

28 SEPT 2022 AT 1:00 PM (EST) - VIA ZOOM

## 2022 Annual General Meeting – Minutes

### In Attendance:

Ryner Stoetzer, Marvin Dolgay, John Welsman, Glenn Morley, Adrian Ellis, Janal Bechthold, John Rowley, Derek Treffry, Paul Hoffert, Darren Fung, Toby Sherriff, Amin Bhatia, Virginia Kilbertus, Peter Chapman, Rebecca Everett, Stephanie Hamelin-Tomala, Lora Bidner, Spencer Creaghan, Ally Fiola, Jeff Johnston, Jeff Young, Don Ross, Paul Novotny, David Ramos, Ed Henderson

Staff: Tonya Dedrick

Guests: Jim Patrick

Prior to the AGM being called to order, President John Welsman presented a gift of appreciation for Janal Bechthold, Derek Treffry and Victor Davies for their many years of service on the SCGC Board. Janal and Derek were online to open the gift with those in attendance.

### Agenda 1 – Call to Order

A. Ellis chaired and called the meeting to order at 1:14 PM EST.

### Agenda 2 – Attendance and Presentation of Proxies

With a large group T. Dedrick didn't take individual attendance however confirmed there was quorum and reported there were 4 general proxies received.

### Agenda 3 – Approval of Agenda

T. Dedrick noted a correction needed to the date of the 2021 AGM to read; 'September 28<sup>th</sup>'

#### **Motion**

- P. Hoffert moved to approve the Agenda as amended
- M. Dolgay seconded
- Carried unanimously

## Agenda 4 – Approval of Minutes from Annual General Meeting September 28<sup>th</sup>, 2021

### **Motion**

- M. Dolgay moved to approve the Minutes of the Annual General Meeting September 28<sup>th</sup>, 2021
- J. Rowley seconded
- Carried unanimously

## Agenda 5 – Business Arising from The Minutes

No Business Arising

## Agenda 6 – Chairman’s Welcome

### **Presented by Adrian Ellis**

Hello everyone, and welcome to the SCGC’s 2022 Annual General Meeting. My name is Adrian Ellis, and I have the honour of chairing today.

I’d like to start by giving some context as to the purpose and structure of this meeting. Our AGM’s exist to allow the membership to hear reports from the executive, committee chairs, and administration on the activities of the previous fiscal period. This might feel a bit odd, as we’re looking back at what we’ve done between the period of April 1st 2021 to March 31st 2022, and won’t touch on more recent things.

This is also a time for members to ask questions, make comments or raise concerns as they relate to these materials. Please don’t feel shy – we truly believe there are no stupid questions. I do ask that you keep things relevant to the topics and time-frame at hand. I have to play bad cop from time to time, but try not to take it personally if I ask you to table or offline some discussion and move things along.

Shortly, we’ll hear about the work and accomplishments of this very diligent and dedicated volunteer board and committee members, as well as our brilliant and tireless Managing Director, Tonya Dedrick. Collectively, we are tasked with keeping our financial house in order, meeting the mission and mandate of the organization, and managing the goals set out in our always ambitious strategic plan. As my mentor and predecessor Marvin Dolgay often says, we’re still “punching way above our weight”, and I’m beyond impressed by all that’s been accomplished on various fronts, often behind the scenes, without much recognition, and even fewer resources. This last fiscal year has been no exception, but is even more impressive as it was all done during a global pandemic. My congratulations, deepest respect, admiration, and gratitude to everyone who put their energies into keeping this fine little ship going through the various storms we’ve weathered.

## Agenda 7 – Managing Director’s Report

### **Presented by Tonya Dedrick**

When preparing my Managing Directors report, I begin by reflecting on the year and what thoughts or words comes to mind and with it being the second year of the pandemic, I thought of the movie Groundhog day (Bill Murray) and or being in the 15th inning of a baseball game’

In 2020 we were in a time of adaptation to the reality the COVID 19 pandemic brought us all, your Board and other volunteers rose to the occasion and the organization thrived in spite of the imposed restrictions. For the 2021 Fiscal Year, I am proud to say the SCGC continued to remain dedicated to its community, as a national organization – united. Through the online/virtual world we have been living in, we continued to see more educational and networking opportunities shared with and by our members and our industry partners. Our advocacy efforts strengthened through the ongoing partnership with our Composer Rights Initiative (CRI) Team and Government Relations Guru Jim Patrick (happy bday). Over the course of the year, we also started to see the opportunity to once again, be...in-person!

