

**THE SCREEN COMPOSERS GUILD OF CANADA
ANNUAL GENERAL MEETING MINUTES
September 18th 2017
SOCAN Boardroom (with Video Conference in Toronto, Vancouver, and Montreal)
41 Valleybrook Drive, Toronto
1:00 PM**

In Attendance:

Toronto: Paul Hoffert, Marvin Dolgay, Derek Treffry, Janal Bechthold, Glenn Morley, Victor Davies, Amin Bhatia, John Welsman

Montreal: Tristan Capacchione, Jeff Johnston

Vancouver: Michael Neilson, Graeme Coleman, Ed Henderson

Members: Charlie Finlay, Ken Worth, Ryner Stoetzer, Brent Belke, John Jamieson, Greg Johnston of Songwriters Association of Canada (SAC)

Telephone: Darren Fung, Mike Shields, Victor Davies, Sean Ferris, Craig McConnell

Staff: Tonya Dedrick

AGENDA 1 – CALL TO ORDER

M. Dolgay called the meeting to order at 1:04pm

AGENDA 2 – ATTENDENCE AND PRESENTATION OF PROXIES

M. Dolgay welcomed SCGC members and members of the Board. T. Dedrick took attendance and the 6 proxies received were announced, and M. Dolgay confirmed quorum for the meeting.

AGENDA 3 – APPROVAL OF AGENDA

Motion

G. Morley moved to approve the agenda with an amendment to Agenda numbering

D. Treffry seconded the motion to approve the Agenda as amended

Carried unanimously

AGENDA 4 – APPROVAL OF MINUTES

Motion

E. Henderson moved to approve the Minutes of the Annual General Meeting September 30th 2016

T. Capacchione seconded

Carried unanimously

AGENDA 5 – BUSINESS ARISING FROM THE MINUTES

No Business Arising

AGENDA 6 - CHAIR REPORT

Presented by Marvin Dolgay

I would like to start this year's report from the Chair, by reminding everyone that the purpose of our annual AGM, is for the SCGC's executive, committees and administration to report to members on all its activities during the previous fiscal period. This means that the reports you will be hearing today reflect on the activities that occurred from March 31st 2016 until March 31st 2017.

I know this puts the timeline a bit out of whack as our AGM now takes place in the fall, after the previous spring's fiscal end. This discrepancy is a challenge for all who do report but as a reminder, the March 31st year-end date was implemented to align our fiscal year end with funding timelines. Having said that, I know that some of the reporting will probably spill over this period.

The AGM is also a time for all members, especially those who are not directors, to meet with the board, and admin team, to ask any questions that: may either need some clarification, or to comment on issues or concerns. I

encourage anyone here to please, feel free and comfortable to speak up - and to **not** feel that any questions are ill informed. Believe me, one of the great learning curves of being a board member is to get over that feeling.

We all understand that there is no embarrassment in speaking up at the risk of feeling that perhaps you should know something that you don't. We are in complicated times and none of us would be effective if we hadn't gotten over that uncomfortable hump.

As we continue to live up to our mantra that "a high tide, raises all boats", I'm sure that once again you will see that there has been a lot of great work done on behalf of all commissioned music creators for A/V works. I am again proud and humbled to see the tremendous amount of work, passion and just plain smarts that have continued to be the driving force of our small but mighty guild.

In that spirit, and on behalf of all music creators, and lyricists, commissioned for A/V works in Canada, I would like to welcome and thank Greg Johnson, president of the Songwriters Association of Canada, for accepting our invitation to attend our AGM today. Greg has made a respectable career not only as a songwriter but also as a screen composer. We are thrilled that he shares our vision, and mantra. Greg has already shown, through his leadership that he truly understands the bond, and common realities that both our organizations and memberships share. Welcome Greg and thank you for taking the time to join us today.

For redundancies sake, I will gladly, ... oh so gladly, be leaving it to others to carry the freight and do the heavy lifting on further reporting details but I would however, like to briefly go on the record with a few comments.

Our number one, very boring and unsexy issue is always one of finances. I am pleased to report that once again, although we were still slightly dipping into our reserves to achieve our goals and obligations, our financial health is in good shape. You will be hearing about all this in detail in our treasurer's report. I would like to thank Ed Henderson, for not only stepping up to take on this role but for doing such an incredibly great job. I would also like to once again thank, Cyndi Drone our bookkeeper for simply just being the best that there is.

