

# SCGC 2018 ELECTIONS NOMINEE BIO'S AND STATEMENTS

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## MATHIEU ALEPIN (ON)

### **Objective / Statement:**

*To get involved and make a difference where a difference is needed to be made. Also, I want to make sure the rights of Canadian artists are adequately protected.*

**Bio:** Mathieu Alepin is a Canadian artist, singer-songwriter, screenwriter, director, and actor whose work spans film, performance art, acoustic and electronic music, and multimedia projects.

## STEFFAN ANDREWS (BC)

### **Objective / Statement:**

*As a working composer of 15 years and 3-year alumnus of the SCGC board of directors, I would be happy to continue serving the board and our members. We have made concrete, positive strides to protect and advance composers' welfare in Canada and provide resources to empower members in their career, and I would be honoured to further contribute my voice and experience to that effort.*

### **Bio:**

A life-long resident of the Canadian west-coast, Steffan has written award-winning score for nearly 500 episodes of television, as well as film and game scores. A member of our guild for over a decade, he has helped organize seminars and provided mentorship to its members through its Apprentice/Mentor Program over the years.

## DAVID ARCUS (ON)

### **Objective / Statement:**

*I'd like to focus on resources and advocacy for emerging composers. I feel strongly about ending the practice of unpaid "cattle-call" pitches for TV work. I think the SCGC can have a role in combating this. Secondly, the SCGC has been a great resource for me in helping to understand rights and royalties. I still find it a bit tricky though, especially when it comes to digital/online issues which seem to be in a constant state of flux. I'd love to help provide resources that distill this information in as clear a way as possible so composers who are starting out can begin to wrap their heads around it.*

### **Bio:**

David Arcus is a film composer and Juno-nominated producer based in Toronto, Canada. His feature film work includes *Fire Song* (2015), which premiered at the Toronto International Film Festival and the Canadian Screen Award-nominated *Great Great Great* (2017). Along with composer Michelle Osis, David composed the score for the feature film *Knuckleball* (2018), which screened in Cannes as part of the Canada Pavilion. He has also scored over a dozen short

films and has composed for several TV shows including Murder in Paradise, Life Story Project and the children's show Are We There Yet. In 2017, he was one of 5 finalists selected for the International Film Music Competition in Zurich, Switzerland. Arcus holds a bachelors degree in composition from the University of Toronto and is a graduate of the Slaight Music Residency at the Canadian Film Centre.

## **LUC ARSENAULT (ON)**

### **Objective / Statement:**

*I'd like to contribute my efforts and give back to a community which has given me and others so much over the years.*

### **Bio:**

Luc Arsenault is a composer of music for film and television. For almost two decades he has scored numerous programs, in a large variety of styles and genres. Scoring highlights include the CBC TV animated series *Chilly Beach* and *Maple Shorts*; feature films *Dex Hamilton: Fire And Ice*, and *Dex Hamilton And The Doomsday Swarm*.

After picking up a guitar at age 12, Luc was hooked. While banging away at rock and metal tunes and honing his musical skills, he found his way to all kinds of music, and in particular fell in love with orchestral and film music. Luc went on to study composition and classical guitar at the University of Ottawa (B. Mus.), and then earned a Master of Music degree in Composition from Western University (London, Ontario).

In Nov. 2004, Luc was nominated for a Gemini Award for his original score for the season 1 *Chilly Beach* episode: **Invasion Of The Beer Snatchers**.

## **JANAL BECHTHOLD (ON)**

### **Objective / Statement:**

*I feel strongly that the SCGC is an invaluable organization for improving the working conditions of screen composers in Canada, ensuring the craft of composing remains strong, and helping members gain the tools we need to be resilient through industry changes. I am very passionate about several of our board initiatives, especially those involving creator advocacy, industry outreach, and rights and representation - I've seen the difference our involvement in Music Creators North America is making on a global scale! I recognize how much I have gained through my involvement with the Guild and hope to continue contributing by bringing people together, sharing knowledge, ideas, and experience, and by working to strengthen both our industry and community.*

### **Bio:**

Janal Bechthold is a composer for film, TV, and interactive media with numerous credits including psychological thriller "Art of Obsession", documentary "Gods in Shackles", video game "The Rival Books of Aster" and interactive graphic novels "The Shadowed Road" and "80 Degrees North". Janal holds industry membership in The Academy of Canadian Cinema & Television, Women in Film & Television (WIFT), Interactive Ontario, and has a degree in

Music Therapy from Wilfrid Laurier University. Understanding the complexities of business and copyright, she formed Conduit Music Royalty Management, which has helped composers of film and television music manage their royalties and recover missing royalty revenue for over a decade.

Janal has served on the Board of Directors of the Screen Composers Guild of Canada since 2012 and is Chair of the Women Composer Advisory Council. She is the creative force behind the SCGC's social media strategy and spearheaded the recent research report, "Gender in the Canadian Screen Composing Industry".

## **AMIN BHATIA (ON)**

### **Objective / Statement:**

*While I think of myself as an optimist I am gravely concerned about the future of media scoring. The initial numbers for streaming revenue to writers are simply unsustainable. Several board members, myself included are looking for other part time work while publishers and distributors are breaking sales records. If I am re-elected to the board it will be my only job to support and pursue the correction of these revenue systems so that music writers get their proper share of online content. All other guild activities are secondary. I'm being real clear about this to ensure you know why you're voting me back in.*

### **Bio:**

Amin Bhatia has been a screen composer for over 30 years. Versatile in both orchestral and electronic music, his television projects include the CBC/Netflix series Anne with an E, Flashpoint and X Company, as well as additional music on The Handmaid's Tale. Feature films include Storm, Iron Eagle II, Rescue Heroes: The Movie, John Woo's Once a Thief and many IMAX documentaries for filmmaker David Lickley.

Amin's prizes in the Roland International Synthesizer competitions won him international fame in his youth, leading to projects with David Foster and Steve Porcaro. His solo albums The Interstellar Suite and Virtuality have garnered rave reviews for Amin's signature neo-classical style and huge dynamic range.

Among other awards and nominations, Amin Bhatia and co-writer Ari Posner share a Canadian Screen Award for their work on Flashpoint, and an Emmy nomination for the Disney series Get Ed.