As we all know this was a gradual and a bit nerve-wracking return to what we call ‘normal’, and events that offered in-person attendance didn’t always feel very normal, however it was a start.

First, we were so happy to be able to hold the long-standing Orchestral Reading Program, led by John Herberman. This was a scaled back version of the traditional ORS as we did not have a Masterclass and were not able to work with the University of Toronto Symphony Orchestra (due to pandemic of course). However, the Canadian Film Centre – our long-time partner was committed to supporting the program, and John Herberman [thankfully] took the lead and organized a recording session with a smaller orchestra (I believe 12-14 musicians) so the participants could still have the experience of working with live musicians – which such an amazing opportunity. Thank you to the CFC and to John Herberman for their dedication in providing this educational and unique program.

The Chris Dedrick Music Fund was on hold for another year however will be re-launched again soon so stay tuned!

We offered live stream events to our membership, which allows 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 more mentor-mentee partnerships as the mentoring sessions were held online.

Thanks to Darren Fung’s enthusiasm, we were successful with an application submitted to Canada Council for the Arts called: Digital Literacy for the Modern Music Creator (aka “Big

Grant”) and we began undertaking the development of a learning portal called musiccreators.ca that will contain training modules ranging from information on music creator rights, to business skills, to a ‘from the trenches’ discussion series with some great industry professionals. This project is in collaboration with SAC and SPACQ, and we have been working with The Arts Firm as the producers of the content and educational videos. We hope to launch musiccreator.ca in the last quarter of 2022 – this is going to be such a valuable resource for all music creators!

And again, thanks to Darren Fung’s enthusiasm, the SCGC also worked together with partner organizations such as Music Publishers Canada (MPC), SPACQ and SAC on another project funded through the Canada Council for the Arts called: Rethinking The AV Performance Rights Data Stream. (aka baby grant). This was an initiative that aimed to explore ways music creators can get paid for their screen-based performance rights royalties faster and more precisely. This project included an investigation phase to identify the most common challenges that music creators encounter and the reasons for them. Through conducting survey’s and focus groups with members within associations from the SCGC, SAC, Guild of Music Supervisors and Music Publishers Canada, we identified recurring problem areas, points of frustration, best practices and wishful thinking when looking at the cue sheet data stream. This investigative phase was followed by a hackathon that invited software developers both from inside and outside the music royalty arena to rethink how data is collected and processed through the performance rights royalty pipeline. This ‘Cue Sheet Palooza’ Hackathon was likely the first of its kind, focusing specifically on the cue sheet process and as a hackathon is something I had never heard of, thank goodness Darren knew Luann Williams of Hackathon Adventures, who he connected with and contracted for the hackathon planning and event. Initially we had quite a large show of interest, however due to the 5 or 6th wave of the pandemic we didn’t get as many developers to attend but between having the sponsors, socan reps, judges and mentors we had about 60 people in total who were there, and 5 teams presented to the judges who chose the top three winning teams. Darren, your energy, dedication, and ability to somehow find time for these projects, on top of your real composing career, just astounds me! You should all know that this man has reviewed chapters and chapters of content, participated in the all the working groups, is the Steering Committee Chair for Big Grant, and also was the interviewer for the informational interviews within the learning modules – you really are invested and care about taking real action and making a positive difference for our screen composers sector. I think we should all give Darren a round of applause in recognition of his work!

In preparation for the SCGC’s 1st Awards show we contracted the amazing Alison Dowler who has been a godsend in organizing what is needed for the ceremony. But I can’t say much more than that at this point! (cut off for reporting is March 31st 2022 so details will be shared at the next AGM) I know it fees odd!