This is now my second AGM as Chair and I am extremely pleased to report that the Welsman era in our administrative history is now enshrined and moving impressively forward. As past president, and now as Chair, I would personally like to report to all members that John is doing a remarkable job and that we are all lucky to have his experience, diligence, patience, people skills, passion and intelligence to be the face and persona representing our interests. Thank you John.

To all directors, committee members and volunteers, thank you for continuing to be the backbone, heart and soul of the SCGC. I would love to single you all out but again, I will leave that to others.

To the SOCAN Foundation and to the entire SOCAN organization, I would like to publically thank you for your continuing support and for your continuing and expanding recognition of the value of the SCGC and the entire A/V community.

A big thanks goes out to our admin team of course. You will again hear more details from others on their contributions, however I would personally like to say, that I am so pleased to see that Tonya has stepped up and shown tremendous growth and ownership with her new role, and expanded responsibilities as Managing Director. Tonya, I had no doubt.

And finally, and continuing on the topic of our admin team; I would like to acknowledge my personal gratitude, respect and unbridled thanks to Maria Topalovich for the many years of service not only as our ED but also as my right and left arm. I feel Maria's resignation was not only timely for our financial health going forward but I am pleased to report that as a lifelong friend of Maria's, I feel that the timing was great for her as well. She is doing very well and enjoying some well-deserved time to smell the roses.

With that, I conclude my report from the Chair
Marvin Dolgay
Chairman
Screen Composers Guild of Canada

AGENDA 7 – PRESIDENT’S REPORT

Presented by John Welsman

I'm happy to report that the SCGC has made tremendous progress this past year, keeping closely to the timelines outlined in our Action Plan and carrying out so many of the items in our Strategic Plan from February of 2016. It was year of big change for the SCGC. After almost 9 years with the Guild, our Executive Director Maria Topalovich stepped down from her role in March. The Guild felt it was clear that in keeping the position of ED we were simply living beyond our means, and that it was time to stop deficit financing year over year. I want, once again, to thank Maria for her years of dedicated service and commitment to the SCGC. She was at the helm during a period of great change, and we all owe our friend Maria a debt of gratitude.

Without our able administration team, the Guild's machinery behind the scenes would simply grind to a halt. Thanks so very much to our new Managing Director Tonya Dedrick (that's a new title with some new responsibilities she's willingly taken on) who continues to grow in her role with the organization. Tonya, your fingerprints are everywhere and your help and dedicated support are felt by all our committees. Big thanks to you. And special thanks to Cynthia Dron and Nicholas Stirling for their dedicated hard work behind the scenes as well.

I want to personally acknowledge the work of so many of our very engaged Board members, and offer you my personal thanks. You are the brains and movers of this organization, and composers everywhere owe a debt of gratitude to you for your many volunteer hours and energy given freely to our Guild and the battles we're fighting.

Advocacy

Marvin and I attended an MCNA meeting in New York in May, as well as a CIAM meeting in London in November. An AV panel in London included our esteemed Chair. Adrian and Marvin also attended an MCNA meeting in LA on March 7-8th while I joined in by phone. The advocacy work seems endless and almost overwhelming at times. The forces working against creators are huge, and extremely powerful, and the challenges we face can often feel insurmountable. I personally think this work is just about the most important work the SCGC is doing, considering that our very livelihoods are at stake with the various OTT services gradually taking over from terrestrial broadcast, and the dearth of downstream revenue from those services. We continue to do monthly video conference calls with MCNA, and continue to meet face to face once or twice a year. Subjects discussed range from Safe Harbour to the Copyright Office, bills being introduced in Congress to Moral Rights and Attribution. International news, lawsuits, composers' lawyers within music organizations like ours.

Along with the SCL, we had our first call with the Australian Guild of Screen Composers to discuss areas of common interest. That call will develop in the coming months into the International Media Composers calls with our AV counterparts from BASCA in Britain, Bernard Grimaldi, President of the composers pillar under the umbrella of ECSA, Patrick Ager, Exec Director of ECSA Belgium, SCL in the US and SCGA in Australia.

We attended the Economic Club of Canada's event featuring Music Canada's Graham Henderson which soon spawned Focus on Creators, an initiative that asked all sorts of creator groups to sign on to a joint letter to Minister Joly at Heritage Canada. At this point, we have a healthy skepticism about Music Canada, which is essentially the major record labels in Canada, leading the charge for creators here. (FYI We have now signed on with FOC along with SAC and SOCAN, but after this reporting period.)

