

THE SCREEN COMPOSERS GUILD OF CANADA
ANNUAL GENERAL MEETING MINUTES
September 38th, 2021
Via zoom
1:00 PM (EST)

In Attendance:

Ryner Stoetzer, Marvin Dolgay, John Welsman, Glenn Morley, Adrian Ellis, Janal Bechthold, John Rowley, Derek Treffry, Victor Davies, Paul Hoffert, Evan MacDonald, Mike Shields, Darren Fung, Bill Skolnik, Toby Sherriff, Amin Bhatia, Red Janes (Heartbreaker), Virginia Kilbertus, La-Nai Gabriel, Peter Chapman, Rebecca Everett, Stephanie Hamelin-Tomala, Ed Henderson, Jake Butineau, Gagan Singh, Daniella Pinto, Gabriel Lee, Braxton Raymond.

Staff: Tonya Dedrick

AGENDA 1 – CALL TO ORDER

M. Dolgay chaired and called the meeting to order at 1:04 PM EST.

AGENDA 2 – ATTENDENCE AND PRESENTATION OF PROXIES

With a large group T. Dedrick didn't take individual attendance however confirmed there was quorum and reported there were 15 general proxies received.

AGENDA 3 – APPROVAL OF AGENDA

Motion

E. Henderson moved to approve the Agenda

R. Heartbreaker seconded

Carried unanimously

AGENDA 4 – APPROVAL OF MINUTES FROM ANNUAL GENERAL MEETING SEPTEMBER 30th, 2020

Comments:

Motion

D. Treffry moved to approve the Minutes of the Annual General Meeting September 30th, 2020

G. Morley seconded

Carried unanimously

AGENDA 5 – BUSINESS ARISING FROM THE MINUTES

No Business Arising

AGENDA 6 – ELECTIONS OF DIRECTORS

The scrutineers confirmed there were no additional email proxies received since the AGM meeting began. Marvin then closed the voting and thanked the scrutineers for their work.

AGENDA 7 - CHAIR REPORT

Presented by Marvin Dolgay

I would like to start my report by reminding everyone that the purpose of our Annual General Meeting, is for the SCGC's executive, committees and administration to reflect on, and report back to members on all our 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 2020 until March 31st 2021.

The AGM is a time for members to ask any questions that: may either need some clarification, or for you to comment on any issues or concerns. I encourage anyone here to please, feel free and comfortable to speak up - and to not feel that any of your questions are ill informed. We are all on the same team here.

This look in the rear view mirror does put the reporting timeline a bit out of sync with many important activities that have happened since last March. Having said that, I know that some of the reporting, questions and discussions might spill over beyond this period. As Chair, I will allow for some overlap but will ask us to move on with the AGM business at hand if we do end up dwelling too deeply outside of 2020/21 fiscal period.

Our Board's number one responsibility has always been to ensure the financial health and sustainability of the SCGC. Without this solid foundation, we cannot exist. I am pleased to report that once again, our financial health is in excellent shape. You will be hearing about all this in detail from our treasurer's report. I would like to thank Ed Henderson, for doing such an incredibly great job and Cyndi Drone our bookkeeper for simply just being the best that there is.

You will see in our financial report, that money saved because of travel and other restrictions has allowed us to reallocate funds and target our energies to some extremely important and timely initiatives.

As we, and others, have become much more comfortable using platforms such as Zoom, we have scheduled more frequent communications that have had some very positive and unexpected consequences.

Meetings with our International colleagues have been more frequent, strengthening our understanding of each other's cultural, legal and economic realities that are helping us to work together as a united and vital global voice.

And domestically, we have seen seminars and even social events being shared by all members, coast to coast, further bringing down some regional walls and creating a strong national culture within the SCGC.

The meat of this AGM's reporting will be carried by the President's, Managing Director's and committee reports, but before I turn the floor over to them, I would like to, from my lofty position as Chair, give an overview to members on the heroic effort this administration has achieved in working on your behalf.

I have used this analogy many times over the years as our small and mighty little Guild has grown. I'm overjoyed to feel that now, by the end of the second term of the Weslman administration, he has lead us from being the teenager, off to post secondary school, to now becoming a blossoming young adult.

The SCGC is now able to stand on our own with confidence, purpose and respect. Although we continue to, and will always seek alignment and solidarity with other stakeholders in our ecosystem, I strongly believe that we no longer need to leverage these relationships to be counted and heard. Congratulations, John, and to all.

Today marks the end of another election cycle of your board. On behalf of Canadian Screen Composers everywhere, I would like to thank all the now outgoing SCGC directors for their service to our community. This board has had to deal with some unprecedented circumstances but has still managed to complete more initiatives from an overly ambitious strategic plan than any other board I have been witnessed to as a Guild director.

Our community also wishes to convey a special thanks to committee members for stepping up and volunteering their talents and time. Your wisdom and passion has furthered our growth internally within our organization and externally to all members of the A/V and other music stakeholders.

As Chair, but mostly as a fellow composer, I would be remiss to not briefly single out and extend some indebted thanks.

To the executive committee, your collective wisdom and leadership has been the anchor to this administration. For us to be able to have fearless, frank and open exchanges of opinions has been equivalent to a band whose sum is indeed greater than it's parts.

To Glenn Morley and Victor Davies, both who have decided not to run again: I cannot find the words or even know how to put into context all that you have done for this organization. I am not exaggerating when I say that without your vision and dedication, none of us would be here at this AGM. I know as you both continue your tenure as SOCAN directors, you will still be advocating for screen composers and will continue to be conduits for the SCGC. Thank you.

Applause

Thank you to Janal and Derek who have been vital members of the Executive Committee and have also decided not to run for another term. It may feel odd for you to hear this but you have both become the elder veterans and mentors of what has become the next generation of leaders.