I would like to mention as a reminder to members, that SCGC provides other benefits such as Union Savings for various Discount offers that SCGC Members can take advantage of and a reminder that through your membership SCGC members have access to musical instrument insurance from Front Row Insurance, health benefits from ACTRA Fraternal

Benefits, and this year through Janal Bechthold making the connection, IMDbPro now offers a 25% discount to SCGC members on an IMDbPro account. (visit website)

Speaking of membership there was a new membership management system implemented in the last quarter of this fiscal year. Our old Filemaker system was ready to be retired, and this new one autogenerates communications to members on renewals, which will function much more efficient and accurately. Just in the time of the learning curve right now.

2021 membership numbers finished slightly down from the previous year:

- 317 members in total (328 LY)
- 239 members renewed (282 LY)
- 78 new members (46 LY)

Hoping to see an upswing again as we get back to more in-person events.

In my report I also like to take the opportunity to acknowledge the work of our standing committee members such as our Executive Committee, which is John W, Adrian Ellis, Erica Procnier, Jeff Young & John Rowley), Finance Committee (which include: Jeff Young as Treasurer, John W, John R., Glenn Morley, and Red Janes (Heartbreaker), and Governance Committee (Derek & Victor). Thank you for the volunteer time given to oversee the various aspects of the Guilds Operations and procedures. 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, Evan MacDonald, Darren Fung, Erica Procnier, and Toby Sherriff (Toby I am considering you the chair of national seminars this year! Note: we will be working on re-activating some committee's)

Our president John Welsman who I have the pleasure of working with and learning from continues to lead the SCGC organization with incredible professionalism, insight, and authenticity. On a personal note I always value and appreciate your guidance and feedback that allows me to continue to grow as a person and as a professional.

John Rowley – our SCGC VP, your knowledge and understanding of all the ridiculous complexity of the rights and laws around being a music creator in Canada is such an asset to this organization every time you speak on our behalf.

John W. and John R are part of such a strong and knowledgeable Executive Team, CRI Team (w/ Ed Henderson) and Board, and during this meeting you will hear about how much was done this year to communicate on behalf of all screen composers on the need to protect and empower this sector

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 administrates our Educational Outreach Program and Mentorship Program, and Maggie Dron who handles our membership management.

Together I know we will continue to reach our goals and make a difference for this amazing community of media composers.

## Agenda 8 – President’s Report

### **Presented by John Welsman**

I think of this past year as one in which the SCGC ‘soldiered on’, meaning I don’t think there were any major breakthroughs for us, but it’s clear that we’re involved in a long game with defending music rights and trying to get a collective bargaining agreement with CMPA. It’s sometimes hard to accept that good things indeed do take time. In my heart of hearts, I wish things moved more quickly than they do, particularly at government and with SOCAN, and I wish we could see more concrete results as the fruits of our labour.

The pandemic offered us all periods of relief from isolating from each other, but has reared its head in numerous waves to force us back into life hunkered down. Zoom and Teams have allowed us all to meet virtually, continuing with most if not all of the important work the Guild’s been doing for its members, from advocacy for composer rights to moving us steadily (albeit slowly) towards a collective bargaining agreement with the CMPA, the Mentorship program (as you heard in Tonya’s report) to online seminars that allow participation of all our members across the country, from our socials and town halls that are also national events, to Board and Committee meetings that kept us moving forward with the mission and mandate of our Guild.

I’m going to include the Advocacy Report within the President’s Report this time for expediency.

This past year, we continued working with government relations advisor Jim Patrick of Proof Strategies, meeting weekly, and ensuring our voices and views are heard at government and the various government agencies involved in media production – CMF, Telefilm, CAVCO and the CRTC.

The Review of the Broadcasting Act continued after Bill C-10 died when an election was called in late 2021. With the new government, Bill C-11 was unveiled and a Broadcast Committee of SOCAN member associations was struck to meet weekly, exchanging information and discussing developments and strategies along the way to ensure as good an outcome as possible from the new Bill.

SCGC filed a submission to the Heritage Department outlining our position on AI and the Internet of Things.

ACCORD, which is all the associations under the SOCAN umbrella, continued to meet through the year. The music creator and publisher associations continued to meet separately as 'Mini ACCORD'.

We worked with the students at Humber College to come up with an ad campaign that could be used during the Copyright Review which will be happening later this or next year.