We contacted and met with CAVCO Director Johanne Mennie and Tracy Doyle at Heritage in Ottawa to begin the process of determining how often producers are abusing the rules, or the intent of the rules, around hiring a Canadian composer to access the tax credits. We've begun to gather evidence of these practises from members, and will follow up with CAVCO next year when we're ready. Craig McConnell has been leading the charge on this one.

We continued dialogue about crown corporations CBC and NFB taking composers' publishing rights, and Darren Fung has taken a lead role in investigating further and coming up with a plan aimed at ending this practise.

DGC

We met with the DGC in May to reconnect with them and discuss where our formal and informal relationship is at, and the way forward between our two organizations. It seems that things remain motionless for the time being – we're told there's absolutely no interest whatsoever on the part of the CMPA in having composers along under the DGC's umbrella. We did agree that we should continue to find ways to bring our members together. We discussed the idea of the SCGC putting together our own version of the DGC's event The Creative Dynamic, or some similar event to which we'd invite DGC members. No motion forward with that to report so far.

Additionally, SCGC members were invited to attend the DGC Awards Film Festival held in Toronto in October, featuring screenings of 11 features and shorts as well as 'Meet the Directors' and 'Meet the Designers' panel discussions. What a great opportunity to see the best Canada has produced in the past year.

ACCORD

ACCORD continues to meet regularly to discuss matters of concern to all music orgs under the SOCAN umbrella. Over the past year, with the Trudeau government's Cultural Review Process, ACCORD has been an important focal point for communications between music orgs and has great value to the SCGC. Though we haven't met with Heritage Minister Joly ourselves, we've combined our efforts with other ACCORD members in sending letters and communications to Heritage.

Communications with my counterpart Greg Johnston of SAC and Marie-Josée Dupres at SPACQ are becoming more frequent. Greg and I met with Eric Baptiste to discuss matters of concern to our orgs and to join SPACQ in encouraging SOCAN to feature more prominently the work it does for creators on its website alongside proud news like bringing more revenue into the PRO.

With SAC, SCGC wrote a letter to SOCAN CEO Eric Baptiste and President Stan Meissner expressing our concerns about the recent news that ole Publishing was moving a significant work for hire catalog from ASCAP to SESAC in the US without having consulted or informed any of the composers concerned. Unfortunately, there wasn't any specific movement forward on this front, although the issue burns pretty brightly for the SCL who are collecting data and contracts from its members who were affected by the move.

Marvin and I also met with SODRAC's General Manager Alain Lauzon in October for a general catch up on the state of things at SODRAC. SODRAC is concerned with keeping its membership strong in the face of coming competition from other reproduction rights organizations on the horizon in Canada.

SOCAN

Another AV Composer Meeting took place on November 8, 2016 where SOCAN's heads of departments presented information about how the various departments within SOCAN work, including such topics as royalty tracking, trends in Cable TV, and Netflix. An AV Task Force has been struck by SOCAN with help and guidance from SCGC. Our thanks to Task Force members Glenn Morley, Victor Davies, Ed Henderson, Marvin Dolgay and Marc Ouellette for their leadership, and to SOCAN for its support and on-going commitment to this important initiative.

An AV Panel was also held in Vancouver in September 2016 similar to the AV Day that was held in Toronto in April. The event featured senior SOCAN management and included Ed Henderson, who represented the SCGC and presented an overview of the Guild, its work in Vancouver, and the benefits of membership. The agenda included a 'Life of a Cue' panel, a YouTube/Netflix presentation, and a Town Hall Q&A.

We're sure this work and the exchange of information between SOCAN and AV members is bearing important fruit, and that SOCAN recognizes and appreciates the importance of its AV members and the challenges they face. And we AV members continue to see positive change at SOCAN.

SOCAN's new Music Cue sheet was launched this year. With the Guild's recommendations, fields have been added now that will aid in tracking any potential abuses of the CAVCO credit system that triggers tax credits for eligible producers.

Finances

I'm pleased to report that on the financial front things are stable for the SCGC. Kudos to our Treasurer Ed Henderson for his diligence on the financial file, and to the Finance Committee – Ed, Glenn Morley, Derek Treffry, Marvin Dolgay and myself. I think the Committee would agree that Derek's eagle eye for detail continues to amaze, and I'm particularly grateful for his participation on that committee. We completed our March 31st year end and submitted to our auditor.

