that incorporate community building and exchange of ideas (such as discussion, debate, publication, symposia, collaborations, works in progress).	Programming committee Programmer, director		Initiate 2008
Maximize potential of Club by having focused, strategic collaborative Club programming	Director, board, Programmer	Will involve loss of club revenue (\$5-6,000)	Discuss club coordination issue July 2007 (for January 2008)
Increase number of members' screenings in Club	Staff		2008
Strategy 3: Initiate more workshops/seminars with senior artists	Ariel, Penny		Discuss at workshop committee
Create a contingency fund for visiting artists to present master classes, creative workshops, etc geared towards mid-career and senior artists.	Penny, Philippe		2007 budget if possible, 2008 - 2010
Contact local galleries, presenters about potential visiting artists' partnerships	Philippe		2008
Initiate themed commissioning project	Philippe	Grant from CCA required	Summer 2007
Initiate Video Salon series for local media artists	Philippe, programming cttee in consultation with Director		Summer 2007 with series to start in October 2007
Plan and deliver a bi-annual artist in residence program for senior national and international artists	Programmer, director, programming committee		2008 (with Foreign Visiting Artist grant application)

Consult with board, programming and workshop committees to develop two year plan of support initiatives for mid-career/senior artists	Director, Chairs of committees, board of directors		Summer/fall 2007
Increase senior members' participation in workshops through reduced fees for selected intermediate and advanced workshops	Ariel Smith/workshop committee		Starting in Fall 2007
Strategy 4: Initiate workshop series for emerging artists	Ariel, Workshop Committee	Creation of one-sheet, photocopying	Planning starts summer 2007
Ensure that every workshop contains pamphlet or one-sheet of information on production funds	Erin, Ariel	\$300 a year for curriculum development	Summer 2007
Develop written curriculum for workshops to ensure consistency of content and delivery	Ariel, workshop instructors		Initiate 2007, ongoing through 2008
Stipulate that production funds for emerging artists require artists to edit at SAW Video	Staff discussion, prepare recommendation to board	Evaluate existing production fund support, augment	Board approval, June 2007
Establish mentorship component of production funds for emerging artists	Penny, Board of directors		Board approval required, initiate in 2008
Strategy 5: Launch new production fund aimed at aboriginal artists	Penny, staff, Board of Directors	Find new sponsor	Summer 2007
Increase number of French-language workshops	Ariel Smith		2008
Expand SAW video's outreach through Far Out Locations mobile video workshop initiative	Penny, staff	Grants required	2007-08
Encourage more women members through increasing number of woman workshop instructors	Ariel Smith		2007-08

GOAL # 5: Identity

STRATEGIES:

1. Eliminate existing confusion around what "SAW" is and which "SAW" does what.
2. Establish and implement a visual identity and branding package that clearly reflects who we are and what we do.
3. Better articulate who we are and what we do.

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
Strategy 1 Ensure existing branding is consistent across all platforms and establish protocol for design, execution of current artwork, logos and other materials.	Penny, Erin, Philippe, Doug		Begins Summer 2007
Strategy 2-3 Staff prepares a report on branding and identity confusion and effects on organization.	Director, with contributions from all staff.	\$0	September 2008
Establish a special committee of the board to manage the identity and rebranding project.	Chair of board and Director	\$0	September 2008
Apply for funding (CAHSP, City, Compass, etc.) for rebranding/identity package and launch that includes research on existing name and possible name changes, relationship with SAW Gallery, review of current promotional tools, hiring of a marketing consultant, hiring of designers, production of new marketing materials.	Penny	Budget for overall marketing consultant, design and production of materials, launch. App. Budget \$35,000	Begin fundraising in 2008 with a view to undertaking project in 2009.
Recruit board member with marketing expertise to participate in branding/identity project	Nominations committee		May 2008

GOAL # 6: Facilities

STRATEGIES:

1. Develop and implement external and internal signage program with distinct organizational brand
2. Improve space for members' use, information and reception.
3. Plan and deliver public art projects on the exterior of the building.
4. Organize tools and other resources for ongoing exhibition of media art works.
5. Improve workshop space

ACTIONS	WHO'S RESPONSIBLE	FINANCIAL RESOURCES	TIME FRAME
Strategy 1 New sign for front door of centre (time it with repainting of hallway) Place "67 Nicholas St" address on exterior of building Tie SAW Video banner into marketing/communications plan	Chair Penny/City of Ottawa	Letter to landlord Budget TBA	June 2007 Summer 2008 2009
Strategy 2 Strike temporary renovations committee with board liaison Paint space and hang up posters depicting SAW Video's history. Move members' bulletin boards to more visible location Meet with Gallery about improving/ painting front lobby space Make renovations to front office	Staff Volunteer labour Penny/Erin Staff/ Volunteer labour	 \$1000 in 2007 materials \$500 contribution in 2007 or 08 \$1000	 2008 Immediately Summer 2007 August, 2008 2008 Fall 2008

Approach interior designer for renovations plan, develop renovations plan and budget for presentation to the board.	Penny/board planning team	Budget TBA	Fall 2008
Strategy 3 Implement outdoor screening activity in courtyard	Philippe, Programming committee		Starting Summer 2008
Strategy 4 Implement inclusion of ongoing vitrine to display video artworks in front lobby Fundraise for additional funds for artist fees for vitrine works Program works for ongoing presentation	Penny, Philippe, board planning team Philippe and programming committee Philippe and programming committee	Funds for construction, equipment, programming, artist fees (\$1000?) Multiple screening fees = \$350 x 6(?) = \$2100	2008 2009-10 programming season Community Foundation grant? 2009-10 programming budget
Strategy 5 Apply to City of Ottawa Cultural Facilities Fund for improvements to workshop space, etc. Undertake renovations of centre	Penny with board planning team Board planning team, director, interior designer	Budget TBA	Planning begins 2008. City application due in September 2008. April 2009

Chronological Action Table

Legend	
	Goal
	Governance
	Finance
	Marketing & Communications
	Programming
	Identity
	Facility

DATE	FREQUENCY	TASK	INDIVIDUAL RESPONSIBLE
Immediately	Annually	Develop board orientation package	Penny, Erin, Secretary
Immediately	Once	Create concise overview, brief history of centre	Penny
Immediately	Once	Re-constitute fundraising committee: job descriptions, goals, objectives	Chair of Fundraising Committee, Erin
Immediately	Ongoing	Review administrative and management changes to workshop program and revise as required	Workshop Committee, Ariel, Penny
Immediately	Once	Review current equipment rental rates, make recommendations and approve increases as appropriate	Staff, Equipment Committee, Board
Immediately	Ongoing	Hold 2-day production clinics in summer vs. 2-day workshops	Ariel
Immediately	Ongoing	Increase net revenue from concession sales	Erin, bar staff
Immediately	Ongoing	Increase net revenue from tape sales	Doug, Erin
Immediately	Ongoing	Establish clear and consistent information about SAW Video's mandate to support independent production of media artists - brochure, website, weekly orientation, member's questionnaire, etc.	Erin, Doug, Ashleigh
Immediately	Ongoing	Improve tracking of productions made at centre	Erin, Doug, Ashleigh
February	Annually	Establish Nominations Committee	Chair, Vice, Secretary, Penny
February	Annually	Recruit communications expert	Board, Nominations Committee
2007	Ongoing	Create a contingency fund for visiting artists to present master classes, creative workshops, etc. geared to mid-career and senior artists	Penny, Philippe
2007	Once	Develop written curriculum for workshops to ensure consistency of content and delivery	Ariel, Workshop Committee