## **ROSE BOLTON (ON)**

### **Objective / Statement:**

*I would like to be considered for the board of directors at the SCGC. I have a few reasons for this: Since I joined the guild I have experienced a strong sense of community, mentorship and generosity. Whether it be a brunch, an SCGC social, or an event such as the Composer's Business Toolkit on March 24, these events have been very inspiring and welcoming. I would like to work alongside of my colleagues and strengthen the kinds of relationships that I have formed with people at these events.*

*Not only would I like to add to the visibility of women screen composers— as this is of great value to new people entering the business of music— but I would also like to do what I can to cultivate a more gender diverse community.*

**Bio:**

Rose Bolton is one of Canada's most innovative and multi-faceted composers. She has been creating full-length film scores for broadcasters such as CBC, TVO, Arte and Super Channel for over a decade. She also has a thriving compositional practice creating electronic and instrumental music for innovative multimedia projects, as well as for concert performers. These concert compositions include major works such as *Song of Extinction*, a 45 minute work for Toronto's Luminato festival and created in collaboration with filmmaker Marc de Guerre and Griffin Award winning poet Don McKay. Other recent concert and electronic works include a piece for the Kitchener Waterloo Symphony with ambient electronics, and a sound and video installation at the Canadian Music Centre for Toronto's *Nuit Blanche*. Her concert music has been performed across Canada by Canada's leading ensembles, including the Vancouver Symphony, the Esprit Orchestra. Rose Bolton has a Masters degree in composition from McGill University.

**RICHARD BRUTON (ON)**

**Objective / Statement:**

*Some of the things I would consider important for all Board Members to bear in mind when volunteering to serve of the Board of the SCGC*

*Promote the goals and objectives of the SCGC as already defined and established, which may or may not include the following:*

- *Promote Canadian Film Composers and their work*
- *Promote the SCGC and the benefits of membership*
- *Assist with securing financial support from government for SCGC*
- *Promote the continued education of members – seminars and other*
- *Help secure continued education grants for SCGC members and bursaries for music students*

**Bio:**

Board of Directors experience:

Served on Boards of Directors and Executive of Professional (FPCBP, Canada-South Africa Chamber of Commerce), Charitable (Rotary Club Pickering, Academia do Bacalhau of Toronto), Cultural Societies (Portuguese Language Writer's Association), and Federal and Provincial Electoral District Associations (Private information), Founder of Charitable and Cultural (Literary) non-profit societies

Musical education:

- Nine years of piano lessons, and six years of composition lessons
- Composed and published several musical compositions (classical and other)
- Performed at several charitable, religious and not-for profit events
- Member of SOCAN
- Member SCGC

Professional career:

- Professional Investment and Wealth Management Advisor since 1997 –currently with National Bank Financial – Wealth Management
- Chief Financial Officer of Sotomayor Bank Canada
- Financial Officer and Real Estate Investment Analyst – Eskom Pension and Provident Fund (South Africa)
- Other senior Financial Management Positions since 1982

Awards:

Awarded the Queen Elizabeth II Diamond Jubilee Medal for services to Canada and its communities

**SUAD BUSHNAQ (ON)**

**Objective / Statement:**

*I would be honoured to become a board member because I wouldn't be half the composer I am today without the support of the SCGC, and would love to give back. As a first-generation, multi-ethnic Canadian woman whose music is as diverse as her heritage, and who has worked on international films and has a big network outside the Canadian film industry, I feel I will be able to bring a fresh perspective that will complement the already fabulous work you are doing.*

**Bio:**

A prolific, musically multilingual film and concert composer whose music has been hailed as 'reflective and touching' (BBC), and 'seriously beautiful' (John Welsman, award-winning composer), Suad's music has been performed by orchestras like the Vermont Symphony, the National Orchestra of Belgium, and the Syrian Expat Philharmonic in North America and Europe at venues such as Konzerthaus Berlin, the Berlin Philharmonie, Malmö Live Konserthus, and the BOZAR. Her scores for award-winning feature and short films that toured international festivals including Dubai, Edinburgh, and Hot Docs earned critical acclaim, and she won a Silver Medal for Outstanding Achievement in Original Score at the 2018 Global Music Awards. Her compositions include works for solo, ensemble, choir, orchestra, and electroacoustics. Suad won an entrance scholarship from McGill University's Music Composition department, where she completed a Bachelor in Music Composition ('09).

**SPENCER CREAGHAN (ON)**

**Objective / Statement:**

*A big objective I'd like to look at in the guild is ensuring the upcoming/younger composers have more opportunities to learn the business end particularly the contract, negotiation, and price points of the business. It took me a few many seminars to learn what the many terminologies in the contracts meant or what composers should fight for in their rights or their price points. Schools don't teach these aspects of the industry, so if possible, I'd like to try and reach out to the universities and do seminars in the music business classes to discuss these points of interest, get the younger composers learning these aspects early on. Perhaps even doing seminars strictly for the Associate members to go over major questions they have, but might be afraid to ask the email discussion. Questions involving pitching, finding work, negotiating, working festivals, working with clients that might be taking advantage of you (but might not be aware of it), pricing*

*yourself, and knowing what to spend your money on as you slowly upgrade your studio. These are all points we slowly learn over time, but if there was a way to help get many of these in the mind in a composer's first few years as opposed to much later, than all the better! My main objective is to connect with the upcomers, helping them be ready for the stuff that I wish I had known even just last year.*

**Bio:**

Spencer Creaghan is an Award-winning Film & Modern Media Composer and alumni of the Canadian Film Centre's prestigious Slaight Family Music Lab. He has written music for countless Feature-length and short Films, along with Plays, acclaimed Webseries, advertisements, Bumper Logos, Video Games, and a children's Theme Park. He is most known for his music for the series' Teenagers and All For One; the thrilling Dark-comedy, Nobody Famous; and the Jean-Claude Van Damme & Dolph Lundgren action thriller Black Water. His music has been heard in festivals around the globe, including the LA Webseries fest, Canada Top 10, Cannes Film Festival, and the Toronto Fringe Festivals. He also provides synth design, production, and programming work as assistant to esteemed Canadian composer Lesley Barber, most recently contributing to the Netflix Romantic Comedy Irreplaceable You. Outside of the film world, Creaghan creates grand orchestral arrangements for many Symphonic Metal acts, world-wide - most known for his work with Cradle of Filth's keyboardist Lindsay Schoolcraft and Evanescence's Rocky Grey. When not composing for media, Spencer produces grandiose records fusing many different styles of music, often in unexpected ways.

**ADAM DAUDRICH (QC)**

**Objective / Statement:**

- 1. To show leadership among members in the Montreal region through planning of opportunities for growth. For example: live musicians sessions (ie string ensemble, and brass/percussion) and the mixing for film master class which took place in May.*
- 2. To learn more about the members of the board, its function, and role in the actions that improve conditions for composers*

**Bio:**

Originally from Ottawa. McGill B.Mus Jazz performance, and M.A. Music Research (education) Pianist / keyboardist with a background in jazz performance. Integrated into the Montreal Jazz Scene, having played with virtually everyone. Notable performances include opening for Herbie Hancock, Trombone Shorty, Allen Toussaint, as well as sharing the stage with American Idol Jacob Lusk, and Soul legend Dorothy Moore.