We continue to discuss the importance of fundraising, and our administration continues to do extensive research on fundraising opportunities for the Guild from sources outside the SOCAN Foundation. The landscape is constantly evolving, so it's a question of keeping abreast of any changes. The BC Music Fund and OMDC's OMF continue to get our focus, along with Canada Council for the Arts.

And finally, ...

I want to offer my sincere thanks to Marvin Dolgay, our Chair. You continue to guide and educate and offer a different and invaluable perspective to me on many issues, and helps me to do what I'm trying to do better. Marvin, you represent your SCGC contingency in a way that makes us all proud. The entire Guild, and especially this Board, thanks you for the time and energies you continue to devote to the cause.

John Welsman
President
Screen Composers Guild of Canada

AGENDA 8 – MANAGING DIRECTORS REPORT

Presented by Tonya Dedrick

This has been a very significant year for the SCGC. We are now into the second year of our Strategic Plan - and the SCGC Board, committees and administration have been successful in achieving our goals to serve our members and ultimately all screen composers nationwide with business tools, professional education, and rights representation.

One of the priorities identified at our 2016 Board Retreat was to develop a Business Tool Kit that would include an updated Model Contract, Deal Memo, and Rates Card. I am incredibly proud of the time, effort and expertise the Model Contract Committee and Rates Committee members have contributed to create such an important and valuable set of resources for AV Composers. Much appreciation to SOCAN's Legal Advisor Gilles Daigle for his expert assistance in the process of updating the Model Contract. A detailed report on these projects will be provided by our committee chairs later in the meeting, however I would like to take this opportunity to acknowledge the contribution of these committee members to this initiative. Our Model Contract Committee members: Amin Bhatia, Glenn Morley, Derek Treffry, Ari Posner, and John Rowley, and our Rates Committee members: Graeme Coleman, Mike Shields, and Michael Neilson – thank you so much and everyone please join me in applauding their great work and all they have accomplished.

We are tremendously grateful for the financial support we receive from the SOCAN Foundation, which provides our primary main source of funding through their Annual Operations Grant. We are also fortunate to receive the support of screen composers across Canada through continued membership. A priority for the Guild is to continue to identify additional resources to assist with initiatives that are part of the Strategic Plan. This year we obtained funding for a Gender Research Study from the OMF, which you will hear more about at this meeting from Janal Bechthold. For the next fiscal year, we have applied to Canada Counsel for financial assistance with the roll out of our Business Tool Kit.

As you have heard in previous reports, over the course of the year, rights and representation continued to be a focus and the Guild was actively involved in discussions with our global partners on current challenges that impact our membership, sector, and creator community at large. These are very complex issues and we are all very grateful for the time that Marvin Dolgay, John Welsman and Adrian Ellis have dedicated to being informed and participating in these discussions. It is essential that we continue to advocate for fair and rightful compensation on behalf of all AV composers in Canada.

Throughout the year we offer professional development seminars which usually take place in Toronto, Vancouver, and Montreal as part of our efforts to provide all of our members with the opportunity to participate in our programming regardless of geographic location, we have recently identified a software program that will allow the SCGC to live stream events. Our Communications Committee report will provide more detail on this initiative in his Communications Report, and we hope that over the next fiscal year we can deliver more seminars through this new program.

In addition to our own events we are grateful to the Society of Composers and Lyricists for extending an invitation to our members to join their live streamed events whenever possible.

For our documented events, we are pleased to have added the following to our library of resources this year: The SOCAN AV Guild day event “in Conversation with Mikel Hurwitz”, Composing for Video Games with Maxime Goulet and “Pitching and Negotiating” led by Adrian Ellis. These informative seminars can be found on the “Members Only” side of our website under “instructional videos”. Please be sure to visit this page and find out how much valuable and informative information is available on a wide range of interesting topics.

The long-standing Orchestral Reading Program, under the leadership of John Herberman, a highlight of our educational programming, is made possible through our supporting partners - the University of Toronto's Faculty of Music, the University of Toronto Symphony Orchestra, and our industry partner, the Canadian Film Centre. This very exciting program gives participants a unique opportunity to work with a picture and create a music cue that is performed by a large orchestra. To complete the program, the scores are reviewed at a Master Class, where constructive feedback from an expert panel of established composers and a guest director is provided. Sincere thanks to John for his passion and dedication to this important program, and I invite all members to participate, even as an observer. There is so much you can learn by being involved.