May-07	Quarterly	Review current workshops and propose new ones, including specialized (money-making) workshops	Workshop Committee, Ariel, Penny
May-07	Once	Expand media database	Communications Coordinator
June	Annually	Board training (finance, governance, legal)	Penny, Erin, Chair
June-07	Once	Create board job descriptions	Penny, Secretary
June-07	Once	Establish web forum	Webmaster, Doug/Ashleigh
June-07	Ongoing	Increase event-related sponsors	Philippe, Penny, Programming Committee
June-07	Ongoing	Increase foundation support by blanket mailouts	Erin, Penny
June-07	Once	Develop job description for new communications position	Penny
June-07	Once	Revise, consolidate or eliminate production funds as needed	Erin, Penny, Doug, Ashleigh, Philippe
June-07	Once	Review workshop evaluations and prepare report on quality of instruction and satisfaction with workshops, prepare report and implement changes as required	Ariel, Penny
June-07	Ongoing	Provide increased screening opportunities for members' works through Video Salon series, Club Access, open screenings, members' screenings, etc.	Philippe, Penny, Programming Committee
June-07	Ongoing	Stipulate that production funds for emerging artists require artists to edit at SAW Video	Staff discussion, prepare recommendation to board, Erin
June-07	Once	Strike temporary renovations committee with board liaison	Chair
June 2007 - AGM 2008	Once	Create board evaluation process	Chair, Penny
July-07	Ongoing	Create annual plan with projects, events, activities, timeline and financial goals	Chair of Fundraising Committee, Erin and Penny
July-07	Once	Approve plan	Board, Erin, Penny
July-07	Once	Create corporate sponsors benefit package	Board member, Penny, Erin
July-07	Once	Apply to Trillium / CAHSP for strategic advertising campaign	Penny
July-07	Once	Evaluate workshops for their content development and achievement of goals and objectives, prepare report for presentation to board	Penny, Ariel, Chair of Workshop Committee
July-07	Ongoing	Refocus Club SAW as an exhibition and presentation space for artists' work	Board
July-07	Ongoing	Maximize potential of Club by having focused, strategic collaborative club programming	Penny, Board, Philippe

July-07	Once	Apply to Trillium and CAHSP for re-branding/identity package and launch that includes research on existing name and possible name changes, relationship with Galerie SAW Gallery, review of current promotional tools, hiring of a marketing consultant, hiring of designers, production of new marketing materials	Penny
July-07	Once	Paint space and hang posters depicting SAW's history	Staff
July-07	Once	Move members' bulletin board to a more visible location	Volunteers, Erin
August-07	Once	Initiate Feedback series for local media artists	Philippe
August-07	Ongoing	Initiate workshop series for emerging artists	Ariel, Workshop Committee
August-07	Ongoing	Ensure that every workshop contains pamphlet or one-sheet of information on production funds	Erin, Ariel
August-07	Ongoing	Ensure existing branding is consistent across all platforms and establish protocol for design, execution of current artwork, logos and other materials	Penny, Erin, Doug, Philippe
August-07	Once	Meeting with Gallery about improving / painting front lobby space	Penny, Erin
August-07	Once	New sign for front door of centre (timed with repainting of hallway)	Erin, Philippe
August-07	Once	Place 67 Nicholas Street address on exterior of building	Penny, City of Ottawa
August-07	Ongoing	Tie SAW Video banner into marketing / communications plan	Penny, Board
August - December 2007	Once	Initiate themed commissioning project	Philippe
September	Annually	Fundraising training	Chair, Fundraising Committee
September-07	Annually	Maximize revenue from signature event	Co-chairs of Video Arcade
September-07	Annually	Ensure a consistent inventory of rental equipment by instituting consistent replacement and maintenance schedules	Doug/Ashleigh, Equipment Committee, Board
September-07	Ongoing	Review administrative systems, membership renewals etc.	Erin, Penny
September-07	Ongoing	Review and improve financial reporting formats and presentation, especially relating to fundraising and self-generated revenues	Penny, Erin, Accountant
September-07	Once	Clarify roles and responsibilities, with regards to communication, across the centre	Penny, Board
September-07	Ongoing	Make improvements to website	Webmaster, New Media Committee, Doug, Paul, Ashleigh
September-07	Ongoing	Consult with Board, Programming and Workshop Committees to develop two-year plan of support initiatives for mid-career/senior artists	Penny, Chairs of Committees, Board
October	Annually	Visioning session	Chair, Penny
October	Annually	Implement board evaluation process	Chair, Penny