You have both been vital in securing the brain trust and longevity of our Guild, as we, the generation that preceded you, continue to pass the baton to your cohort that faces a very different workspace and reality. Don't be surprised if you still hear the SCGC bang on your doors asking for your opinions and advice.

There is a lot to get thru today and I know I am running long, so I will have to short change the two who need to be thanked with paragraphs of praise in only a sentence or two. John and Tonya, I have watched you become a great team, and have witnessed you handling the stress and extra hours of needed attention for us with grace, dignity and needed humour at times.

We are not just passengers on the bus anymore. You both have your hands firmly on the steering wheel and have taken the SCGC to a position, within Canada and abroad, of strength, respect and relevance. Thank you; thank you, on behalf of us all.

And finally, 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.

With that, I conclude my not so brief report from the Chair.

AGENDA 8 – MANAGING DIRECTORS REPORT

Presented by Tonya Detrick

As Marvin has just mentioned, the reports for this AGM reflect the activities of the SCGC over the period of April 1st 2020 to the end of March 2021 (which is our fiscal year). This is now our second time holding an AGM virtually and first time where we are reporting on a full year of activities while dealing with restrictions due to the COVID-19 pandemic.

The reports you will hear today will reflect the Guild's activities related to SCGC's three-year Strategic plan set in 2019, and while some initiatives were stalled due to the pandemic, others were suddenly in an amazing position to thrive. I observed many positive outcomes from adapting to a world of imposed limitations; The SCGC has always been a national organization, however this past year the community became more united as the regional divides no longer existed as we pivoted to online meetings and events. We saw more educational and networking opportunities shared with our members by our industry partners, we combined efforts with other like-minded organizations to communicate to government the needs of the music, media and arts sectors due to the financial impact of COVID-19, and we strengthened our own advocacy efforts on behalf of screen composers (which you will hear more about during this meeting).

I witnessed how your Board and Committee volunteers were able to use the unusual circumstances dealt to us all with COVID, to fuel action. From advocacy work to seminars, to providing a platform for composers to tell their story, the passion (and new found 'time on your hands' of our board volunteers was so beautifully brought to life, which actually made me quite busy!!! My education this past year in the world of politics, creator rights, royalty distributions, Cue Sheet processes, and the list goes on, has been invaluable. I have very much appreciated the opportunity to be more involved with the SCGC's advocacy work, and I thank the Executive (and of course you John) for trusting in my ability to join you in representing our sector.

Although so much was accomplished, the reality of COVID existed, and due to mandated restrictions we did have to pause a couple of our programs. One was the long-standing Orchestral Reading Program, and the other was the Chris Detrick Music Fund. We look forward to reintroducing them again in the near future, however, on a positive note, we offered increased live stream events to our membership, which as I said earlier, allowed for all members in Canada to have access to educational material, participate in select events, and on the national front, the SCGC's mentorship program was able to place even more mentor-mentee partnerships (more to come on that). Going forward we are exploring ways in which to maintain this nationwide inclusion for our events as we transition back to holding functions in person.

As a result of our Digital Disruption Study and thanks to Darren Fung's enthusiasm, right at the end of this past fiscal year we received the exciting news that we were successful with an application submitted to Canada Council for the Arts called: Digital Literacy for the Modern Music Creator (aka "Big Grant") which is the development of a

learning portal that will contain training modules ranging from information on music creator rights in the era of streaming, to digital business skills. We also were successful with an application to CC of A that is called Rethinking the AV Performance Rights Data Stream, (aka “Baby Grant”) which aims to explore ways music creators can receive their performance rights royalties faster and more precisely. There will be much more to report on this at next years AGM!

Our president John Welsman remains an incredible leader for the SCGC. I have the pleasure of working with him on a daily basis, and have such respect for John’s professionalism, insight, authenticity and dedication to protecting the future and culture of the screen composers the SCGC represents. John is accompanied by a strong and knowledgeable Executive Team, CRI Team, and Board, and you will hear about how much was done this year to move the needle to protect and empower this sector.

I would also like to note the work of our standing committee members such as our Finance Committee (which include Ed, Derek, Glenn, John W., & Marvin), Executive Committee, (Marvin, John, Adrian, Janal, Ed, & John Rowley), and Governance Committee (Derek & Victor) who meet regularly to oversee the various aspects of the Guilds Operations. During today’s meeting you will hear from our other committees on the activities of the SCGC, and I would like to thank all committee members for the time given to be involved in ensuring the organizations mandates continue to be fulfilled. Specific mention of our committee Chairs, Adrian Ellis, Janal Bechthold, Darren Fung, Erica Proconier, Toby Sherriff, Evan MacDonald, Charlie Finlay, and Gagan Singh!

In 2020 the SCGC’s celebrated its’ 40th year and Glenn Morley Paul Hoffert, Janal Bechthold, Marvin Dolgay, John Welsman, and myself participated in a Presidents Roundtable that was presented by SOCAN. Much thanks to Jennifer Brown for hosting and I encourage you to tune in and hear a bit of the history of the Guild and the stories shared on how it came to be.

This year we updated our Members Advantage Program (as Actra no longer administrated it) and moved to Union Savings for various Discount offers that SCGC Members can take advantage of and a reminder that through membership SCGC members have access to musical instrument insurance from Front Row Insurance. (visit website)

OUR MEMBERSHIP!

2020 finished

- 328 members in total (335 LY)
- 282 members renewed (258 LY)
- 46 new members (77 LY)

Flexible payment terms were offered to members due to impact of COVID-19. Thank you to Elizabeth Hannan for her excellent work in managing the membership renewals

I must acknowledge that we are tremendously grateful for the financial support we receive from the SOCAN Foundation, which provides our primary source of funding, and we are also fortunate to receive the ongoing support of our screen composers across Canada through their continued membership commitment. We couldn’t achieve our goals without this support!