A relatively quick beginning as a film composer (late 2015-today), I have worked on several documentaries, one video game, and several shorts. A feature length documentary for CBC Firsthand is forthcoming.

I manage Sonic Kids, a piano programme for boys aged 7-14 teaching the fundamentals of music and pianism, and teaching creativity hand-in-hand with responsibility. This is a community project with high value placed on relationships with families. Please see

<https://www.facebook.com/sonickidsmontreal/>

**VICTOR DAVIES (ON)****Objective / Statement:**

*I feel that I can continue to contribute through my work on Board Governance, as well as bringing the Guild community insights on the developing digital and copyright landscape by my membership on the Board of SOCAN and the SOCAN Foundation and indeed have some impact on these organizations going forward by providing a voice about our concerns.*

**Bio:**

Born in Winnipeg, studied at the University of Manitoba and Indiana University, and with Pierre Boulez in Switzerland. His career as freelance composer, pianist and conductor continued moving to Toronto and he has an international audience and a reputation as one of Canada's outstanding composers. His music ranges from children's songs for television to chamber music, symphonies, choral music, ballet, opera, to musical theatre. He has written scores for radio, film and television, for CBC, CTV, NFB, PBS, 20th Century Fox, and Warner Bros. In 2003 he received a Gemini for his score for "*Honour Before Glory*". His works, heard live and on record, performed by acclaimed performers, have been broadcast and televised worldwide. More can be found at [www.victordavies.com](http://www.victordavies.com) Davies has been a Guild member since its inception in 1980 and has served on the Board of SOCAN many years bringing screen composers' concerns forward to seek solutions.

**MARVIN DOLGAY (ON)****Objective / Statement:**

*I will proudly continue to work and advocate on behalf of composers within the public and private sectors of our industry. As digital services are redefining how we earn a living, it is important to not only be engaged with issues in Canada, but globally as well. I hope that my position with MCNA and its global affiliation with CIAM will benefit the SCGC board over the next term.*

**Bio:**

As Marvin continues his professional life as a music creator and producer, he is currently concluding this term as "Chair" of the SCGC after previously serving for 2 terms as president. He also currently serves as co-chair of Music Creators North America (MCNA) and Canadian Creators Coalition.

**ADRIAN ELLIS (ON)****Objective / Statement:**

*I've been a proud member of the SCGC since 2007. I began volunteering with the organization that same year, and have been on the board and the executive for the past 6 years, both as secretary and more recently as 1st VP. My interest has and continues to be spreading the message of the value of screen composers and our work. As co-chair of the Industry Outreach and chair of Communications committees, I've helped forge relationships with festivals and*

*industry organizations, which has allowed us to raise awareness and create excitement about what we do and how we do it. In the past 3 years I've become involved in advocacy work, as part of MCNA (Music Creators North America) and the International Screen Composers Alliance, traveling to LA, Nashville, and New York to join in meetings discussing matters that concern creators globally, such as copyright reform and the Value Gap pervading in the new digital economy. Both internationally and here at home I've been working with my fellow board members to ensure screen composers have a voice in all matters that concern our ability to earn a sustainable living and partake in the wealth created with the help of our works. I look forward to continue serving this wonderful community of professional creators.*

**Bio:**

Adrian is an award winning composer and multi-instrumentalist with a background in both music and fine art, best known for his work on the Canadian Screen Award nominated series ***Out With Dad***. Film credits include ***The Scarehouse*** (D Films/NBC Universal), ***Definition of Fear*** (directed by James F. Simpson (*Merchant of Venice*)) and the sci-fi noir series ***Haphead*** (Canal+). For television he wrote themes for ***Daily Planet*** (Discovery), huge orchestral cues for ***The CFL*** and ***International Hockey*** (TSN), as well as work on Canada's long running morning show, ***Canada AM***. Adrian is the Vice-President of the Screen Composers Guild of Canada and an advocate of the value of screen music and the importance of the filmmaker/composer relationship.

**DAVID FEDERMAN (ON)**

**Objective / Statement:**

*There are many things about our industry in which we Canadian screen composers can take great pride. However, we find ourselves at a critical juncture given the current economic trends and political climate, particularly considering the changes that we have observed and experienced in the past 3 years alone. Like many of you, I have noticed that our field, our position within the entertainment industry, and indeed the broader entertainment sphere itself is in need of some industrial healing. It is in that spirit that I will, as a member of the Board of Directors of the SCGC, commit to performing our industrial equivalents of preserving life, preventing deterioration, and promoting recovery.*

*As a composer transitioning from an emerging career stage, I feel that I am in touch with many of the realities of the industry -- especially of the economic variety -- faced by members of my generation. As an SCGC Board member, I will continue to bring the conversation to our partner guilds and organizations on how we, collectively and collaboratively, can improve our standing within the broader industry. Understanding that all of the component parts of the entire industry need to rise together, I will work to take this mission of amelioration to our municipal, provincial, and federal governments.*

*One of my personal goals is to further the Guild's mandate of education and outreach. I applaud our efforts thus far with hosting discussion panels and seminars on the topic of screen composing at major film festivals. Going forward, it is imperative that we take full advantage of our connections with other guilds and organizations within the industry to educate our creative partners, aiming to advocate for our fair and equitable treatment, as well as improving our*

*professional position and perceived value. As well, it is incumbent upon us to foster the next generation by bringing our presence as a guild into schools across Canada, especially at the secondary level, to cultivate an awareness of and respect for our process and paths into the industry.*

*In addition to my involvement with the musical side of the industry, I also bring my knowledge of policy and governance from my work in various non-profit organizations and institutions over the years. I wish to use my administrative and executive experience to the benefit and advantage of the SCGC.*

**Bio:** Born in Canada, trained in Europe, and tested in Hollywood, composer and conductor DAVID FEDERMAN brings an elegant musical voice steeped in international flair. Growing up as a classically-trained violinist, his early interest in the narrative quality of music translated into a desire to become a musical storyteller in various media, finding opportunities to contribute original scores to film and game projects. David holds a Master of Music degree in Scoring for Film, Television, and Video Games from Berklee College of Music, Valencia Campus. His films have played at festivals around the world, most recently in Spain, the United States, Mexico, Argentina, Hong Kong, Taiwan, and Canada.