We were preparing to submit a letter to the SOCAN Board of Directors to comment on the process involved with their elections. We want to make sure they built a schedule for the process that would allow the three creator associations enough time to properly vet candidates and come up with our very important shared 'recommended slate' for our respective members. (I'm sorry to report that, as of today, the letter still doesn't have signoff from SPACQ, but we're working on it. The SOCAN Board is undertaking a complete review of their election rules with a third-party firm, and that work is ongoing as I write.)

I continue to meet monthly with SOCAN CEO Jennifer Brown, and recently have been joined by Vice President John Rowley for most of those meetings.

The Guild did some work with SOCAN testing a new harmonized music cue sheet they'd designed with our input. Unfortunately what they'd developed didn't receive rave reviews from our testing team, and the project continues as I write.

We met with the Canadian Private Copy Coalition CPCC to discuss supporting their initiative. Jim has advised us, and them, to wait until the update of the Broadcast Act has passed before we dare approach government with another ask from creators. They're likely not in a receptive mood at this challenging time with C-11.

In June of 2021 we met with SOCAN to discuss the job description for their new position A&R of Audio Visual, to make sure they knew clearly what we'd be looking for in a person holding that position, an important liaison that would represent our interests and be expert on our issues as AV composers. As you know, SOCAN chose our own Gagan Singh for the position earlier this year.

In June we wrote a letter of congratulations to CMPA's new chief negotiator, Vice-President, National Industrial Relations and Counsel Sean Porter. In a two-page letter we took the opportunity to bring him up to date, and outlined in quite forthright language our numerous issues with the business practices of CMPA's members.

"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."

Shortly thereafter, we received a response from Porter telling us they're simply too busy with other bargaining to sit down with us. "The demands of this time in our bargaining cycle preclude us from being able to meaningfully engage with you, even on a preliminary basis, with respect to these items." So it wasn't quite the outright refusal of the request that we've received in the past. Maybe the door is just slightly ajar...

It was in the spring of 2021 that one of our members shared the pitch that Vapor Music had sent out to composers for a Spin Master animated series. Following that, we sent a letter to Spin Master outlining our deep concern with the terms of that pitch. We also wrote Reynolds Mastin at CMPA asking if CMPA condones such unfair business practice on the part of its members. We never received a response from Mastin,

We finally received a response from Spin Master in which they outlined their 'customary business practice' of asking for an assignment of the copyright, but avoided responding at all to our question about the assignment of writer's share to a non-composing intermediary.

They stated, "the producer must be assigned the rights to control the composition so that the producer can use the composition(s) from season to season, and sub-licence the use of the composition(s) in the production to its broadcast/streaming partners". As many of you know, this statement is simply false. A simple synchronization license in perpetuity grants a producer everything they've ever needed to exploit the score unencumbered. Remember, a synch license is all the producer gets from a publisher who licenses a song to a production! To be fed back an untruth from a major producer felt particularly offensive to us.

Since that time, the CRI team (John Rowley, Ed Henderson, Tonya Dedrick, and myself) have worked diligently with SOCAN to get a strong and clear statement from them stating their position about non-composing intermediaries taking a percentage of the writer's share as remuneration for their work. After a lot of back and forth, during which time SOCAN consulted with its own law firm on the language of that statement, it's only recently that we've got that final statement from SOCAN, and will soon be releasing it along with our own statement to members. We're working with SOCAN to hold educational events to get the important messages out.

Now to the Coalition for Diversity of Cultural Expressions – CDCE. This is the main organization that speaks for virtually all creators in Canada. CMPA is a member as well. The Coalition petitions government regularly with messaging that all the members are able to agree on. Any time the members can't agree on a position to take, the CDCE refrains from commenting, leaving members to lobby individually.

And to remind you, SCGC member Bill Skolnik is our official SCGC representative at CDCE, and he is also co-Chair of the Coalition with Helene Messier of AQPM, the Quebec Producers association.

