

PAUL NOVOTNY (ON)

Statement/Objective:

My contribution is understanding the global Private Copy Regime. It is a complex area of copyright and currently Canadian Screen Composers are disadvantaged in comparison to 30 other countries; we do not participate in Canadian Private Copy remuneration. With the onset of 5G AV devices I argue that we need Canadian Audio-Visual Private Copy, AVPC, and have needed it since 2007.

In other areas of SCGC advocacy, we defend legacy copyright systems (CRI), but the AVPC tactic plays offense — a counterpoint that seeks to introduce new copyright revenue for Canadian screen composers. In 2018, Ari Posner and I introduced this agenda to two Federal standing committees (Heritage and INDU). The INDU summary recognized the need for Canadian Private Copy to research successful global systems and inform domestic renewal, — that is my focus, but from the POV of the Canadian Screen Composer. Since then, I have met with the Canadian Private Collective (CPCC-Lissa Freeman) and expressed desire for screen composer participation in Private Copy-AVPC. The CPCC is welcoming us but much more work needs to be done as the state of Canadian Private Copy is in decline. The next Federal election is critical.

In June 2021, John Welsman, Ryner Stoezer, Tania Dedrick, and I participated in a zoom-cast with CISAC, SOCAN, and others. We learned how strong other Private Copy regimes are and how effective they have been at helping composers, musicians and artists survive (economically) through COVID-19. Successful global Private Copy regimes are praised by Governments around the world because they function well as a reliable economic support system for creators who were not forced to be beholden to COVID-19 Government support. A key part of my AVPC research involves the ISAN AV works registration system which includes essential meta-data needed for the future of global AV works registration; One Number Worldwide. Currently I am assembling a Screen Composer FAQ that will help SCGC members understand AVPC and ISAN.

I'd like to continue, — seeking "betterment of livelihood" for the next generation of Canadian Screen Composer.

Bio:

I've been a screen-media composer since 1984 — worked in Feature Film, Documentary, Dramatic TV Episodic, News and Current Affairs (CBC—The National, The Hour, News Now), Advertising and Corporate Communications. I am a Juno awarded bassist, sideman, bandleader, producer with 1000+ Spotify listeners. I've worked/toured with Holly Cole, Carol Welsman, Dan Hill, July Black, Jackie Richardson, Molly Johnson, David Clayton Thomas, Cedar Walton, and others. I played bass on the video game *Cuphead*. I have an MA in composition, currently a PhD candidate (musicology). I am a peer reviewed author — mixing and mastering in 5.1 sound (JARP-2017-Stockholm, Sweden). As an audio-post engineer (15+ years) I've mixed 1000 + TV episodes. I've studied Cultural Policy which encourages my desire for advocacy. I teach (and TA) Composition, Theory, Music Business, Music & Audio Production, Upright and Electric bass. (York University, Humber College.) I am trained in Equity, Diversity, Inclusion and Belonging (EDIB).