## **SEAN FERRIS (PEI)**

### **Objective / Statement:**

*I want to take an active part in discussions and planning with regards to how we can advance, strengthen and grow our industry nationally and regionally. Three years ago both Prince Edward island and Nova Scotia withdrew their support of the film and television industry by dropping out of tax credit programs which often paid up to 50% of composers fees as well as other areas of production and post production. To date, there has been no satisfactory replacement for these tax credits. As a result, film and television production in our region continues to decline.*

*I will continue to lobby government to revive, restore or create programs that will support film and TV Production. As well, I want to help educate decision makers in my region on the importance of strong copyright laws which are currently being reviewed in Canada*

### **Bio:**

Sean Ferris, a native of Charlottetown, Prince Edward Island, completed studies in composition, experimental music and jazz improvisation at McGill University

Besides scoring for film and TV, his compositions include electro-acoustic music, installations, experimental music videos, avant garde chamber and orchestral pieces, dance and theatre.

As a performer, he has had the opportunity to play jazz, blues and alternative music with many regional, national and international artists over the years. He also performs with his electronic and improvisational based jazz trance funk ensembles, OST and The Sean Ferris Group. As well, for many years, he has been a recurring member of the orchestra for the Confederation Centre of the Arts' Summer Festival.

He also teaches arranging, improvisation and Piano at the Holland College School of Performing arts which is part of the Berklee School of Music International Network.

## **CHARLIE FINLAY (ON)**

### **Objective / Statement:**

*As an educator of music for film & TV in two different colleges, member of the SCGC educational outreach initiative and as the chair of the SCGC seminars committee I have a sense of composers who are just starting to write music for the screen. Introducing the guild to new composers sets them up for the greatest chance of success and helps the industry as a whole by empowering informed decision making for composers first professional paid projects. As an SCGC board member I would share insights into these areas and continue to support the guild in its mission.*

### **Bio:**

Multi woodwind instrumentalist Charlie Finlay is a composer, educator, and music editor for film and TV. He holds a masters degree in music technology from the University of Toronto and is the program Coordinator for Sheridan College's M.A.S.S.I.V.E. program. (Music Applied To Stage, Screen, and Interactive Virtual Environments) He has decades of live performance experience as a music director as well as extensive experience working behind the scenes for film and TV as a music assistant, orchestrator, music editor, composer, and score advisor. Charlie was fortunate to participate in opportunities provided by the SCGC such as the Apprentice Mentor Program, The Canadian Film Center / SCGC's joint Emerging Composer-Director matchup with the opportunity to write for and record with orchestra.

## **MIKE FREEDMAN (ON)**

### **Objective / Statement:**

*I would like to become more actively involved in the SCGC and would like to gain more insight as well as contribute more ideas to the evolution of the SCGC.*

### **Bio:**

Mike Freedman is a professional film composer and guitarist, based out of Toronto. Having graduated Cum Laude from Berklee College of Music with a degree in film scoring, Mike has been the composer for several Canadian feature films including, "The Limits", "Bolly Double" and most recently the critically acclaimed film, "Saving Dreams." Mike recently received the Award of Excellence" from Cinema World Fest for his score to "Saving Dreams". Mike has also scored many short films, including the award winning film, "The Golden Pin". Mike's scores are known for their emotional depth and highly supportive lyrical feel. He is a current member of SOCAN, and also wrote articles for the SCGC newsletter, "Spotting Notes" through 2003-2006

## **DARREN FUNG (At Large)**

### **Objective / Statement:**

*I've now completed my third full term as a Board Member and second term as Second Vice President on the Screen Composers Guild of Canada's board. This organization has been key to my own professional development as a composer, starting out in the very first class of the Apprentice/Mentor Program. I am proud of all of the programs I've been previously and currently involved with, from the Orchestral Reading Programs, the Apprentice Mentor Program, Spotting Notes, and some of our Industry Outreach. As I become one of the young "old guys" on the Board, I am committed to ensure that emerging composers interests are represented in our decision making process but bring the track record of an established member of our community to help position our organization to be an effective, and most important relevant organization in this important time. As we look at a changing broadcast environment that can more often not, be hostile to our livelihoods, I look forward to serving this community in which there are so many colleagues I am pleased to call my friends.*

### **Bio:**

Darren Fung is an award winning Canadian film composer. After finishing his degree at McGill and living and loving Montreal for twelve years, Darren is now based out of Los Angeles. Amongst his credits, Darren's music can be heard on shows such as NHL on TSN (including the recreation of the Hockey Theme), FIFA on TSN, and Canada AM. His work on the miniseries Lost Years garnered him a 2012 Canadian Screen Award nomination. His much-lauded score to The Great Human Odyssey was recently released on the Varèse Sarabande label. His film scores have been heard at film festivals around the world, including Toronto, Cannes, and Sundance.

## **YURI GORBACHOW (ON)**

### **Objective / Statement:**

*Having served the SCGC in several capacities in the past, I wish to use my experience to help shape the guilds future direction.*

### **Bio:**

Yuri Gorbachow is the owner of Aesthetic Corporation, a company he founded in 1984 to provide music services to the audio post industry. The services include Music composition, sound editorial and rerecording mixing and he has significant credits in each of those disciplines. He is also director of audio post at the Harris institute and has been teaching at the school since 1991.

Yuri has been a member of the SCGC since 1995 and served on the board as treasurer for two terms between 2006 and 2012. After taking a few years off to design and build his custom home (including a theatre), he is available to serve once again and bring his considerable experience to the organization.

## **EDWARD HENDERSON**

### **Objective / Statement:**

*I served on the SCGC board last term as treasurer where I was very active with our grant applications, budgeting and executive committee matters. I had been appointed to the SCGC board for the previous two terms where I was closely involved with seminars and activities in Vancouver.*

*It's clear to me that our traditional business model, dependent on income from our copyright creations, is under attack from those who would deem our work to be "work for hire" wherein those engaging us wish or demand to own all rights to our work. The SCGC membership must*

*I want to be active on the SCGC board and to continue sharpening our focus so that the SCGC serves our members and our community in the best way possible.*

### **Bio:**

Ed Henderson is a board member of SOCAN, SOCAN Foundation, Vancouver Musicians Association and the SCGC. He has composed scores for CBC, CTV, Bravo, Knowledge, Vision networks and others – theatrical scores for the Stratford Festival, Tarragon Theater, Arts Club Theatre and others – commissions for Vancouver Chamber Choir, Elektra Women's Choir, The Dance Centre, Canadian Music Centre, Vancouver InterCultural Orchestra, musica intima, Hamilton Symphony, Tapestry Music Theatre and others. Nominated for numerous awards, recipient of: Juno (Ancient Cultures, El Camino Real), Jessie Richardson and Dora Mavor Moore (theatre music direction) and Leo's and Cannes (TV scores). Ed works extensively in the music community across Canada and performs with Chilliwack, Tangissimo, Ann Mortifee, Vancouver Symphony and many others –

His choral works are widely recorded, presented and published by Schirmer/Hal Leonard, Cypress, earthsongs, Santa Barbara and self-publishing.