The CDCE has struck its own Broadcast Committee. CDCE was asked by Heritage for a policy statement around the Broadcasting Act revision. SCGC asked the CDCE for language to be included that talks about Terms of Trade for Creators and Broadcasters, not only Terms of Trade for the Producers and Broadcasters. John Rowley and I were invited to make a presentation to their Broadcast Committee and make the case for including this language. Initially the Producers in Quebec made it clear they opposed this language, but we continued dialogue and the group agreed that a subcommittee of mostly creator org representatives should convene and hammer out the language we wanted. Which we did.



Following that, both John Rowley and myself were invited to be regular attendees at the Broadcast Committee meetings. I'm happy to report that John weighs in frequently on matters being considered, and suffice to say other members listen and take note as his observations are insightful and concise. I'm proud to say that SCGC has become a regular contributing member of the Committee. What's notable here is that most, if not all, of the other member orgs have professional paid policy experts at the table. We're fortunate to have a very generous volunteer in John Rowley who holds his own very nicely in that forum.

On the international front, Marvin Dolgay, Ed Henderson and Tonya Dedrick continued their work with Music Creators North America, which meets monthly to discuss issues of mutual interest. There's been a great deal of US and songwriter centric activity this past year, and less on the AV side. We've continued to have international Zoom meetings with the CIAM AV Work Group with Marvin as chair. The exchange of information and comparison of trends is invaluable. I've stated before but I'll say it again: I firmly believe maintaining our connections to music creators internationally will pay big dividends in the long run.

This last year, we convened the strategic planning work group with members are Ed Henderson, Darren Fung, John Rowley, Glenn Morley, Bill Skolnik and myself. We will continue to meet as necessary.

With John Rowley's help we compiled a Composer Rights Strategic Planning outline stating our main goals and the methods by which we might achieve those goals.

In February this year, after seeing an MPC ad at CMPA's Prime Time Conference with two pitch lines:

1. "There's a perfect song for every scene."
2. "Need a partner for music administration?"

We wrote a letter to MPC in which we expressed our concern with Canada's producers taking our rights coercively in the AV marketplace, and that there are Canadian sub-publisher members of MPC who assist - unwittingly or with full knowledge we're not sure - those who are doing the coercing.

We also said we want to discuss SOCAN's communication on writer's share demands, and the implications of that, and also an update on what's happening with the Vapor/Spin Master situation. We had a meeting with their CEO Margaret McGuffin in which she claimed many of her members do administration of catalogs for producers, but have no part in the negotiation of deals up front with composers. The question we're asking ourselves is where does a music publisher's responsibility begin and end with catalogs where the producer engages in unfair practices?

Now time for thank yous.

Thank you, Tonya, for all the great work you do keeping everything we're doing on course, thank you to our admin team, Nicholas Stirling, Cindy Dron, and Maggie Dron.

My heartfelt thanks to our very able Executive Committee on whose advice I rely frequently, the Board of Directors and our Officers of the Board for their work this past

year. Everyone's who's participating on our Committees, thank you. This Guild is only as strong as it's membership and it's engaged Board of Directors, and your work representing the interests of our members is integral to achieving successful outcomes for the many challenges we face as screen composers.

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

John Welsman, President

## Agenda 9 – Financial Report

### **Presentation of Financial Statements/Review Engagement**

SCGC's Treasurer Jeff Young presented the Financial Statements/Review Engagement for the year ending March 31st, 2022, and provided the members in attendance with a clear picture of the SCGC's governance and 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**

- D. Treffry moved to appoint Shrigley Battrick as the SCGC's Public Accountant for the next fiscal year.
- G. Morley seconded
- Carried unanimously

## Agenda 10 – National Seminars (Presented by Tonya Dedrick)

### **SOCAN & SCGC Town Hall – Ask Me Anything**

At the Town Hall SOCAN representatives focused on three main topics of conversation:

- Direct licenses/buyouts
- B.E.S.T. update
- SOCAN R&R

John Rowley and John Welsman were on hand to ask specific questions on behalf of the SCGC, and members in attendance participated through a Q&A chat window.

### **Basic Kontakt scripting and instrument sound design with Felipe Tellez**

April 20<sup>th</sup>

This informative event provided a how to guide for creating your custom sounds, and not over relying on commercial sound libraries.

A new attendance record was set with 77 participants!