Industry Outreach is also a key area of activity and we are excited to have the ongoing opportunity to partner with TIFF and Hot Docs. The SCGC continues to develop new partnerships and alliances to educate the industry in regards to the value of music composition and promote the status and rights of screen composers in Canada. The Guild and screen composing were well represented through the leadership of Adrian Ellis and John Welsman. As part of our on-going partnerships within the industry, SCGC members were invited to attend the **Sounds of Science: Music, Technology, Medicine** showcase of music and scientific breakthroughs presented by the University of Toronto's Faculty of Music and Science & Engineering Engagement and the DGC Awards Film Festival, which included screenings of 11 features and shorts as well as 'Meet the Directors' and 'Meet the Designers' panel discussions.

For a fifth year, the SCGC continued its partnership with the Canadian Film Centre's Slight Music Lab, with Darren Fung producing the Lab's introductory two-week "Boot Camp" for the newly selected Residents. These SCGC-branded sessions cover four key areas: a "*State of the Business*" overview; "*Everything You Need to Know About Producing Music Except for Producing Music*"; a "*Budgeting Workshop and Masterclass*"; and "*Promoting Yourself*".

On the national front, the SCGC's commitment to mentorship continued to thrive with the successful Apprentice-Mentor Program also under the direction of Darren Fung, with the administrative support of Nicholas Stirling. We also held the third annual Chris Dedrick Award for Live Musicians in Media Soundtracks which directly promotes the value of using live musicians – more detailed information will be shared later in the meeting.

The Guild's Communications Committee works extensively with administration in overseeing all of the SCGC's internal and external communications. From member Eblasts, to the production of *Cue Notes* and *Spotting Notes*, to our growing presence on Social Media, and the on-going development and maintenance of our Website, this committee that includes (once again) ADRIAN, Janal Bechthold, Craig McConnell, with support from Charlie Finlay, and Elizabeth Hannan, ensured clear, consistent and effective dissemination of all our information throughout the year. A tremendous amount of thanks for their time given to the Guild.

All of the initiatives being reporting on today would not be possible without the incredible work of our volunteers, and I would like to take this opportunity to extend my immense appreciation for the work you do on behalf SCGC members and all screen composers nationwide. I am truly humbled by the incredible knowledge, expertise, dedication and time that all you give to this organization.

At the end of this fiscal year Maria Topalovich retired from her position as Executive Director with the SCGC, I had worked closely with Maria for a number of years and am grateful to have learned a tremendous amount from the time we spent together. As a result of this change your Board restructured the administration, and I am so grateful to be working with such an experienced team: Cynthia Dron, who is responsible for our financial management and our funding applications and Nicholas Stirling, who assists with IT issues, supports membership queries and our Apprentice Mentor Program. With this administration and with an incredibly knowledgeable and engaged Board of Directors, I am excited to move forward in the role of your Managing Director and together, continue to reach our goals and make a difference for this amazing community of media composers.

Tonya Dedrick
Managing Director
Screen Composers Guild of Canada

AGENDA 9 – PRESENTATION OF REVIEW ENGAGEMENT REPORT

E. Henderson presented the Review Engagement Report that was prepared by Shrigley Battrock for the year ending March 31st, 2017, and provided members in attendance with a clear picture of the SCGC's performance and an opportunity to ask questions and to take comments regarding the report. E. Henderson noted a small increase from the SOCAN Foundation and thanked T. Dedrick and D. Fung for their help in submitting this year's SOCAN Foundations application.

E. Henderson suggested that at the next Financial Committee meeting, the topic of exploring other Public Accountant be discussed.

Motion:

E. Henderson moved to approve the appointment of Public Accountant Spencer Battrock of Shrigley Battrock for the next fiscal year.

G. Morley seconded

Carried unanimously

AGENDA 10 – REGIONAL REPORTS

Toronto

Presented by Charlie Finlay

On Wednesday, July 20th, 2016 the Toronto Summer Social was held at The Dominion Pub and Kitchen from 5:30pm-8:30pm where composers in a relaxed setting, could catch up with fellow SCGC members. Bringing a composer friend was encouraged for people interested in learning more about the guild and meeting other composers in their industry.