This AGM is also an opportunity for me to share how grateful I am to be working with such an experienced, professional, and bright administration team: Cynthia Dron, who is responsible for our financial management as well as our various funding applications, Nicholas Stirling, who assists with IT issues, our Educational Outreach Program and Mentorship Program, and Elizabeth Hannan who handled the daily needs of our social media and membership management. Elizabeth is now enjoying be a full-time mom of two little ones so we have hired Maggie Dron to assist with those duties.

I will say that with a few of our long-time Board members not running this year, I am feeling sentimental about this year’s elections. I have enjoyed working closely with some of you for so many years, and I will miss the interaction and idea sharing you have brought to myself, and this organization. As well, I am also excited about the list of candidates running today, and look forward to working with you to bring to fruition all that each of you wish to contribute to the SCGC. Together I know we will continue to reach our goals and make a difference for this amazing community of media composers.

AGENDA 9 – PRESIDENTS REPORT

Presented by John Welsman

This past year has been one of unprecedented change for the SCGC. The onset of the COVID pandemic in March 2020 presented an unbelievable challenge to society, and we all adjusted our lives in major ways to deal with the threat of potential serious illness. For SCGC, though, there were silver linings around some of those dark clouds. Technologies like Zoom allowed people to meet virtually, and, with planning and execution, the Guild was able to continue with most if not all of the important work it's been doing for its members, from advocacy for composer rights to the Mentorship program to online seminars that allowed participation of all our members across the country, from our socials and town halls that also became national events to Board and Committee meetings that kept the mission and mandate of our Guild moving forward. In fact, I personally really enjoyed the breakout rooms at a couple of those events that allowed me to get to know people I might never have directly connected with otherwise. But perhaps most importantly, the elimination of travel expenses allowed us to reallocate funds and hire and retain a government relations advisor, Jim Patrick of Proof Strategies, for the first time in our history. This has allowed us to embark on a new path that is both exciting and demanding of our time and energy. More about this to come in the CRI report.

Meeting virtually continues to be very effective, and we've all adapted pretty well I think. Though I don't know about you, but being able to be with people face to face this past summer has been really an energizing thrill at times. That's the extrovert in me speaking. Tiring, too, at times, as some of those conversation and debate muscles were feeling a little out of shape. In fact, there have been instances of real efficiencies this past year. Zoom allowed us to meet with all kinds of people in government agencies and at Heritage and ISED without leaving our homes. Or for the Mentorship Program, Ryner Stoetzer recently took on three mentees at the same time, and the benefits of the work he'd prepared for one member was enjoyed at the same time by two other members. I thought that was very clever, and maybe more mentors will consider using this approach in future.

Over the past year I've nurtured relationships with a number of people and organisations with whom we've met. I've engaged with people like Dave Forget, National Executive Director of the DGC. (I always make notes at these meetings and pass them along to CRI team members who aren't always present. And though this doesn't exactly fall under the April to April calendar, I know it will be valuable for you to hear some of what's going on for context to our own situation and discussions with DGC about representation.)

A recent call with him went for a full two hours, during which we spoke about the various negotiations under way in the industry, the tumultuous times the unions are having generally with producers in North America as we come through and out of COVID.

He tells me that negotiations with the AQPM (the producers in Quebec) are problematic for a number of reasons, and DGC is trying to expand categories there. There's also a DGC agreement in BC that's up for renewal January 1, 2022 – normally they would go into negotiations now, but all the unions went together to the employers in BC saying 'we are in a pandemic, expenses will likely fade when Covid goes,' and asked if they could extend all their agreements for a year. The producers said no. Talks came to an impasse, and they went to the Labour Board, who came back to them with a deal in August. The producers then took that package, edited certain points, and said 'this is our new starting point for a new agreement'. DGC isn't at all happy about this. Dave tells us it's hostile, and there's no agreement in BC as yet. In April DGC went to CMPA, considering all that's in the air, and instead of a new negotiation, asked for a simple one-year extension based on a 3% raise in rates. They've agreed on this as of January 1, 2022. But there are all kinds of discrepancies now, with some people working remotely and some people on set. Many are in other countries. These are all difficult aspects to deal with, and all parties need clarity going forward.

DGC and CMPA have agreed that in the meantime they should use the time wisely, and have scheduled four pre-bargaining sessions. The problem is that some people feel the issues are burning and can't wait. DGC has District Councils for almost all the provinces, and disagreements are found on a council by council basis. Dave and Catherine Middleton, Associate National Executive Director, have been on calls with US producers and have witnessed a high level of rancor. Some unhappy people are taking their issues to social media and that amps up the volume. In California, IATSE put a whole package on the table, but the producers refused it, and now IATSE is now seeking a strike mandate. If they can't get a deal in California, that pushes other US regions down in the schedule.

A strike mandate is a weapon – but everybody's hopped up on social media and it's getting ugly and more difficult. DGC has no direct input on this. Dave's wondering if US issues could have ramifications for Canada, as some of their members travel under the DGC contract.

If IATSE were to go on strike there, any picket lines set up here in sympathy with the US could effectively shut down production here in Canada. Again, Dave was talking about social media, and the outsized impact it can have. A narrative can develop online quickly and you have to be prepared to counter with an alternative one. Back to the April to April report. At long last, after years of CMPA being a part of our discussions about who we might negotiate an agreement with, we've actually picked up the phone and said 'we should talk about some issues of mutual concern'.