## **A Beginner's Guide to Analogue Synthesis with Felipe Tellez**

June 8<sup>th</sup>

The focus of this event was to learn the basic building blocks of an outboard synthesizer and let go of soft synths! Expand sonic palette, improve chops on signal flow (a boring, yet important point!), and find ways of syncing analogue gear to DAW.

Well attended with 39 participants!

## **Sibelius Bootcamp with Felipe Tellez**

August 23<sup>rd</sup>

This informative event covered the basics of Sibelius and some of the workflows in music copying as a media composer.

A well attended event! Much thanks to Felipe for leading this bootcamp.

## **The Music of Madness with Adrian Ellis**

November 24<sup>th</sup>

Find, capture, and design custom sounds to create beautiful and terrifying cinematic worlds. Well attended with over 40 registrations. Presented by the SCGC and The Music of Madness.

## **SCGC & SOCAN Foundation Event: How the SOCAN Foundation can help YOU**

A SOCAN Foundation info session was held with Program & Development Coordinator, Holly Hudson where information was shared with SCGC members about funding opportunities through the Foundation's grants, awards, and programs. This session described the Foundation's current offerings, highlighted upcoming deadlines, and offer tips and tricks for applications.

It was well attended with about 20+ members joining in.

## **SCGC Workshop: Atmospheric Guitar Techniques for Composers with Joel Schwartz**

March 10<sup>th</sup>

Using "composer friendly" electric guitar techniques and readily available plugins, Joel shared some of his sounds, approaches, and techniques to create emotive, lush, tense, and evocative atmospheric sounds.

## **Score Studies**

Once a month SCGC members (nationally) meet via ZOOM for the score study event. The studies mainly focus on analyzing the melodies, harmonies, and orchestrations of various film scores.

- In April the Score Study Team welcomed special guest composer Tim Davies,
- May and June examine Star Trek by Jerry Goldsmith.
- November, the Score Study Team welcomed special guest composer Ron Jones.

- Michael Kamen's Score to Iron Giant (January)
- In the spring David Arnold's score to Independence Day.
- Alan Menkin's score to Tangled!

A huge thank you and much appreciation to Devin Roth and Steffan Andrews for leading these well attended series!

### **SCGC Virtual Summer Social**

August 10<sup>th</sup>

A time for members to catch up and socialize with the fellow SCGC composer community.

### **SCGC Virtual Holiday Social**

We used Gathertown , this time for our SCGC Holiday Social!

Gathertown is an online VR platform that uses Zoom and a cool interface to interact. It was a great success with tremendous thanks to Rebecca Everett for putting together our tiki hut beach themed experience.

## **Agenda 11 – Committee Reports**

### **SCGC Diversity, Equity & Inclusivity**

The SCGC is a signatory to The Canadian Creative Industries Code of Conduct which confirms our commitment to safe and respectful workplaces and to an industry free of harassment including sexual harassment, discrimination, bullying and violence. The SCGC is also a signed on to the declaration of 'Breaking Down Racial Barriers (bdrb.ca) to end anti-black racism within the industry.

The SCGC participated in the Breakthroughs Film Festival. SCGC members Suad Bushnaq, Amritha Vaz and Darren Fung (moderating) participated in the Festival's industry event: Creating Narrative Authenticity in Film Scores that took place on June 16, 2022

The topic was about authenticity in musical storytelling in film and TV and focused on the importance of diversity in screen composers and how that diversity leads to better storytelling.

### **Educational Outreach Committee – presented by Tonya Dedrick**

Purpose: to 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

Presentations have continued online at:

- Charlie Finlay and Gagan Singh presented to the students in the filmmaking program at Humber College on April 6th. Very well received

- Charlie Finlay and Gagan Singh also presented at the Open House Clinic at Recording Arts Canada on September 22nd
- Charlie Finlay presented to the filmmaking program students at University of Montreal on November 17th.
- And Charlie and Stephanie Hamelin Tomala presented at UQAM again very well received with interest in doing it again next year.