Ed has recorded three original solo guitar CDs: Intimate, guitarwall and Winter Child

## **PAUL HOFFERT, CM LLD (ON)**

### **Objective / Statement:**

*I have a lot of experience on non-profit boards, with the SCGC board (20 years as President and then Chair), as a composer, and with the media and new media industries. I like to contribute to the screen composer community because it has supported me for so many years.*

### **Bio:**

Dr. Paul Hoffert is a screen and concert music composer and a jazz and rock (Lighthouse) performer. He is Professor of Music and Law at University of Toronto and founder of Canadian Independent Music Association (CIMA), Chair of the Bell Broadcast and New Media Fund, and former President of the Academy of Canadian Cinema and Television and Chair of the Ontario Arts Council.

His music soundtracks for feature films and television programs earned him three SOCAN Film Composer of the Year awards, four Juno Awards, the Pixel award as Canada's New Media Visionary, and other international awards. He is author of the Canadian Film Click Track book and a textbook for composing videogame, web, and mobile music (Berklee Press). He was inducted into the Canadian Rock and Roll Hall of Fame and received the Order of Canada for his contributions to Music and Media.

## **MIKEL HURWITZ (ON)**

### **Objective / Statement:**

*I believe that the SCGC is such an important resource and community for Canadian composers. Since the day when our family friend, John Welsman, invited me to one of his scoring sessions when I was 15, I knew that I wanted to be a media composer. Over the years, the SCGC has been a beacon of career, tech and life advice to me, and simply put, I want to give back. As we all know, we are living in a time that there is more media being created than ever before, yet the fate of proper compensation to the music creators in that media is in flux. I want to be a part of a team of people dedicated to helping content creators to be paid justly for our work. As a Canadian composer, living in Los Angeles, I believe I can help bridge the gap between Canada and US scoring issues & help guide young talent towards success (and away from pitfalls) when embarking on a career in scoring.*

### **Bio:**

Residing in Los Angeles, Mikel Hurwitz is a Canadian composer that began scoring documentary films while working as a Human Rights Observer during the 2006 uprising in Oaxaca, Mexico. Mikel's recent credits as a composer include: Up There, a dark comedy about the fallout after a shooting in northern Michigan; Gentefied, a Latinx comedy about gentrification in Boyle Heights, CA; and, Dr. Baseball: Ron Taylor, the story of a world series winning pitcher who retires to become the team doctor.

Since 2015, Mikel has worked as a musical assistant to Danny Elfman on his scores: Justice League, Don't Worry, The Circle, The Girl on the Train, and Fifty Shades Darker. He holds multiple credits as an album producer, engineer, studio musician, bandleader, and instrumentalist, and, he currently performs with Cinemastasia, a live, solo, theatrical performance, using acoustic & electric instruments to create original music for silent films.

## **STEPHANIE KOWAL (At Large)**

### **Objective / Statement:**

*I believe I would be a unique addition to the team! The SCGC has been an integral part of my career as a film composer and even though I've been in LA for two years, I partake as much as possible and deeply feel a sense of family in the SCGC community. Since I am down in the States and have been an active part of the community here as well, I think I have a wider perspective than ever before on what kinds of panels/seminars/events are possible and current for the industry and can be brought to Canada and the SCGC. I am a dual citizen and continue to have clients in both Canada and the US so I think I could be a great bridge for the two communities!*

**Bio:**

Steph Kowal is a Los Angeles based composer for film and media. Originally from Canada, she graduated in 2017 from the renowned Scoring For Motion Pictures And Television Program at the University of Southern California. Currently, she is absolutely loving her role as assistant to Emmy nominated composer Tony Morales where she gets to work on programs such as *Scorpion* and *Elena of Avalor*. Aside from assisting, Steph has been continually working towards creating a unique voice of her own and creating personal and lasting relationships with new filmmakers. She is a lover of unusual ideas, simplicity and minimalism and tries to voice a bit of herself in every one of her scores. In 2017 she scored her first feature film, *Sir John A and the Cure of the Anti-Quenched*, which made its Canadian debut in March 2018 and she is currently working on her second which is due to have its American debut in late 2018.

**STEVE LEHMANN (ON)****Objective / Statement:**

*Bret Menezes phoned me and suggested I should run! I have been a member of the guild for 9 years and I work almost exclusively in animation for online distribution. I've done a lot of research on music's role in online platforms, and I've been working with SOCAN to get paid for this work. I have over 2.5 billion views on YouTube and my work has also been distributed by some new networks that were essentially experimental Netflix competition by major networks and independents.*

**Bio:**

A Waterloo, Ontario native, Steve Lehmann has been making music since the age of four. While visiting relatives as a young child, he imitated the music of the grandfather clock on the piano, which led his great aunt to recommend piano lessons.

Steve had his first piano lessons at age 4, guitar lessons at age 6, drum lessons at age 11, and then saxophone lessons in grade 10. Thanks to a dynamic piano teacher, composition was encouraged early on, which ultimately lead him to study composition at Wilfrid Laurier University. He is founding director of Renaissance School of the Arts, and he co-directs and produces Show Choir Canada's grand champion choir KW Glee.

Over the years, Steve has been involved with many facets of the music business. He is an active performer on both piano and electric bass, and has acted as producer / composer / arranger for many recording projects. Over 30 years of professional experience has put him in front of President Bill Clinton and on stage with the KW Symphony, and Juno-nominated bagpiper Rob Crabtree. Notably, Steve has worked with Olympic gold medalists Tessa Virtue and Scott Moir, CollegeHumor.com, the WWE, and Saturday Morning Breakfast Cereal. His portfolio includes work as varied as Emmy and Addy winning commercials, video games, commercials, shorts and feature films, and he currently composes music for the Cyanide & Happiness animated shorts, and NBC's The Cyanide & Happiness Show – online his music has exceeded 2.5 billion views.

Steve lives in St. Jacobs, Ontario, Canada with his wife Angela, and his three daughters, Madeline, Fiona and Avery, and son, Isaac.