We've now had numerous meetings with Reynolds Mastin, their President and CEO, and his team. They were generally cordial, and we mainly exchanged thoughts on the Broadcasting Act review, CMPA's quest for Term of Trade with the Broadcasters, and finally our issues with the practices of some of their members. There's been a gradual progression from outlining our general issues and asking that we sit down at the bargaining table, to increasingly pointed communications with them about the issues we have and how unhappy we are with the status quo. (I'll get ahead of our April year end here again and say that now we have a definitive statement from SOCAN about the rules around Writers Share, and we'll be bringing this to CMPA's attention and letting them know that some of their members are forcing composers into a position that contravenes SOCAN rules. Can they defend themselves against our accusations? I can't imagine so. And do their actions put them in some kind of legal jeopardy? We think they might - more to come on that front. Personally, I'm getting a picture of an Executive at the CMPA that acts solely at the direction of its powerful members, and that there's little to no will at all to come to an agreement with screen composers anytime soon. In other words, their current business practices are working for them well financially, and they're in no hurry to lose any of that ground.

Now to the Coalition for Diversity of Cultural Expressions – CDCE. As the Broadcast Act legislation soldiers on and with the upcoming Copyright Review, it's clear that the Coalition is THE main group that speaks for almost all creators in Canada. We're even reaching out to some organizations that aren't members, like the CDN Music Centre, the Canadian League of Composers, and The Writers Union to encourage them to join. CMPA and AQPM are members too, and that means producers may be influencing the messaging to some extent. But I've been told by a few of their members that when issues are divisive, they simply don't touch them – in other words what they lobby for is what all their orgs can agree upon. Our SCGC rep, Bill Skolnik, who happens to be the Co-Chair there along with Hélène Messier of AQPM, and I speak frequently as well, and we've always maintained good lines of communication. We've even forwarded important advice we've received from Jim Patrick about CDCE to them through Bill and Jérôme Payette. There is definitely friction between orgs on the subject of Authorship. Producers often consider themselves Authors of the works they produce that include our and others' copyrights within them, and that runs directly contrary to what DGC and SCGC believe, that Directors and Composers are the original Authors of their works in a production and should remain so without assigning those rights to the Producer. With this in mind, I've spoken with some creators who believe there's possibly a need for a creators only coalition that can truly speak for creators to government.

From what I've learned though, the more fractured the messaging to government from our sector, the less likely we'll all get what we truly need in the longer haul. But I'm keeping ears open on the idea of the creators lobbying separately from the Producers.

And closer to home at SOCAN, I'm pleased to report that the relationship between the Guild and SOCAN is as strong as it ever has been in the past. Jennifer Brown is now CEO, and her interest in our concerns and understanding of our issues is translating into action and filtering through the ranks of the management team at SOCAN. Jennifer and I have monthly catchup meetings so we can both be up to date and informed on all the current goings on. SOCAN has a search underway for a new Audio Visual A&R position to act as an interface between SOCAN and screen composers, so we hope SOCAN's understanding of our sector and work to help us will improve in the coming months and years. And I can't forget SOCAN's lead counsel, Andrea Kokonis, who's worked very hard for us coming up with the definitive communication on the rules around Writers Share. In fact all the management at SOCAN have shown a commitment to work with us on our issues, and it's so important we have their efforts and support.

(Again, getting ahead of our April 2021 year end, we also welcome SOCAN's hiring of Jean-Christian Céré as Head of Membership. JC has a legal background and was ED of SPACQ about 10 or 12 years ago. He has a huge knowledge of our sector, and from meetings so far, it's clear he's listening carefully to our concerns and moving the agenda forward with a real commitment. Those of us who know him think he's great, and I think SOCAN is very fortunate to have him in this role.) So it feels like a whole new chapter for the SCGC and SOCAN, and that's very important given the challenges of AV streaming revenue being so low, audio houses that flout the SOCAN rules around writers share, the need for better education of our younger and even mid-career screen composers and music creators in general, and RR (Reproduction Rights) revenue, just to name a few.

I must also talk about our ongoing work with ACCORD and what I call Mini ACCORD – the creator and publisher associations only that meet monthly these days. Marvin, Tonya and recently Ed Henderson's work with MCNA, and Marv your work with CIAM. All of this requires time and energy, and I firmly believe maintaining our connections to music creators internationally will pay dividends over time. It already has done. I'm also so pleased to report SCGC was successful in receiving not one but TWO grants from the Canada Council for the Arts Digital Strategy Fund this past year. Both of these grant applications were championed and lead by Darren Fung, and we're fortunate to have received a yes for both applications to kick 2021 into gear.

The Big Grant (as we've come to call it) is for \$250K and the Baby Grant is for \$50K, and for both we're partnering with S.A.C. and SPACQ. These represent a huge opportunity for the Guild to help music creators everywhere and have a true and lasting impact on our sector.

Finally, I do want you all to know how honoured I feel to have served as President of SCGC at this time of so much change. You've placed a lot of trust in me and I'm extremely grateful for the all the support I've received from the

Board and especially from our Executive at every turn. The truth is, whatever I've been able to do, I couldn't have done without them, and I thank them all sincerely. We've had an effective team here. The well of wisdom and passion on this Executive is deep, and we should all express our thanks.

I want to thank the outgoing Board of Directors, those of you who were voted to your positions three years ago and those of you who kindly accepted our offer of appointment to the Board more recently. Thank you for your service to the Guild, and special thanks to the many of you who are so engaged day to day in the activities of committee work and the programming we do!

Thanks to those of you on the Diversity Equity and Inclusion Committee, the Communications Committee, the Seminar Committee – where nothing is regional any more – the regional chairs meet to plan national events. Some examples: the score study groups; Felipe Tellez tech workshops, Ask Me Anythings; live stream socials, Town Halls, the Mentorship Program mixer. I know I'm forgetting some.

Thank you to the newest Board members who've attended meetings, listened and learned how it all works. You may not believe it, but I assure you that all of us here today were once in your shoes, new to the team, a bit uncertain and maybe reluctant to speak up because many of the issues are complex and there's so much to learn, but all that changes with time, and you realize how important it is for your voice to be heard at this table, as you reflect the beliefs and hopes of our members across Canada.