On September 29th at The Dominion Pub and Kitchen potential apprentice and mentor applicants were invited out to an informal happy hour to meet each other in preparation of the Apprentice Mentor Program (AMP).

On Saturday October 29th, 2016 at Harris Institute Mikel Hurwitz gave a presentation and answered questions about his career and his role as an assistant to composer Danny Elfman. Mikel's insights into what it takes to be a successful assistant was of great interest to composers thinking of pursuing that as an avenue in their own career. Following the presentation SCGC 1st Vice President Adrian Ellis, finished with a Q&A. This was the first event that was successfully recorded as a test online live stream with Switcher Studio video software.

On November 25th 11 composers' cues were recorded by a 45-member orchestra at Glenn Gould Studio, CBC as part of the Orchestral Reading Session (ORS) under the continuing direction of member John Herberman and made possible through the SCGC's partnership with the University of Toronto's Faculty of Music, the University of Toronto Symphony Orchestra, and the Canadian Film Centre. A rehearsal and tech session was held at the U of T Faculty of Music on November 18 in preparation for the recording. ORS concluded on December 5 with a Master Class at Camera Lounge in Toronto. Guest clinicians included John Welsman and Rob Carli, and directors Michael Kennedy and Don McBrearty, who brought their much-valued director's perspective to the critique of each score. ORS director John Herberman rounded out the panel of experts. Our sincere thanks to SCGC member, and long-standing ORS Program director John Herberman.

On Thursday, December 15th, 2016 the SCGC Annual Holiday Party was held at The Dominion Pub and Kitchen. This annual festive get-together was a chance for composers in a relaxed setting, to catch up with fellow SCGC members.

A huge thank you to our seminar committee members Adrian Ellis, Janal Bechthold, and Charlie Finlay who took on the position of chair for the remainder of the year. Also thank you to Tonya Dedrick who puts it all together.

AGENDA 11 – COMMITTEE REPORTS

New Model Contract Committee Report

Presented by Amin Bhatia

As some of you know we have just successfully created a working set of templates for Model Contract Version 2.0. They consist of a contract document, deal memo, song license document and of course a quick start manual...read

the friggin' manual.

We have received approval from the board to rollout this document so we plan to synchronize this rollout with other tools being created by the Guild as well as by SOCAN that have also been in the works for some time. These include the Guild Rates Initiative, The new SOCAN Cue Sheet, CAVCO certification checks and other updated items.

There are a couple more documents to come from the Model Contract committee, namely non-assignment versions of the contracts in those cases where the composer is only licensing the score non-exclusively. There's also a few tweaks in the annotations and the manual which we are scheduled to finish by the end of the month.

However in response to many member requests we have been given approval by the board to make the initial contract templates available now...as in today. Any and all interested members please send an email request to Tonya and put Model Contract in the subject line and she will send you the links. Her email is tkdedrick@screencomposers.ca

Remember though, just like before, this package is a "recipe" or "template" for your final draft. It is not a complete legal document and you are encouraged to seek professional legal advice for anything you may feel is difficult to negotiate on your own. Here comes the legal part: This contract template is not a substitute for competent, independent legal advice. The SCGC accepts no legal liability for the use of any contract wording suggested or included in this document.

To that end the Model Contract Committee's next steps are finding more legal resources for members so that composers who don't have agents or lawyers to look over their contracts have access to some alternatives. This is a very precarious time for music creators. As streaming moves front and centre we are now kicking and screaming and buffering our way into it. Rules are changing daily so we're working hard and fast to try and keep things fair in the business.

This is a mammoth undertaking for the committee. My thanks and admiration go to Glenn Morley, Derek Treffry, John Rowly, Gilles Daigle from SOCAN, and Ari Posner. I have put in a request and if approved there will be bronze statues of each of you mounted on the roof of this SOCAN building.

Thank you

Amin Bhatia, chairman Model Contract Committee
Glenn Morley, Derek Treffry, John Rowley, Ari Posner, Gilles Daigle (SOCAN)

Rates Card Update

Presented by Graeme Coleman

Hi, my name is Graeme Coleman. I've been writing scores for film and TV for over 25 years now, and for about 14 of those years, I've been involved with the SCGC, serving several terms now as a board member and one term as a vice president.

