



AMPIA
Alberta Media Production
Industries Association

**ANNUAL GENERAL
MEETING**

Friday, November 25, 2022
11:00 AM – 1:00 PM

Location:
Virtual Meeting
ZOOM

AMPIA ANNUAL GENERAL MEETING

November 25, 2022, 11:00am - 1:00pm via Zoom

AGENDA

- | | |
|------------------------------|--------------|
| 1. Call to Order | David Benson |
| 2. Approval of Agenda | Motion |
| 3. Approval of 2021 Minutes | Motion |
| 4. Chair Report | David Benson |
| 5. Executive Director Report | Bill Evans |

COMMITTEE REPORTS

- | | |
|----------------------------------------------|------------------------|
| 6. Distribution | Justine Gamez-Huckabay |
| 7. Equity, Diversity & Inclusion | Nauzanin Knight |
| 8. Broadcast & Regulatory Affairs | Chris Duncan |
| 9. Events | Brent Kawchuk |
| 10. Membership | Dave Schultz |
| 11. Professional Development | Bonnie Thompson |
| 12. Story & Branding | Michelle Gayse-Leader |
| 13. Governance & Bylaws | Cohen Mill |
| 14. Treasurer's Report | Janet Morhart |
| 15. Approval of 2020-21 Financial Statements | Motion |
| 16. Appointment of RSM Canada as Auditors | Motion |

17. ELECTION OF OFFICERS (by acclamation)

The following nominees were proposed by the AMPIA Nominating Committee, with two additional nominations from the membership, which were accompanied by the endorsement by three members in good standing as per AMPIA Bylaws:

BOARD CANDIDATES (see attached Bios)

- | | |
|-------------|------------------------------------------------|
| 1. Producer | Brent Kawchuk (returning Board member) |
| 2. Producer | Janet Morhart (returning Board member) |
| 3. Producer | Bonnie Thompson (returning Board member) |
| 4. Producer | Dave Schultz (returning Board member) |
| 5. Producer | Connie Edwards (nominated from the membership) |

6. Producer

Michael Peterson (nominated from the membership)

RETURNING BOARD MEMBERS (not up for re-election)

1. Non-designate

Chris Duncan

2. Non-designate

Justine Gamez Huckabay

3. Producer

Adam Scorgie

4. Producer

Nauzanin Knight

5. Non-designate

Cohen Mill

18. OTHER BUSINESS

19. ADJOURNMENT

Event Committee Notes – 2022

B. Kawchuk

For the most part this year, our committee was consumed with the task of getting our annual award show back up and running after two years of covid streaming. The experience of having done two shows online carried some good lessons forward in terms of the people we needed going forward and tightening our offering to the membership on awards night.

We were into our second year of contracting event producer Melissa Homenuik of Pink Sand Marketing and Derek Orr as our technical producer. Last year, we were not able to let them work to their capacity without a room full of people and a live event. This year we have saw their substantial value and greatly appreciate the collaboration and the contribution they make.

This year marked some changes that have been in the works with the event committee for some time – changes that were underway before covid, but ones we were in a better position to try this year:

- Moving the event to the fall. This has been discussed for sometime, to better time the production cycle of the industry for entries and to get the maximum number of people out.
- CIFF Partnership – an alliance has been in the works for several years but not capitalized on without movie goers in the seats and coming to our shows. We placed our show within the festival hopefully to gain more exposure and traffic and let our members capitalize on other industry panels and screenings. More attention for our industry from different directions. We hope to create the same with EIFF and thereby create a province wide week of celebration going forward.
- Two Show format – this is one the committee (in all its formats over the years) has agreed to try and it is an idea that had been talked about forever – long before my role on the board or committee. Covid actually handed us that opportunity and also made it quite necessary. More of that rationale is below.

In 2019, we last polled our membership about the awards event with the following feedback:

1. *The most important elements of the show are the networking opportunity followed by recognition of work.*
2. *A seated dinner is the format of choice.*
3. *It is important to see clips of the nominated and winning work.*
4. *It is important to hear speeches from winners.*
5. *Many would prefer a shorter show with fewer clips/speeches to dividing the awards into two shows.*
6. *Many would be in favour of a lower ticket price even if food value was reduced.*
7. *Ticket price limits the number of tickets purchased by a company or production.*

8. *People choose to attend only if nominated – however, this answer came at a narrow margin.*

Our take away of the survey is that members want an evening that is:

- *Shorter*
- *More interesting, with more networking*
- *Less expensive*

Of course, the above points in some ways contradict one another. But we were excited to try a format that will help us to meet or elevate some of these desires.

This year we will be held a matinee show in the afternoon at the Eau Claire Cinema. This allowed us to pay off the tie in with CIFF and theme a lot of our cinematic awards into this show. It was more casual by design – beer and popcorn with slightly less than half of our awards being given out. The show was hosted by board member Michelle Gayse.

In the evening, the remaining awards were handed out at the Petroleum Club in a more formal setting hosted by Ryan Belleville. The show was put on cocktail style without a dinner and round tables, making the room feel more lively. There will be several performances from Music Video Nominees (in both shows) and a house band playing live stings.