Tonya pro, great working relationship, increased responsibility, diligently learning – Nicholas, Cindy If this were a toast, I'd suggest you raise your glasses and salute this medium sized but quite powerful music organization that continues to work so hard and achieve so much for all screen composers in Canada. To the SCGC!

And that concludes my President's Report. I'm happy to answer any questions that any of you may have.

John Welsman
President

AGENDA 10 – FINANCIAL REPORT

Presentation of Financial Statements/Review Engagement

SCGC's Treasurer Ed Henderson presented the Financial Statements/Review Engagement for the year ending March 31st, 2021, and provided the members in attendance with a clear picture of the SCGC's performance, noting that Public Accountant Spencer Battrick communicated that after review of the financial information provided to him, he confirmed all figures are accurate.

Appointment of Public Accountant

Motion

E. Henderson moved to appoint Shrigley Battrick as the SCGC's Public Accountant for the next fiscal year.

B. Skolnik seconded

Carried unanimously

AGENDA 11 – COMMITTEE REPORTS

Composer Rights Initiative (presented by John Rowley)

Since September 2020 the SCGC Composer Rights Initiative (CRI) team of John Welsman, John Rowley, Tonya Dedrick and Ed Henderson have met weekly with Jim Patrick, the SCGC's Government Relations expert who assists us with our communication materials and with mapping out a critical path to advocate for AV Composers' Rights in Ottawa and with our industry partners.

Jim has personal connections in Ottawa with many government figures and staff plus senior people in the broadcasting industry - he continues to impress us with his strategic thinking, deep knowledge of broadcasting matters and his connections in government and industry.

In recent months, the CRI - in conjunction with Jim Patrick - has prepared two submissions for the Government of Canada's consultations on upcoming revisions to the Copyright Act. The first was SCGC's submission on copyright term extension, the second being SCGC's submission on online intermediaries.

In the first submission, SCGC expressed its support for term extension to life of author(s) + 70 years. SCGC also expressed support for reversion of copyright to authors at the earliest possible date, noting that in the US, reversion is available 35 years after assignment.

In the second submission, SCGC expressed support for the stated goals of the consultation, being: 1) that rights holders are able to obtain fair remuneration for work they create; 2) that rights holders are able to negotiate such remuneration without any undue imbalance in bargaining power, and 3) rights holders are able to determine for themselves whether the remuneration received is fair.

SCGC also expressed its position that refinements to the Copyright Act are needed to strengthen the rights granted to authors under the legislation. In particular, SCGC submitted that the “imbalance of bargaining power between content creators and intermediaries in the production and distribution chain ultimately points to the need to clarify within the Copyright Act that the “creator” of a work is, and will always remain, its “author.” In addition, it points to the need for legislative

measures to ensure that independent contractors who create copyright-protected works in the provision of their services are protected from forced buyouts of those copyrights. SCGC submits that retention of copyright ownership and control by screen composers is essential in order to ensure they have the ability to determine fair remuneration for their services and license of their rights.” Further, SCGC expressed its view that, “To be fully consistent with the goals of this proceeding, and of Canadian cultural policy in general, any resulting amendments to the Copyright Act must include provisions to (i) prevent coercive “buyouts” of creator rights in commissioned works.”

The rights issues that your CRI team are engaged in are part of a growing global movement and we have peers and partners abroad with whom we are in conversation, including:

- Alfons Karabuda and Marc deMoulin from the European Composers and Songwriters Association (ECSA),
- Niclas Molindar from Music Rights Awareness Foundation who are working with WIPO to protect Creator Rights.
- IVORS Academy - an English organization dedicated to protecting creator rights,

The CRI is actively monitoring international music creator rights campaigns including those by Your Music, Your Future, Ivors Academy and The Pact. As well, CRI is monitoring legislative developments regarding creator rights around the world with particular interest in developments to combat rights/royalty buyouts, implementation of the EU’s Copyright Directive and steps PROs (such as APRA and SACEM) are taking to combat buyouts. Buyouts of authors’ rights have recently been made illegal under French law.

The CRI has also been actively engaged with SOCAN leadership regarding an upcoming SOCAN communication clarifying its position on performance rights buyouts and the issue of non-writing engagers demanding a share of writer’s share royalties.

The CRI also continues to engage with the Canadian Media Producers’ Association with an aim to have CMPA formally recognize screen composers’ creator rights. In addition, SCGC has reached out to CMPA and Spin Master expressing its concern regarding a recent offer made to some members under which interested composers were asked to assign 50% of their writer’s share of PR to non-writing individuals. SCGC has not received any response to this outreach.

Most recently, SCGC sent a letter of welcome to Sean Porter, recently promoted to the position of Lead Negotiator and Senior Director, National Industrial Relations and Counsel, CMPA. In that letter, SCGC outlined its concerns with CMPA’s ongoing reluctance to engage with SCGC on the rights issue and asked for a meeting. In particular, SCGC stated: “In SCGC’s view, the status quo maintained by CMPA amounts to coordinated discriminatory action against the screen composers SCGC is certified to represent under the Status Of The Artist Act. It’s our hope that CMPA will soon recognize its moral obligation to engage with SCGC in the negotiation of an equitable agreement governing the disposition of our members’ legal property rights on CMPA members’ Canadian certified shows.” SCGC also expressed its belief that cooperation with CMPA on various areas of mutual interest/alignment is needed. SCGC has yet to receive a response from Mr. Porter.

As an interim step, in consultation with the executive board members, the team determined that a very simple agreement with CBC might be a lever that could in turn motivate CMPA to bargain with us. A reminder: we can compel CBC to bargain under Status of the Artist. The AFM have had a clause in their CBC agreement for decades now that states that if an independent producer is commissioned by CBC, they must abide by either the terms of the CBC AFM Agreement or another agreement between AFM and the producers. The CCPR agreement became that agreement. The Canadian Agreement, as it was known, offered a one-time fee for the use of musicians’ performances for the production for which the score was being recorded (as well as a soundtrack album release thereof). And when the CFM decided to terminate that agreement, CMPA came calling immediately to negotiate

another agreement in its place. We planned to ask for our own equivalent clause that would require CBC to use 'this or a comparable agreement that SGCC is signatory to.'