## **EVAN MACDONALD (QC)**

### **Objective / Statement:**

*I'd love to bring a new perspective to the board by helping represent the younger generation of media composers. I think my strongest asset is that I am very eager in wanting to get involved/help better build a community, especially here in Montreal.*

### **Bio:**

Evan MacDonald is an award winning music composer based out of Montreal, Canada. Immediately after graduating from Berklee College of Music's Masters program in Scoring for Film, Television and Video Games, he began working full time as a film and television composer. Evan has been lucky to have worked on projects that have premiered at Cannes international Film Festival to having music placed in ads during the Super Bowl. Evan was recently featured as a recipient for the SOCAN Young Foundation Award for Emerging Audio-Visual Composers which features Canada's top audio visual composer under the age of 30. His biggest accomplishment to date is recording in the legendary [AIR Studios](#) in London, England with a 55 piece orchestra consisting of musicians from the London Philharmonic and the London Symphony Orchestra.

## **GLENN MORLEY (ON)**

### **Objective / Statement:**

*I would like the opportunity to continue the on-going work of representing the interests of media composers in a profoundly changing industrial environment.*

### **Bio:**

Glenn Morley is a Toronto-based composer, conductor, and musical director with an extensive background in music for Theatrical, Live Events, Concert, Television, and Film media. With credits for more than 2000 television episodes, he has won 3 Gemini Awards. His compositions are heard in numerous programs: The Nature of Things, Royal Canadian Air Farce, Freaky Stories, Man Alive, Country Canada, Frontiers of Construction, Governor General's Performing Arts Awards, Twice In A Lifetime and Jerry and the Raiders.

Mr. Morley was Music Supervisor for ABC/Disney's 'The Music Man', 'Martin & Lewis' (Emmy Nomination), and garnered a Genie nomination for his score for Red Green's Duct Tape Forever. He produced and orchestrated 'Canto', Gino Vannelli's acclaimed crossover CD, Alfie Zappacosta's CD 'Start Again', co-produced Mark Masri's 'Intimo', and has orchestrated/arranged a number of tracks on Amy Sky's CD 'Alive & Awake'.

A founding member and past President of the Guild of Canadian Film Composers, he is currently the Vice-President of Project Productions of the Glenn Gould Foundation, and the new Chair of SOCAN's TLD Committee.

## PAUL NOVOTNY (ON)

### Objective / Statement:

Global context—Observations and research that inform my statement of objectives:

Digital paradigm shift is a cross-cultural global man-made predominant condition. Humanity is experiencing digital paradigm shift in practically all areas of social and economic interchange. Jeremy Rifkin has written insightfully about this in his books, *The Third Industrial Revolution* (Rifkin, J. 2011) and *The Zero Marginal Cost Society* (Rifkin, J. 2014). It is widely acknowledged that the music business continues to portend wider socio-economic disruption.

Fast approaching 5G wireless networks promise *The Internet of Things* (IOT), *Virtual Reality* (VR) and *Applied Artificial Intelligence* (AAI) will accelerate societal disruption exponentially, and likely involve "music creation".

In order to adapt, humanity must understand 21<sup>st</sup> century virtues, which now must include *technomoral wisdom*. It is up to industry leaders to research and then present accessible solutions for society. The current lack of *technomoral wisdom* finds that the FAANG companies (Facebook, Apple, Amazon, Netflix, Google) have built their 4<sup>th</sup> industrial revolution communications infrastructure on the backs of creators, resulting in a huge value-gap (Music Canada, 2017) that has eviscerated the creative economic middle class. As a sector, music creators are not flourishing.

In Canada, policies at the CRTC and Copyright board are far behind our global business partners. Canadian government, educational institutions, industry and artists must cohere in their tactics to form world-leading *technomorally wise* strategy, enlivening "hope" for future Canadian music artists to sustain and flourish.

### SCGC—Objectives:

*Canadian Screen Composers* are at the front line of paradigm shift, and (as I see it) the SCGC must develop and advance a coherent bundle of tactics that form a strategy to defend (as best as possible) the livelihood of Screen Composers in the 21st century. If we develop tactics that form a strategy based on classic virtues and principles that exemplify *technomoral wisdom* for the 21st century, we will always be seen as *fair-trade associates* in business interchange. This coherent and defensible stance empowers responsible citizenship, personal dignity, human rights and an empathetic consideration of human universal traits and conditions. The SCGC must also advance these tactics and defensible strategy in university and college music programs across Canada. That is where the next generation of SCGC composer will be found.

### **Bio:**

**Paul Novotny** is internationally known for his artistic concert performance, composition and recordings, broadcast audio re-mix and academic authorship. With an MA in composition from York University, Juno nominations, and a Juno-win for Joe Sealy's *Africville Suite*, Paul produces award winning music for his label, *Triplet Records Inc.* He has performed with Cedar Walton, Geoff Keezer, Junior Mance and Kenny Wheeler. Paul also performed on *Cuphead* — a double-platinum selling video game. He has composed music for *CBC The National News*, *The Hour*, *News Now*, features films, documentaries and advertising, as well as audio-post re-mix on

Gord Downie's *Secret Path*. In 2017, Paul was invited to Stockholm (ARP2017) to present an autoethnographic case study on the making of his recording (*Look Ahead*) with Robi Botos in stereo and 5.1. His paper is peer reviewed and will be published in JARP. Paul is an incoming Ph.D candidate at York University and has studied cultural policy at Shulich School of Business. He is a nominee for the *Jacques Isrealievitch Scholarship in Interdisciplinary Arts*.

## **ERICA PROCUNIER (ON)**

### **Objective / Statement:**

*I became a board member for the SCGC 2 years ago and since then have worked on the Women's Committee and the Apprentice Mentorship Committee. My long term goal is to create an awards committee whose objective is to start the SCGC Awards - a peer reviewed accolade that I feel would help to create more awareness about the SCGC as well as boost members' status within the screen industries by creating much sought after PR opportunities. I have received much support for this initiative from those I have spoken to so far and if you would like to help me please a) vote for me and b) let me know you'd like to contribute.*

### **Bio:**

Erica Procunier is a Canadian composer for film and other media. The films she has scored have screened worldwide and garnered multiple international awards. In 2017 she was commissioned by the Toronto Symphony Orchestra and the TIFF to compose a film score to be performed live in concert. The commissioned film titled DAM! The Story of Kit the Beaver premiered in February 2017 with the Toronto Symphony Orchestra and toured across Canada to be performed by the Edmonton Symphony Orchestra, the Kingston Symphony Orchestra and the Kitchener/Waterloo Symphony Orchestra.

Erica recently scored the rowdy CBC comedy series Little Dog, created by award winning author Joel Thomas Hynes. She scored Pat Mills' hit misfit comedy Don't Talk To Irene starring Geena Davis, as well as Thyrone Tommy's critically acclaimed anxiety ridden drama Mariner, which were both official selections at the Toronto International Film Festival. Erica has received two SOCAN Foundation Awards for Young Audio Visual Composers and her music has been licensed to a variety of television shows worldwide. Erica is an alumna composer of the Canadian Film Centre's Slight Family Music Lab ('13-'14), and is an active member on the board of directors for the Screen Composers Guild of Canada. Erica is an instructor of Scoring Techniques for Picture at Humber College and holds a Masters of Music Composition from Western University.