Here are the feedback points we tried to meet:

- More entertainment. The show wasn't be rushed by trying to include 55 awards in one sitting in a reasonable timeframe (slightly over three hours might be our fastest to date.) This year both shows clocked in under two hours.
- More celebration of the work – we had the ability to let the nomination reels breathe more and let people make their speeches without feeling too rushed
- More networking – two shorter shows hopefully allowed people to meet and network – and hopefully did less of that *during* the show than other years. There was ample time before and after, and in between the shows for people to gather as well, with The Westin being the homebase for CIFF as well as us, plus the surrounding area. This was often the case in other years as people often filled hotel bars before the show in other years – those traveling and those in town.
- Lower ticket price – we hope we created a competitive price for either show and a very good incentive to attend both.

While we were able make changes based on the feedback, this format change was also quite necessary this year:

- Venue space – the facilities that would accommodate our usual numbers were full long before we could get to them. After two years, much bigger events were booked or had holds on all central venues during CIFF. We would have needed to move far out of

downtown, move to another time of year or try our show on a Thursday, Friday or Sunday. The same problem is already occurring at the Shaw centre in Edmonton for next year, should it be deemed a creative fit and within our budget.

- Deposits – venues were not only requiring a non-refundable deposit on the room, rental rates and F&B guarantees have gone up as well. On top of that, some venues are wanting a guarantee of food costs for up to 80% of projected ticket sales. This would mean AMPIA would be on the hook to pay for 80 percent of meals, regardless of how ticket buyers showed up. A true gamble at the time when other covid variations may have been, or still be on the horizon.
- Cost – this is perhaps the biggest motivator in making the change. Pre-covid, a standard three course chicken dinner ran about \$65 pp. (and these are arguably average meals). This year, the Westin for example, wanted \$100 pp for that very same dinner. Add any wine, gratuity and other items to that cost. This would have meant easily a \$200 plus ticket to our members to break even, let alone make money for our non-profit organization. If we lost buyers due to the price increase we would have risked taking on a loss for the event. This year, taking the dinner out and lowering the cost actually let us take a larger ticket margin for AMPIA as a fundraiser. With decent sales, our profit should have stayed the same or out-perform our previous banquet years. As well, putting some money back in the members pockets gives them more value to getting a meal of their own of their choosing in both preference and price range.

The Breakdown

The committee new and old met to determine which awards would go into which show – Mark Wood, David Benson, Bill Evans, Chris Duncan, Matt Watterworth and myself. We wanted to do our best to not have matinee nominees feel as though they had been downgraded. We split the categories along the lines of more cinema-based award in our theatre, with the others in the evening and tried for an even split from there, including some major categories in the afternoon. We also tried to group things to keep nominees together who might be nominated in several categories.

People still questioned the choices either way. Going forward, it may be best to simply divide the shows into Craft and Category awards. This may be cleanest and allow for the least amount of questions.

Sales

- The evening show was sold out and in extremely high demand. A nice problem to have and one that might motivate faster, earlier sales in the future.
- The afternoon show had been slower to sell even though we made a competitive combo price.
- Overall, our ticket sales were slow to engage. This could be due to several factors:
 - o Continued covid sensitivity

- Covid protocols in place for certain productions
- People were still getting used to a fall show, despite two years of the awards being in the fall, albeit online
- Communication was slow at the start. Our social channels did not get up to speed until closer to show. We also may have had a low click through rate on the email newsletter. We also could have been more aggressive rallying nominees earlier.

Category Review

This has been in discussion for a few years and would benefit from a subcommittee to review. We need to keep the currency and standard of these awards as high as possible. There are some categories growing in entry numbers making them harder to win, while others continue to get sparsely entered. We have added some, such as stunt performer which got a few entries last year, not this year. Others show steady decline in entries over the years. Not all warrant a split between scripted/unscripted or over/under 30 minutes and could be amalgamated. Culling, changing or combining awards should be considered going forward. We should also look at whether or not an over/under 30 minute delineation still holds in the streaming era we are now in, where half hour or hour windows are no longer the norm.

Going Forward

I would recommend we keep to the two show format we tried this year, when moving back to Edmonton and beyond. Besides, the above rationale, the change and the work going into it deserves more time. It would be good to iron out the kinks and try this format again.

Four major notes:

- More attention and production value needs to go into the matinee show. We tried to keep it casual and within the CIFF movie theatre world as a creative choice. However, that choice may have got lost in poorer lighting and staging (although people did like seeing the nominated work on the big screen). There may be a cost savings to holding both shows in the same room – with equal production value – with a break in between vs staging the matinee at a separate venue.
- There needs to be careful consideration in how we break the two shows down and which show gets which awards. There would be merit in keeping it the same every year or rotating the different awards.
- We should consider programming unofficial networking time before, after and in between the shows – official pubs, receptions, after parties.
- We should consider more casual networking events throughout the year, perhaps tied to other events or as membership drives.

Thank you, good night!

As they say at the end of the show, that is it for me. I have enjoyed my time with the Event Committee. But it is time for me to move on. I hope I have served the committee well and these changes might elevate our show going forward. I wish the new chair, all of you and our membership continued success!