With this in mind, we met in early May with Lisa Clarkson, Head of Business Affairs there, and pitched the idea of a simple agreement between SCGC and CBC that would guarantee composers would retain the copyright in their scores, along with some other basic terms. Lisa immediately made it clear CBC would be reluctant to bind independent producers in the same way the AFM agreement does. A productive conversation continued, and she offered one main idea: from her experience as a negotiator, she said one thing the other side dislikes is when you ask for things in chapters, incrementally. Their imaginations start running wild and fear follows. She suggested we start by putting exactly what we want in a deal with CMPA into a document, spelling it all out, and be prepared to present that. She also reminded us that Reynolds and his team won't do anything without the CMPA Board's support and that, consequently, we should begin to engage with the individual Board members that we know, building support for our mission. She did seem sincere in wanting to help, and remains open to further conversation.

Finally, the CRI has been actively engaged in monitoring the rocky progress of Bill C-10 with Jim Patrick, and participating in industry wide advocacy efforts on the urgent need to update Canada's broadcasting legislation and bring foreign broadcasters operating in Canada into the funding and regulatory fold. At the same time, CRI is monitoring possible strategies to achieve its goals in the event the legislation is not passed before an election. Things may seem fine to many but it's clear to us that Author's rights, Creators Rights and Copyright are at risk. If buyouts proliferate our industry is at risk, as buyouts weaken our PRO/MRO (SOCAN) and all music rights organizations around the world. The buyouts we are speaking about are where the purchaser owns your creations outright, taking from you all your backend royalties in exchange for an upfront fee. And, there are rumblings that many large music publishing companies are questioning their affiliations with PRO's (see this article in Music Business Worldwide) - another threat that could undermine our PRO and other PRO's around the world.

As stated in previous reports from the CRI team, we feel strongly that SCGC must advocate for the protection of music creator rights and the systems that have grown as a result of these rights. We believe AV composers should know their rights, be aware of all the revenue streams that emanate from their creations and protect these rights to their best ability.

- John Rowley Presented

National Seminars – presented by Tonya Dedrick

- Monthly Score Studies – thank you Devin Roth and Steffan Andrews! Having these score studies each month has been a godsend!
- "Ask Me Anything" conversation with Pianist & Composer MARTIN MAYER
"Ask Me Anything" conversation with Composer & Producer SIMON FRANGLEN
- Many socials were held to support our community during the crisis time of COVID-19.
- A Zoom Conversation with Three of Canada's Mid-Career Screen Composers, featuring:
Red Heartbreaker (Vancouver), Peter Chapman (Toronto) and Kim Gaboury (Montreal)
Moderated by Darren Fung (Los Angeles) April 27th at 7pm(ET)/4pm(PT)
- SOCAN + SCGC Virtual Town Hall on August 26th.
- SCGC Mentorship Program 2020 National Online MENTORSHIP MIXER
OCTOBER 15TH
- SCGC's BIPOC Composer Town Hall - December 9th
The Screen Composers Guild of Canada is hosted virtual town hall, open to all composers from BIPOC communities. They met with members of the SCGC's Executive, Board, and Diversity, Equity & Inclusion Committee for a facilitated discussion and open forum.
- SCGC VIRTUAL HOLIDAY SOCIAL - December 16th

Nominating Committee – presented by Tonya Dedrick, prepared by Nicholas Schnier

Nominating Committee Report - SCGC 2021 Annual General Meeting

I was entrusted by the SCGC Board of Directors to serve as Chair of the Nominating Committee for the 2021 elections. It is with great appreciation that I was able to enlist Peter Warnica, Sean Boyer, Don Ross, Katya Pine, Medhat Hanbali to join me on the Committee.

As described in the SCGC Bylaws, our responsibility was to fulfill the mandate of a minimum of 22 eligible SCGC members to stand for election to the Board in 2021.

Within the mandate, the Committee set out to contact and encourage established and emerging eligible Guild members to run in the SCGC election and to inspire engagement in the SCGC organization. The Committee also recognized the importance of diverse representation for the Guild membership and made every effort to include members of all backgrounds and Genders.

I would like to report that 38 members have committed to running for election to the SCGC Board of Directors with a diverse group of candidates representing the SCGC from across the country.

I would like to assure the Membership that the Bylaw requirements were met by the Committee with regards to the nominating process for 2021.

- Nicholas Schnier

Educational Outreach Committee – presented by Tonya Dedrick

NOTE: During COVID, all sessions online

Purpose:

Introduce the SCGC and website, provide critical basics of the media scoring business plus Benefits of membership/ New Member level to incite emerging composers

Audience:

University/College students/graduates studying Music, Film, Media Arts and Media Scoring

Presenters:

Charlie Finlay, Media Composer, Saxophonist, Teacher, SCGC Board Member

Gagan Singh, Media Composer, Keyboardist, Producer, SCGC Board Member

*Event Duration (online): 60-90 minutes including Q&A

Admin Liason: Nicholas Stirling

SCGC Admin: Tonya Dedrick

When and where possible, Ontario sessions can be held as 'in-person' events

Presentations were made at:

- Recording Arts Canada (ON) 3 -4th year students/grads
- Dalhousie University (NS) 2-4th year students/grads

Pending Return Sessions Fall -Winter 2021-22:

- York University
- Humber College

Pending Outreach:

- Ontario Institute of Audio Recording Technology (OIART)
- Vancouver Film School (VFS)
- University of Toronto Music Faculty
- Metalworks Institute (ON)
- Fanshawe College (ON)
- more nationally TBC

Diversity, Equity & Inclusivity – presented by Janal Bechthold

Diversity, Equity, and Inclusion Committee: Gagan Singh, Erica Procnier, Red Janes, Amritha Vaz, Chris Reineck and Janal Bechthold

Although this committee was created after our last strategic planning session in 2019, the world events during this last fiscal year have really highlighted the need for more supports and advocacy work in this area.