In that time I've done a few things for the guild, starting with overseeing the first revamp of the guild's website almost a dozen years ago now, and then running the BC Seminar programs for a number of years, which, due to the rather generous CAP funding at the time, were fairly ambitious undertakings featuring high profile visiting composers, and "themed" seminar series that always culminated in a recording session at Vancouver's Warehouse Studios, arguably one of the best studios in the country.

At the same time, I started taking an interest in promoting (or perhaps more accurately, trying to uphold) decent rates and working conditions for Canadian media composers, and shortly before the SCGC entered into what turned out to be a short lived collaboration with the DGC, I created the beginnings of a document that SCGC members could consult when considering different types of jobs. I should mention that the first time the notion of "minimum rates" was floated by the SCGC (then called the GCFC) I, along with many other experienced composers, resisted the idea, fearing that naming minimums could have the unwanted effect of pulling down the top end rates at a time when many of us were doing just fine, thank you! But the succeeding years saw the composing community take a hit, starting with, in my view, the year the Copyright Board of Canada called composers "overpaid relative to other people working in their sector" in a public statement. I remember reading that with shock and anger, and already feeling the first tremors of reduced working conditions, and seeing some composers undercut the community by coming in as "the cheap guys", I had a change of heart.

In early 2016, when it was clear that the Director's Guild and the SCGC's attempts at collaboration were at best, stalled, I started revisiting the rates topic, with the assistance of my fellow committee members, Mike Shields and Michael Neilson. The idea was to interview Canadian composers working in different fields and present the SCGC Board and Executive with our findings, but not, it should be stressed, as just a broad survey of the kinds of rates all of our composers are working for, but rather as a more targeted affair, with the hope that we, as an organization, could present a range of rates that we could deem "endorsed". In order to achieve that somewhat narrower range of rates, we of course had to throw out the very lowest rates if we considered them unacceptable, while at the same time acknowledging that the very highest rates are not something that we could present as "normal", but rather something that accrued to A-list composers who wield a combination of extraordinary music and business skills. The other advantage to presenting a range of real-world rates is that we would not be naming a set "minimum", or burdening our members with any complicated tools by which they had to try and work out a rate based on "notes per square inch". I should also add that the rates under discussion have been for the composition and execution of a score by electronic means, ie., a MIDI score, with the understanding that hiring an orchestra is always subject to added fees – said fees not contemplated within our own area of enquiry, as the AFM and CFM already have fee structure in place for that sort of thing, as do offshore orchestras.

In the exercise of our mandate, we rates committee members are happy to report that we have actually found a fair amount of commonality amongst Canadian SCGC composers, in most of the main categories of screen composing. The relative similarities in the results has made the job of proposing/endorsing national rates easier, as we do not have to deal with regional differences to a great extent, except in categories like Animation, where there appear to be regional differences in how the jobs are structured.

As a guild, we feel it is realistic to endorse a range rates in the middle area, where most working composers are, in fact, plying their trade. Our aim is to not unrealistically try to raise rates, but not to support undercutting, either – but again, our findings show that most composers interviewed are already working within a fairly narrow range of rates, and the document, when released, will make note of the SCGC board and Executives' recommendations in cases where we think that we can do better as a group, to bring rates up, but also to be clear when we think we're actually not doing too badly as Canadian media composers, relative to what composers in other countries are making, and that our job in those instances, is just to "hold the line", and not let rates and working conditions degrade.

The document will be quite straightforward; just a reference document with no fancy math skills required, and will be released in conjunction with a new guild contract as part of the SCGC's Business rollout in the upcoming months.

It has frankly been a pleasure speaking with colleagues across the country and south of the border as well on these topics. 99% of the folks interviewed were collegial and forthcoming, as everyone seems to agree that it is a good idea to try and get literally on the same page with some of this information.

We look forward to wrapping up a few bits and pieces still outstanding, and to presenting our findings to the SCGC membership.

Thanks for listening!
Graeme Coleman

Industry Outreach

Presented by Tonya Dedrick, prepared by Adrian Ellis

Continuing our collaboration with TIFF, we co-presented an interview and performance with composer member Mark Korven, who presented his "Apprehension Engine" which he used to score the Sundance hit, *The Witch*. Through this partnership we were provided with guest passes that were offered to our members. The event happened at the Glenn Gould Theater and was well attended and received.

Hot Docs—continuing our ongoing relationship with the festival, we were offered 20 pairs of tickets to two doc features (Gary Numan: *Android in LA Land*, and *Fear Itself*) to give away.