## **WALTER RATHIE**

### **Objective / Statement:**

*I have been a member of the Screen Composers Guild for over 14 years and served for a few years on the Montreal Seminar Committee. I would like to help advocate for and advance composer's rights, particularly in the area of copyright, in this brave new era of rapidly changing technology and globalization.*

**Bio:**

Walter Rathie has been musician since his early teens, starting on drums then moving to keyboards a few years later.

His twenties gave him the love for songwriting and recording as well as touring Canada with many rock and blues bands. Moving to composing to picture in the late 1990s, Walter found his true passion as a screen composer and has never looked back.

Working primarily in television, he has composed for literally hundreds of hours of successful tv shows broadcast internationally in a multitude of genres.

**JOHN ROWLEY (ON)****Objective / Statement:**

*The SCGC plays a vital role for Canadian Screen composers: advocating for our rights, providing a collegial forum for shared knowledge and experience, and providing guidance and mentorship to upcoming composers. In a time of great flux for the screen and music industries, we need strong and effective advocacy and leadership to ensure our interests are heard and our value understood and upheld. I would be honoured to continue working with fellow SCGC board members toward a better future for our membership and all screen composers.*

**Bio:**

John Rowley is a prominent Canadian composer and music supervisor. A graduate of Osgoode Hall Law School and The Harris Institute for the Arts as class valedictorian, John has over a decade of experience in the licensing, supervision and creation of music for use in film, television, digital media and advertising.

Rowley is currently composer for acclaimed dramatic series MARY KILLS PEOPLE (CORUS, 2017-) and music supervisor for CBC comedy LITTLE DOG (2018). Rowley composed the score for DEFENDOR (a feature film starring Woody Harrelson and Sandra Oh, 2009). He created the Canadian Screen Award nominated score for the TV movie THE PHANTOMS (CBC, 2012), comedy WHAT WOULD SAL DO (CraveTV, 2017), the documentary THE AGE OF ANXIETY (CBC, 2012), the television series THE YARD (HBO CANADA, 2011), Season One of THE BEST YEARS (a Global TV series) and also wrote the original score for Allan Moyle's feature film WEIRDSVILLE (starring Scott Speedman, Taryn Manning and Wes Bentley).

As music supervisor, Rowley has worked on MARY KILLS PEOPLE Season One (CORUS, 2017-), THROUGH BLACK SPRUCE (Serendipity Point, 2018), LETTERKENNY Season One (CraveTV, 2015), SKINS (2011), ROOKIE BLUE (2010), WILD ROSES (2009), YOU MIGHT AS WELL LIVE (2009), DIAMONDS (mini-series, 2008), FUGITIVE PIECES (2007), CITIZEN DUANE (2006), CAKE (2005), and the TV Movie ONE DEAD INDIAN (2006). Rowley also worked as music consultant on THE LIFE AND HARD TIMES OF GUY TERRIFICO (2005) and THE DARK HOURS (2005).

## **TOBY SHERRIFF**

### **Objective / Statement:**

*My interest in running for the Board of Directors arises from a desire to become more active in the community, and a belief that our network greatly benefits from social engagement. I have been fortunate enough to have had many opportunities not available to most, and becoming a board member is one way I can pay it forward*

### **Bio:**

Toby Sherriff holds a BSc from the University of Victoria and has experience as a recording technician (UVic) and software developer (Garritan Music Technologies, STR-SpeechTech). In 2014 he moved to LA to attend USC's Scoring for Motion Pictures and Television program and the ASCAP Film Scoring Workshop. In 2015 Toby was invited to Switzerland as a finalist in the 4th International Film Music Competition. Toby now works as a composer and software developer in Vancouver, and his music can be heard in productions by Disney, Warner Brothers, DreamWorks, CBC, and others.

## **GAGAN SINGH (ON)**

### **Objective / Statement:**

*Since joining the SCGC a few years ago, it really was a game changer for me in understanding the film, music and entertainment industry on a macro and micro level. Especially for a student coming out of the University of Toronto and graduating in Arts Management with Music Composition, I felt the SCGC was a perfect match for me in allowing me to further develop my skills in what I call "Film Music Business Management". Beyond that, getting to collaborate and work with several of the SCGC members and develop long-term relationships has been invaluable. Since I have joined, I have constantly been involved and encouraged to participate, feeling a sit seamlessly amongst a talented and intelligent group of personnel.*

*I feel that I could be a great representative/spokesperson on a higher level for the SCGC, as I feel the younger musicians relate to me really much so on Social Media as well as when U of T and other schools invite me to speak and/or host workshops on Music Production/Branding. I'm also passionate about encouraging and speaking to visible minorities in the communities about a career in the arts/entertainment/media world, because as we know, many of their parents and families disapprove of these careers and don't have a positive notion of the legitimacy of these types of work fields. I fiercely would like to be a change agent for this cause!*

### **Bio:**

Gagan Singh is an award winning Media Composer, Music Producer, Multi-Instrumentalist and Talent Executive. Born and raised in Toronto, Gagan began playing Indian Classical Tabla at the tender age of 3. He went on to study at the University of Toronto, graduating with a focus on Media Composition and Arts Management. He has worked on the music for several Canadian Productions including the Leo Multi-Award Winning Feature "Drone" Starring Sean Bean, as well as 'The Use of Deadly Force', Starring Elvis Stojko nominated for Best Canadian Short. He also won an award for **Best Original Score** for the short film "Undone" Produced by Foster Films Canada.

Gagan has Produced music alongside several renowned Bollywood Artists including; Salim-Sulaiman (Emmy Award Winners), Shweta Pandit, Sreeram Chandra (Winner of Indian Idol 5), Vipul Mehta (Winner of Indian Idol 6), among many others. He has also Produced music with several Canadian and American acts including: Jully Black, Anjali World, Domanique Grant, Nathalie King and several others.

Gagan is currently working on several cross-cultural live music and film projects between Toronto and Bombay. He also co-manages an A&R talent agency and Music Publishing company. In his spare time from being a creative entrepreneur, Gagan relishes in the opportunity to inspire aspiring musicians and the youth of today at events and institutions across Canada and internationally; and is constantly invited back to his alma mater as a guest speaker, at the University of Toronto.