October-07	Once	Review current production support programs	Staff, Board
October-07	Once	Obtain Nevada break-open ticket licence, search and approach new outlet	Penny, Erin, Board member
October-07	Once	Work with volunteer communications consultant to assess current communications tools and functions, identify needs and gaps, and prepare a report with recommendations for board approval	Communications Coordinator, Penny, Erin
October-07	Once	Create template for media releases and electronic newsletter	Communications Coordinator
October-07	Ongoing	Contact local galleries, presenters about potential visiting artists' partnerships	Philippe
December	Annually	Create planning calendar	Chair, Penny
2008	Annually	Implement one additional fundraising initiative	Fundraising Committee
2008	Ongoing	Initiate an individual donor's campaign	Fundraising Committee, community patrons, Penny, Erin
2008	Ongoing	Initiate a donations in-kind campaign	Doug/Ashleigh
2008	Until opportunity ends	Tie OAC Arts Endowment Fund to individual donor's campaign	Penny
2008	Ongoing	Plan and deliver a bi-annual artist-in-residence program for senior national and international artists	Philippe, Penny, Programming Committee
2008	Ongoing	Establish mentorship component of production funds for emerging artists	Penny, Board
2008	Once	Approach interior designer for renovations plan, develop renovations plan and budget for presentation to the board	Penny, Board
2008	Ongoing	Implement inclusion of permanent vitrine to display vide art in the front lobby	Penny, Philippe, Renovations Committee
January-08	Monthly	Post minutes and reports	Secretary
January-08	Once	Staff prepares a report on branding confusion and effects on organization	Penny, All staff
January-08	Once	Establish a special committee of the board ot manage the identity and re-branding project	Chair, Penny
July 2007, February 2008	Once	Apply to Trillium, CHRC, for communications position	Penny
March-08	Ongoing	Develop 3 year plan of events that incorporate community building and exchange of ideas	Programming Committee, Philippe, Penny
April-08	Once	Rationalize memberships to coincide with AGM	Erin, Penny
April-08	Once	Establish media relations strategy	Communications Coordinator

April / May (at AGM)	Annually	Committees present reports	All Committees
May-08	Once	Apply to facilities fund and DCH Cultural Spaces for facility improvements	Renovations Committee
May / June	Annually	Executive training	Chair, Secretary, Treasurer, Bookkeeper, Penny, Erin
Jul-08	Ongoing	Implement outdoor screening activity in courtyard	Philippe, Programming Committee
August-08	Ongoing	Increase outreach and promotion	Erin
September-08	Once	Develop and approve annual marketing plan	Communications Coordinator, Director
September / October 2008	Once	Establish a user-based discovery group to make recommendations on further advances to the website	Staff
October-08	Once	Establish Governance Advisory Committee	Board, Penny
Apr-09	Once	Undertake renovations of centre and Club	Renovations Committee, Penny, Interior Designer
2007 / 2008	Ongoing	Link production programs to corporate sponsors / foundations	Board member, Penny, Erin
2008 / 2009	Once	Fundraise for additional funds for artist fees for vitrine works	Fundraising Committee
2008 / 2009	Ongoing	Program works for vitrine	Philippe, Programming Committee
TBA	Ongoing	Initiate more workshops / seminars with senior artists	Programming Committee, Philippe, Penny