The committee provided consultation to the Board of Directors on issues surrounding diversity, equity, inclusion, and accessibility including recommending changes to the bylaws, code of conduct, find a composer database, upcoming musician referral database, and the application process for the SCGC's mentorship program.

UofT Arts Management Field Placement:

We received a grant from UofT to work with student Jo Anne Snell towards a project addressing diversity, gender equity, and inclusion in our sector. The placement was 300 hours split over two terms. Jo Anne's work included:

- Updating the Research referred to in our 2018 study on Gender in the Screen Composing Industry on composers hired on productions receiving public funding. Thank you to our volunteers who assisted with this, particular thanks to Sophian Alkurdi
- created a demographics survey for our membership
- preliminary work to support our outreach to film festivals and industry organizations
- helped to identify funding sources for initiatives
- Feature Fridays for Instagram and Facebook, her personal project to address visibility of composers from less visible backgrounds and help improve the status of composers.

Additional events and initiatives:

- Monthly Women Composer Zoom Socials
- Partnered with Music Publishers Canada's Women in the Studio program to host a panel on screen composing featuring Lesley Barber, Alexandra Petkovski, Darren Fung, and moderated by Janal Bechthold
- BIPOC Composers Town Hall event in December offered the opportunity for composers who identify as Black, Indigenous, or a Person of Colour to meet with our executive and key members of the board and to share their ideas, experiences, as composers and recommendations for how the SCGC can best support composers of underrepresented communities
- Signed the "Breaking Racial Barriers Declaration", an Anti Black Racism Declaration signed by companies, organizations and individuals in the Canadian Music Industry who are committing to changing the industry. The declaration comes with a seven point plan and a clear framework to enable change.
- Kaleidoscope, a BIPOC composers only Facebook group soft launch
- Committed to supporting StereoVisual, A non-profit organization that teaches underrepresented BIPOC producers how to transition from music production into creating music for TV & Film in an effort to create equity in the film industry.

Looking forward to this current fiscal year, Dumebi Obianaba from DeMontfort University Creative Arts Management Masters program in Leicester completed an Executive Company Research Project for the SCGC. This 8,000 word research report entitled "GENDER, DIVERSITY, AND INCLUSION PROBLEM IN THE SCREEN COMPOSING INDUSTRY" examined diversity and gender equity from an international perspective. The report also included analysis of the growing threats and barriers obstructing the pace of growth of women and women of colour, case studies, and an evaluation plan suggesting potential solutions and strategies for the SCGC to employ.

Industry Outreach Committee & Communications Committee – presented by Adrian Ellis

(Members: Tonya Dedrick, John Welsman (co-chair), Erica Procnier, Adrian Ellis (co-chair))

Partnerships and Festivals:

Music Supervisors Virtual 1:1 – April 2020

Thanks to The Guild of Music Supervisors president Michael Perlmutter, SCGC members were offered the opportunity to sign up for a virtual 1:1 conversation with various music supervisors across Canada. 3 sessions were held over the course of April.

Meet the Music Supervisors and Music Tech Summit

- Thanks to our friends at Music Publisher's Canada, members were invited to these two valuable online educational and networking events.
- A second "Virtual Germany edition of the "Meet the..." event was held in early 2021 thanks to MPC and Strawberry Hill Music, with a presentation by game composer Wilbert Roget.

VIFF AMP (BC) – October 2020

- This marked our 3rd year sponsoring this fantastic event, which is a subset of VIFF but featuring a music focus. Due to the pandemic, the festival was moved online and all events were by distance.
- Adrian Ellis moderated The Art of Composition, focusing on the music of Monkey Beach, featuring director Loretta Todd, and co-composers Jesse Zubot and Russell Wallace.
- Adrian also acted as a mentor to a group of composers who were part of the Talent Accelerator.

Interactive Ontario /MPC – Connecting Videogame Studios w/ Publishers and Composers – February 18, 2021

- In partnership with the SCGC & Music Publishers Canada, Interactive Ontario hosted a two-day B2B event connecting developers with composers and music publishers.
- Janal Bechthold and Maxime Goulet were keynote speakers.

Sponsorships:

Digital Media at the Crossroads (DM@X) – January 22/23, 2021

- This 2 day event was held via Zoom. For our sponsorship, members were offered a discounted rate.

Communications Committee

(Members: Adrian Ellis (Chair), Janal Bechthold, Elizabeth Hannan, Gagan Singh, Nick Grimshaw.)

Social Events in a time of COVID

The CommComm along with members of Seminar Planning put their heads together to find creative ways to engage and bring membership together while we were isolated at home. Charlie Finlay and Adrian Ellis led several socials on Zoom (including a special Christmas edition on December 16th with over 50 members joining nationwide), utilizing new features such as breakout rooms and more to make things as fun and meaningful as possible.

Surveys & Important Information

- On May 6th, the SCGC sent out a member survey to help Regional and National seminar committees understand how to best plan for future events, with creative, technical, and business aspects in consideration.
- On May 11th, membership was invited to participate in a survey to provide government with ideas and recommendations on the impacts of, and response to COVID-19. A survey to SCGC members was sent to gather input to assist in identifying the needs of our composer sector.
- Several emails were sent to over the course of 2020 to keep members informed about the government's Economic Response Plan and consultation, and relief programs including the Canada Emergency Wage Subsidy.