## **RYNER STOETZER (ON)**

### **Objective / Statement:**

*Our society is experiencing a period of digital thuggery that, if unchallenged, could lead us towards a new era of digital feudalism.*

*The back room, bad faith, **Safe Harbour Negotiations** made by the Tech Industry with Congress in the late 90's set the stage for the systemic dismantling and devaluation of the output from creators and saw the transfer of hundreds of millions of dollars out of the pockets of creators into the pockets of shareholders for the high tech industry, hijacking the whole business model for creators.*

*False promises of a bright and prosperous digital renaissance, corrupt politicians, and powerful lobby groups from high tech industries have allowed what should have been a 4-6 year initiative to continue now for over 22 years. This has led to the collapse of the creative middle class, wiped out the business models for music, photography, and journalism, and because digital copyrights were allowed to be devalued by up to 90%, created a generation of kids who think art should be free.*

*This "current state of the nation" demonstrates that liberal democracies and policies don't work well when "bad actors" are allowed to hack the system and this now threatens the very foundation of all creative professions.*

*I believe it's time to harness the cognitive surplus of the SCGC and its members to defend the right to express our creativity with dignity and optimal pay.*

*Coming from the traditions informed by the likes of Jaron Lanier, Thomas Piketty, Jordan Peterson, and Sam Harris, and having spent hundreds of hours studying the fundamental shift in the creative landscape, I'd like to help the SCGC participate, as a major stakeholder at the table with Government and Industry, in the stopping of the artificial erosion of our rights and compensations and to help set new standards and practices that protect our contributions in the future. We are beyond the point of being passive about the destruction of our livelihoods and need focused, powerful, evidence based proposals and solutions.*

**Bio:** Ryner is a prolific and diversified composer and sound recording engineer who has scored music for shows such as Saturday Night Live, Keeping Up with the Kardashians, Access Hollywood, Portlandia, and in Allan Ungar's feature films Gridlocked and Tapped Out. Ryner has composed, arranged, produced and performed music for more than 33 television series, documentaries and specials that comprise nearly 800 individual episodes, in addition to a substantial portfolio of long- and short-form commercial music and album tracks for a variety of artists in multiple genres. A career highlight for Ryner was to work with Scott Moir and Tessa Virtue to edit and arrange the music for Scott and Tessa's Olympic Gold Medal ice dance win in the 2010 Vancouver Winter Games.

### **TOM THIRD (ON)**

#### **Objective / Statement:**

*In a rapidly changing media landscape, the Composers Guild has grown to become an incredible community and support system for newcomers and veterans alike. The resources it provides emerging composers is invaluable, and the mission moving forward must continue to foster this new talent. The seminars and get togethers are perfect ways to share our experiences but it is also up to us to fight for living wages and adapt to the declining revenues brought on by online content. Year after year the young composers I mentor through the Guild ask me how they can make a reasonable living doing this work. They're all talented and driven, and together we try to work on negotiation strategies that allow them to turn this work into a proper day job. They're all struggling and we really need help them get a leg up, especially when it comes to diversity. There's obviously so much work to be done there. That's going to take a lot of evangelizing and convincing producers that bespoke scores are worth paying for. There's also strength in numbers, so continuing to build partnerships with other organizations will serve the members well. When I first joined the Guild, I wasn't clear on how it would benefit me. "What exactly is this thing?" I thought. Years later, I feel like one of the family. It's become one of the richest professional relationships I have, and I want to deepen my involvement further.*

#### **Bio:**

Tom Third has been scoring films and television for over 20 years, with well over 200 hours of programming to date. He has garnered four nominations for the Canadian Screen Award, winning in 2010 and 2014, and was the winner of the 2004 Volkswagen Score Competition at the Berlin Film Festival. After graduating from The Ontario College of Art, he signed a recording deal with Nettwerk, and then pursued film scoring after the release of three critically acclaimed CD's. His work can be seen in dramatic series and documentaries for HBO, NBC, and CBC. Education and outreach is integral to his practice, and Tom taught audio for ten years at the Ontario College of Art, and continues to mentor at the Canadian Film Centre and the SCGC. Tom also regularly collaborates with artists on experimental film and installation works that have shown at art galleries and film festivals worldwide.

**DEREK TREFFRY (ON)****Objective / Statement:**

*Our industry is going through a period of profound transition, with the constant evolution of the marketplace and significant challenges to the future of our right to earn a fair living. The Guild is on the forefront of the movement to protect this right. It has been an honour to serve on the Board these past nine years, and I would welcome the chance to continue being a part of these crucial efforts to preserve and protect our industry.*

**Bio:**

Derek began composing full-time in 2000. Credited in well over 1000 television episodes, his scores and compositions can be heard around the world in dozens of television series and documentaries. Derek has served on the SCGC Board of Directors for the past nine years, and has been a member of the Executive (first as Treasurer, and currently as Secretary) for the past six years. He is a member of the Finance Committee, co-chair of the Guild's Governance Committee where he helped rewrite and modernize the Guild's bylaws, and is part of the committee responsible for the Guild's new Model Contract.

**PETER WARNICA (ON)****Objective / Statement:**

To further the interests of screen composers and defend the rights of music copyright creators.

**Bio:**

Peter has composed music for a diverse collection of screen projects, including docs, reality tv series, short and feature films, docu-drama series and more. In addition, Peter has also recently founded a music library with the goal of maximizing copyright monetization while preserving composer rights.

**JOHN WELSMAN (ON)****Objective / Statement:**

*I am a long time advocate for our screen composer community. I believe that it's only by standing and working together to confront the many challenges we face that we'll succeed in upholding the value and quality of the art and craft of music for motion picture.*

**Bio:**

John Welsman is a composer of music for film and television whose credits include TV series Road To Avonlea, Franklin and Friends, My Friend Rabbit, and The Twilight Zone. Documentary films include West Wind – The Vision of Tom Thomson, Tales From The Organ Trade, and David Suzuki's The Sacred Balance. Recent feature films include Beyond What Remains, Nurse.Fighter.Boy, MODRA, and A Winter Tale.

John is a five time Gemini Award winner and two time Canadian Screen Award recipient for 'Best Original Score', and Genie Award winner for 'Achievement in Music'

**ROB YALE (ON)****Objective / Statement:**

*I want to give back to the music community I've been part of for so long.*

**Bio:**

As a professional composer and keyboard specialist, I have performed and recorded with many greats, such as David Bowie, David Wilcox and Jane Siberry. I've also performed in numerous television and film projects. No stranger to running a business, I headed up my own recording studio and developed a reputation for being on the cutting edge of technological developments in audio.

My experience as General Manager of my studio has sharpened my organizational skills and has given me the ability to understand the needs of the people with whom I work.