Admin/Liaison: Nicholas Stirling SCGC Admin: Tonya Dedrick

2022 NOTE: During COVID, all sessions online

### **Industry Outreach Committee & Communications Committee – presented by Adrian Ellis**

SCGC AGM September 28, 2022 Industry Outreach Committee

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

Industry Outreach

VIFF AMP (BC) – October 2021

- This marked our 4th year sponsoring this fantastic event, which is a subset of VIFF but featuring a music focus. The fest managed to make a return to in-person events with strict COVID protocols.
- Adrian Ellis moderated The Art of Composition, featuring composers Natalie Holt (Loki), Laura Karpman (Marvel's What If?), and Nora-Kroll Rosenbaum.
- Adrian also acted as a mentor to Talent Accelerator participants and presented a workshop on how to tell your story as a creative professional.

Music Publishers of Canada (MPC) – various dates

- The MPC generously invited members to participate in several events: Meet the Music Supervisors – Gaming and Ads Live Panel (Oct. 2021), Music Tech Summit (Nov. 2021), and Meet the Music Supervisors – Virtual Latin America Edition (January 2021)

CISAC – October 6, 2021

- An invitation was extended to members to attend Light and Action on Author's Royalties – an event featuring AV creators and legal experts

Society of Composers and Lyricists (SCL) Oct. 20, 2021

- Our sister org the SCL extended an invitation to members to join their AGM which included a panel with composer David Newman and three music executives from Netflix.

Leo Awards

- The SCGC once again sponsored this wonderful event and received a ticket to the awards gala. Great nominations and reach this year.

## Digital Media at the Crossroads (DM@X) - January 21st & 22nd, 2022

- The 8th iteration of this annual event was held by Zoom this year, and focuses on the future of content in digital media.

### **Communications Committee**

(Members: Adrian Ellis (Chair), Nick Grimshaw.)

#### 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:
  - Spotting Notes Vol 22 issue 1 (April 28th 2021)
  - Cue Notes Vol.9 No.3 - Winter 2021 (December 22nd, 2021)
  - Cue Notes Vol.9 No.2 - Summer 2021 (Thu, August 12th, 2021)

#### The Screen Composer`s Studio Podcast

- The podcast launched its second season in mid-July, 2021. We released 12 episodes in 2021, featuring a diverse group of composers at various career levels.
- The podcast has a 4.7 stars out of 5 rating on Apple Podcasts, and currently has nearly 6,500 downloads
- The podcast produced over hundreds of 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 stepping in to edit this season.

#### Social Media

- Thanks to Maggie Dron (taking over for Elizabeth Hannan), who continued to promote our advocacy work, to amplify the voices of like-minded and sister organizations, as well as highlighting the work of individual members in our diverse community.

#### Website Improvements

- A website 'refresh' was implemented, with improvements to navigation, site architecture, and better access to tools and resources. Members can more easily manage their account and composer profile, which boasts updated fields, customizable bio section, with options for photo and IMDb link. visit [www.screencomposers.ca](http://www.screencomposers.ca) to check it out.
- Tonya Dedrick to provide an update on changes to the membership management system.

### **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 & Maggie Dron.

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

Highlights:

- Mentorship Mixer had 35 people in attendance (virtual)
- Mentee Applicants: 40
- Mentees Selected: 27
- Mentor Applicants Total: 21
- Note: some mentors took on more than one mentee
- Placements Timeline: November 2021 - September 2022

Darren thanked all the Mentors for giving their time and participating in the program and said he will be stepping down as Chair after many years of leading this program. Evan MacDonald and Toby Sherriff will co-chair this committee going forward.

## Agenda 12 - Other Business

Jim Patrick (SCGC’s Government Consultant) said hello to those in attendance and shared that he appreciated hearing about all the work the SCGC is doing.

Glenn Morley spoke to his participation on the SOCAN Board and shared how the work as a board member has increased over the last number of years, he then asked the SCGC Board members to keep their eyes open for talented individuals that could/should be part of the SOCAN Board in the future.

Some discussion took place around succession for the SCGC Board.

Darren acknowledged Tonya Dedrick for her commitment and work done for the SCGC.

## Agenda 13 – Adjournment

### **Motion**

- R. Stoetzer moved to adjourn
- A. Fiola seconded
- Meeting was adjourned at 2:42pm EST