SOCAN Presents: A President's Round-table Discussion

In lieu of an in-person celebration (cancelled due to the pandemic), Adrian Ellis developed the concept of a retrospective discussion featuring past-SCGC presidents. This was recorded on Zoom and moderated by SOCAN's Jennifer Brown, and included Glenn Morley, Paul Hoffert, Marvin Dolgay, John Welsman, as well as 2nd VP Janal Bechthold and Managing Directory Tonya Dedrick.

Cue Notes/Spotting Notes

Editor Virginia Kilbertus and her team continue their great work producing our digital publications. Thanks to our many contributors, as well as Nicholas Stirling for additional help in prepping the releases:

- Vol 8 No 1. Spring edition went out on April 16th 2020
- Vol 8 No 2. Fall Edition went out on Oct 8th
- Vol 9 No 1. Spring went out on March 15th
- We welcomed SOCAN as a regular contributor in 2020

STRATEGIC PLAN INITIATIVES:

The Screen Composer's Studio Podcast

- The podcast had a successful launch on July 15th, 2020, with Amin Bhatia serving as our inaugural guest. We released 12 episodes in 2020, with the last featuring President John Welsman.
- The first season represents over 14 hours of long-form interviews with some of Canada's best in screen composing, speaking to the value of our work, our challenges and successes, and the creative and industrial struggles we face as creators.
- The podcast is available on all major platforms, and in video format on Youtube.
- The podcast has a 4.5 stars out of 5 rating on Apple Podcasts, and currently has over 4,200 downloads
- The podcast produced over 84 pieces of unique content including video clips, graphic quotes, and images, that were shared via our social media accounts
- Big thanks to Nick Grimshaw for designing our great logo and creating all the graphics, as well as providing additional technical and editorial assistance. Thanks as well to Tonya Dedrick, Elizabeth Hannan, and Gagan Singh for support and input in the creation of the podcast.

SOCIAL MEDIA

Elizabeth Hannan continued promoting the Guild, its activities, and membership.

- We continue to highlight our Advocacy work using the hashtag #AdvocacySCGC.
- This year we had a special focus for International Women's Day, celebrating and showcasing the work of our women members.
- We began a Feature Fridays initiative, where we had a composer member "take-over" our social feed and curate the content for the day. This was jumpstarted by our U of T placement student Jo Anne Snell.
- With our updated logo and images, we helped celebrate our 40th anniversary year with several posts about the history, development, and impact of the Guild.
- Over the course of the season, The Screen Composer's Studio produced 84 pieces of unique content, including images, quote graphics, and video clips from the episodes. These were used each week to lead up to the episode launch and helped drive traffic and engagement by tagging composers, organizations, and some of the production companies that were mentioned.

Elizabeth (or Lizzie to those who know her) retired from her post as our social media guru this year. We'd like to thank her for her dedication and enthusiasm over the years, as she really helped build a lot of momentum and consistency. We'd also like to welcome Maggie Dron to the team, who is already doing a fantastic job in continuing to keep things going.

WEBSITE UPDATES:

The site continued to see improvements, including mobile responsiveness, a new IMDB link added to Composer Profiles, along with a more organized menu of pages, resources and content.

Option for members to add their IMDB info & photo to their profile is now available

Discuss List Archive is now function and offers members access to an archive of topics

Mentorship Program – presented by Darren Fung

Mentorship Committee: Darren Fung Chair Evan Macdonald Co-Chair Virginia Kilbertus (ON), Medhat Hanbali (QC), Toby Sherriff (BC) Admin & Tracking: Nicholas Stirling, Tonya Dedrick, Elizabeth Hannan

NOTE: To promote SCGC Gender Equity & unbiased selections for "LGTBQ2s+" applicants, all applications were 'blind' juried by Committee through use of application pseudonyms.

MP Mixer virtual event attendance : 42

Mentee Applicants: 30

Mentees Selected: 27

Applicants by Region:

BC -10

AB- 2

ON -15

QC - 1

NS - 1

NB – 1

Mentor Applicants Total: 14*
Mentor Applicants by Region:
US - 2
BC - 4
AB - 1
ON - 5
QC – 2

*Mentor shortfall was solved through additional Mentor soliciting by Committee and Admin together with several Mentors offering to host multiple Mentees

Placements Timeline: November 2020 - September 2021

Darren thanked all the Mentors for giving their time and participating in the program.

AGENDA 12 – RESULTS OF ELECTION

Marvin thanked the scrutineers and announced the results of the Election in alphabetical order:

1. **Amin Bhatia**
2. **Spencer Creaghan**
3. **Marvin Dolgay**
4. **Adrian Ellis**
5. **Darren Fung**
6. **Ed Henderson**
7. **Paul Hoffert**
8. **Red Janes (Heartbreaker)**
9. **Virginia Kilbertus**
10. **Evan McDonald**
11. **Erica Procnier**
12. **John Rowley**
13. **Amritha Vaz**
14. **John Welsman**

As there was a tie for the 15th position on the Board between Paul Novotny and Gagan Singh, Derek Treffry (Chair of Governance Committee) guided the attendees through the process so that the SCGC Bylaws were adhered to.

A breakout room was created for all Associate members in attendance so that the professional and gold members (aka Full Members) could vote in order to break the tie via the poll feature in zoom.

- The Associate members were assigned to a breakout room so that the Full members could vote via the zoom poll.
- The Poll resulted in a tie
- The Board instituted a coin toss to break the tie

Results were:

15. Gagan Singh

It was noted that at the first meeting of the Elected Board members, that Paul Novotny could be appointed as a Board member.

AGENDA 13 - OTHER BUSINESS

Gagan Singh thanked and acknowledged Janal Bechthold for all her work with through leading the Diversity Equity and Inclusivity Committee. (applause from the Board)

AGENDA 14 - ADJOURNMENT

Meeting was adjourned at 3:06pm