In 2016 we began a new partnership with TO Webfest, which is a vibrant festival celebrating the best in web-series. In collaboration with the directors, Adrian Ellis developed a panel on Audio Production & Music, which he joined in May 2016 along with post-audio mixer George Flores and Sound Recordist Adam Clark at the Carlton Theaters in Toronto.

Interactive Ontario-Interact is a monthly networking series, taking place the second Wednesday of each month and focusing on topics interactive digital media. We received an offer for %50 off for our members to their Multi-Platform Mixer May 2016 event.

We once again sponsored the Leo Awards in BC and were provided a complimentary ticket to attend the gala event.

Communications Committee

(Members: Adrian Ellis (Chair), Janal Bechthold,, Craig McConnell, Elizabeth Hanna)

The committee reviewed the SCGC website and created a prioritized list of improvements and refinements. The goal is to highlight and simplify high-use elements and eliminate redundancies and clutter, while making the site more attractive, clean, and clear, with a strong "Call To Action" and mobile readiness.

Charlie Finlay worked with the Comm Comm and proposed a new system to inexpensively document and share our events and workshops, involving a program called Switcher Studio, which can link up to 4 phones as cameras in a defacto broadcast studio setting. We successfully field-tested this system during the Mikel Hurwitz event. Members can stream the video in realtime on Youtube as well as ask questions. The resulting unedited video was uploaded to Youtube, and chaptered with links in the description (thanks to volunteer member Matthew Chung).

Craig McConnell and did fantastic work producing our digital publications. Cue Notes Vol4no. 2 Summer issue came out on July 6th 2016 SpottingNotes on Nov 22nd 2016 and Cue Notes Vol 5 no1 March 20th 2017.

Social Media

- Janal Bechthold and her team continue to do amazing work promoting the Guild, its activities, and membership. We have continuous growth, consistent output, and great engagement.
- Twitter-now have 1,530 followers and 3,369 Tweets o Facebook-727likes
- A Wikipedia entry with in-depth Guild history, has been created o Extensive CSA Awards coverage/features promoted membership
- Soundcloud, LinkedIn and Google+ still passively managed.

Thanks to Janal Bechthold, Elizabeth Hannan for their hard work and commitment.

Apprentice Mentor Program

Presented by Darren Fung

This was the third year with the revamped program since losing CAP funding and the program continues to grow through the increase in the number of placements offered with a total of 13 placements were made. We had new members join the committee this year: Erica Procnier, Toby Sherriff, Evan McDonald, and Tristan Capacchione, who all did a fantastic job assessing the applications, pairing the apprentices with Mentors, and contributing their solid and insightful recommendations. Much appreciation to the committee for a job well done and big thank you Nicholas Stirling for his diligent work administrating the program.

Chris Dedrick Music Fund

Presented by Tonya Dedrick

This was the third year for the Chris Dedrick Music Fund Program and we were delighted to announce our 2017 recipient Matthew Van Driel. Matthew is provided with a \$1,200-cash prize to support the hiring of live musicians in the production of media music soundtracks, and we are thrilled that Matthew already has used his funds in a recent project – we will look forward to sharing a clip from his film as soon as it is available.

To provide some back round the Chris Dedrick Music Fund was established in memory of composer and SCGC past-president, Chris Dedrick and for me – being his daughter, it is very meaningful to be able to assist the Guild in the administration of this program, which is in partnership with the Ontario Arts Foundation.

We look forward to continuing this program for years to come in order to support our live musicians and to assist in enhancing the work our talented SCGC members are producing.

AGENDA 12 – OTHER BUSINESS

Janal Bechthold reported that within the past the fiscal year the need was identified to look at women in screen composing and investigate why there are not very many female composers in Canada. With the assistance of Maria Topalovich funding was granted through the Ontario Media Development Corporation which enabled the SCGC to hire Circum Network to conduct the study. The study is now closed and we are awaiting the results.

Mike Shields brought up the proposed changes to tax credits and the concerns in regards to how those changes will effect composers that have set up corporations. It was recommended that the SCGC investigate further and discuss writing a letter expressing the concerns of the negative impact these changes would make.

AGENDA 13 - ADJOURNMENT

Motion

P. Hoffert moved to terminate the meeting

R. Stoetzer seconded

Carried unanimously

Meeting Adjourned at 3:16pm