SAW VIDEO ANNUAL PLANNING CALENDAR – 2008

JANUARY			
	January 12	Resolution 2008	Members' screening
	January 28	City grant due	3 year operating grant
	January 28	Board meeting	Planning for 2008
FEBRUARY			
	Feb. 15	CHRC Internship grants	Communications position
	February 25	Board meeting	Approval of 2008 budget Approval Annual Work Plans Approval of communications position Nominations committee struck Nevada steering committee struck
MARCH			
	March 14-16	Analogue: Pioneering video from the UK, Canada and Poland	Screening series presented in collaboration with Ottawa Art Gallery & Vtape
	March 17th	OAC operating grant due	3 year operating grant
	March 27	Feedback 1: Phil Rose and Ryan Stec	Performance/screening/talk
	March 28, 29	SAW Video Panoramique	Screening at Cinémathèque Québécoise (Montreal)
APRIL			
	April 1	2007 books to auditor	
	April 19th	Board visioning session	Program review – production grants, facility needs, etc.
	April 28th	Board meeting	Equipment purchases approved Report on first quarter P&L
	April 30	CECC symposium and event	SAW Video collaboration
MAY			
	May 1st	Canada Council – Annual programming grant due	1 year programming grant
	TBA	Feedback 2: Collective Gulp and Theo Pelmus	Video performance and talk
	Tues May 20	Annual general meeting Board meeting afterwards	Election of new board members Nomination of executive
JUNE			
	June 7	Winnipeg Babysitter (Winnipeg)	Screening and performance
	June 10-14	IMAA National Conference	Kelowna, BC
	June 30	Board meeting	Board member orientation
	June 30	Deadline for new Nevada license	
JULY			
	July 15-25	Zhenchen Liu (France) in residence	Artist in Residence
	July 24	Exhibit opening at City Hall Art Gallery (from July 25 – Sept. 21)	Collaboration with the City of Ottawa
	July 25	Zhenchen Liu master class	Master Class
	July 28th	Board meeting	

AUGUST			
	August 25th	Board meeting	
SEPTEMBER			
	September 13th	Video Arcade III	
	September 29	Board meeting	
OCTOBER			
	TBA	Brice Dellsperger screening (France)	Presented as part of Inside/Out Ottawa-Gatineau
	October 27	Board meeting	
NOVEMBER			
	TBA	Electric Fields Media Art Festival	Collaboration with Art Engine
	TBA	Feedback 3: Chris Ikonomopoulos	Local artist spotlight series Presented with Electric Fields Festival
DECEMBER		Prepare draft 2009 budget	
	TBA	Capital Exchange	Screening exchange with La Bande Video, Quebec City
	December 1	Board meeting	Presentation of Jan - October P&L
	December 31st	Financial year end	

Conclusion

SAW Video has completed a clear and practical strategic plan to guide its direction and activities over the next three years. The Board and the staff have moved very quickly to initiate changes, undertake evaluations and assessments and implement new policies and approaches. Clear targets have been established in all areas, action plans and results are documented reporting systems are in place. Financial targets for increased revenue have been established and are being monitored.

SAW Video Strategic Plan				
Increased Revenue Targets				
SELF-GENERATED REVENUES	2007	2008	2009	2010
Video Arcade	1,300	2,800	3,800	5,000
2nd fundraising event	0	2,500	3,500	5,000
Individual donor's campaign	0	1,500	1,000	0
Production fund sponsorship	2,000	3,000	3,000	3,000
Programming sponsorship	500	1,000	1,750	2,000
Increased workshop revenue	5,000	6,000	7,000	8,000
Increased equipment rental revenue	3,000	4,500	6,000	7,000
Increased membership revenue	500	1,500	2,000	2,500
Increased concession and misc. sales	0	100	200	300
Increased endowment fund	0	500	1,000	2,000
Increased Foundation support	0	5,000	5,000	5,000
New Nevada License	0	1,000	2,000	2,000
TOTAL	12,300	29,400	36,250	41,800

Board and staff are engaged in annual planning exercises and use the plan as a guide for strategy and decision-making.