MEMBERSHIP COMMITTEE 2022

It was a slow year for the membership committee which consisted of one. I personally called all the members who failed to pay their 2022 dues. I spoke to almost a hundred individuals and listened to their thoughts and concerns. Some were no longer involved in production; some saw no value in being an AMPA member. The core of our association is a spirited and hardworking bunch of independent, non-service producing members. Pro-rated discounts were offered to those willing to renew promptly. It's clear the ROSIE Awards are a key driver of membership. We need to consolidate our efforts if we are to attract more members in the future.

Sincerely,

Dave Schultz

AMPIA
2022 Professional Development Committee Report

November 24, 2022

Submitted by Bonnie Thompson

After two years of little opportunity for Alberta producers to meet in person, AMPIA provided both in-person and on-line opportunities for professional development, combined with networking. The intent was to allow AMPIA to provide development to the full range of experience of our producers: mentor emerging producers and develop the skillsets and knowledge base of midlevel producers, while also acknowledging and honouring experienced and veteran producers. In collaboration with Chair of the EDI Committee.

Story, Money, Impact Pod support for Clare Clovechuk, Edmonton, for training as Impact Producer, March – June, 2022

Masterclass in partnership with Alberta Media Arts Alliance Society (AMAAS), July 1, 2022, Portage College, St. Paul:

Michelle, veteran Alberta producer/business affairs expert, was the keynote speaker at AMAAS Conference in St. Paul on July 1. Michelle stayed throughout the 4-day conference and networked with participants.

Edmonton IQ Conference: Indigenous Storytelling Panel, Sept 21, 2022. Sponsored the panel in discussion of Indigenous story sovereignty, with moderator Lewis Cardinal, and panelists Georgina Lightning, Daniel Foreman, Daron Donahue and Carol Geddes.

Calgary International Film Festival Industry Panel sponsorship, Sept 22, 2022: *It's Not Easy Being Green: Sustainability in the Screen Industry*, with panelists Michelle Gayse-Leader and Zac Trolley.

Short Film Festival, Edmonton, October 15, 2022: Sponsorship of *Filmmakers Panel*: with panelists Gilbert Allan, Eva Colmers, Dylan Pearce, Ava Karvonen, Kevin Martin and Danial Forman

“Best of the Rosies” Webinars:

Building off the success of the first set of 2021 Lunch-and-Learn AMPIA webinars, three lunch hour webinars, giving profile to producers and their teams from winning productions at the AMPIA Awards, sharing how they created their award-winning productions - discussing development, production, and distribution. Free via AMPIA Facebook and YouTube channels and recorded. Facilitated by Jenny Steel.

- Webinar 1: November 9: Winner of Best Scripted Feature: *Before I Change My Mind*: Katrina Beatty and Vaughan Murrae

- Webinar 2: November 16: Winner of Best Documentary under 30 minutes: *Ayoungman*, Holly Fortier and Geordie Day
- Webinar 3: November 23: Winner of Best Documentary series: *Rodeo Nation*, Dominique Keller and Neil Grahn

Bespoke Mentorship Round 2: September to November 30, 2022:

Working with our EDI Committee and building upon the success of the pilot bespoke mentorship program, AMPIA offered a second round of bespoke mentorship opportunities. This mentorship program addressed the needs of 5 individuals who were chosen from a call for development submissions. Three out of the 5 applicants chosen were BIPOC, with a balance between the geographical locations of the applicants. Alberta industry veterans were paired to specifically address each mentee's needs.

Mentees and mentors:

Mike Regis – with mentor Colin Curwin
Mike Waterhouse – with mentor Adam Scorgie
Morgan Ermter – with mentor Adam Scorgie
Lolly de Jong – with mentor Connie Edwards
Tanis Parenteau – with mentor Michael Peterson

Alberta Producer Accelerator Program partnership, November 2022 to January 2023: Alberta producers, who have worked in the industry for at least 3 years and have a scripted television project in development with a minimum of a completed script and synopsis, were eligible.

There are three AMPIA members participating:

Dawn Nagazina
Eva Colmers
Tanis Parenteau

A note from AMPIA's Treasurer, November 23, 2022

Despite being a difficult year, AMPIA's 2022 fiscal year ended successfully. Being the first non-COVID year and having lost Colette Switzer mid way through 2022 made last fiscal a challenge for AMPIA. As a group we worked hard to get things back on track and somewhat normal again making AMPIA's 2022 fiscal year a positive one. Summarizing the financial statement year end for 2022 the main points are as follows:

- The main revenue generator, The Rosie Awards, despite undergoing a major shift and change into two events ended up bring in more profit \$23K over the previous year.
- The Operating revenues were down \$122K from 2021, however, that was only because of the COVID-19 relief grant received which was an anomaly.
- Professional development workshops are pushing revenues and expenses to be actualized in the 2023 fiscal year.
- Expenses are down slightly, mainly due to the Director of Programming vacancy and the lack of in person meeting costs.

The focus at this time is to continue reconciling the books to November 2022 and get the 2023 fiscal budget approved and inputted into QuickBooks.

Sincerely,
Janet Morhart