

BC Chapter



DOCUMENTARY
ORGANIZATION OF CANADA
DOCUMENTARISTES
DU CANADA

ANNUAL GENERAL MEETING
6 December 2012

Salt Tasting Room
45 Blood Alley Square, Vancouver

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AGENDA
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No.	ITEM	TIME
1	Call to Order	1 min
2	Adoption of the Agenda	2 min
3	Report from the Chair	5 min
4	Report from National	10 min
5	Committee Reports	
	- Membership	5 min
	- Finance/ Treasurer's Report	5 min
	- Communications	5 min
	- Sponsorship	5 min
6	Other Business	10 min
7	Introduction of Incoming 2013 Board Members	5 min
8	Adjournment	1 min

INCOMING BOARD

IAN MACKENZIE is a new media producer based in Vancouver, BC. He has a background in video journalism, short films, and documentaries, with his work appearing in The New York Times, National Geographic TV, CBC Documentary, The Globe and Mail, Adbusters, and festivals around the world. He co-produced Velcrow Ripper's film Occupy Love, and also in post-production for the short film Reactor. Ian's short film The Revolution Is Love was named one of the top ten **Occupy** films to watch 2011. His most recent short is Sacred Economics.

In 2010, Ian released his first documentary feature "One Week Job" - an inspirational story about a guy who worked 52 jobs in 52 weeks to find his passion. The project received widespread media attention (New York Times, CNN) and the film was aired on CBC Documentary Channel. In 2009, he worked on Word Travels, a travel reality series airing on OLN, CityTV, and National Geographic.

Ian also served as head of Matador Productions, an original content production house for the world's largest independent travel magazine. Their films have been shot countries ranging from China, Panama, Nicaragua, Thailand, Japan, and more.

Aside from film, Ian has created a variety of online projects including Let Me On Survivor and the spiritual travel magazine Brave New Traveler. He holds a BA in Communication from Simon Fraser University, and a Diploma from Long Ridge Writer's Group.

SONIA SUVAGAU has a passion for writing and directing, and strives to achieve spontaneity and honesty through film. Sonia graduated from Simon Fraser University's School for the Contemporary Arts in Vancouver, Canada with a BFA in Film. Her grad film "Salvation" won Best Short in the Death By Night Screening at Moving Image in Toronto and Best International Student Film at the Illinois International Film Festival in Chicago. She was also awarded the Best Student Film and Best Actor award at the L.A. Global Film Festival. Sonia has over 7 years experience as a videographer and editor.

RETURNING BOARD

MICHAELIN MCDERMOTT: An eclectic career that travels from writer to photographer to filmmaker, Michaelin's recent producing credits include *UNLOCKING THE GATES* – a short documentary about some of the challenges former women prisoners encounter; and two short dramas – *SHAKY LARRY & STRAIGHT AT THE GATE*. Currently, Michaelin is developing the historical travel series *LADY TRIPPER*.

Writer/producer/director credits include *125 YEARS OF VANCOUVER* for Knowledge Network, the short drama *REPLAY* that premiered at the LA Femme Festival, and *LIGHT: MORE THAN MEETS THE EYE* – a two-part documentary mini-series shot in HD for Discovery Channel, Canada, and Knowledge Network. *LIGHT* was nominated for a Leo Award as best documentary and has International distribution.

Other experience includes four years as a producer at Discovery Channel where she created the long running, natural history program -- *ANIMAL TRACKS*.

Michaelin teaches at the not-for-profit film school Pull Focus. She's a former participant in the Banff Centre's Women in the Director's Chair and serves on the BC board of the Documentary Organization of Canada this year as Co-Chair. She also sits on the board of *HOT DOCS* – the largest documentary festival in North America; and the board of *POV* – the only Canadian magazine dedicated to the art and business of documentary film.

JULIA IVANOVA was initially trained in Russian Film Institute (VGIK) in Moscow, the world known film school. In 1995, Julia immigrated to Canada where she concentrated on writing, directing and producing documentaries. Her first film, an award-winning documentary *From Russia, For Love*, about adoption of older children, has been televised in 26 countries. She directed, produced and wrote the script/narration for this film. She directed and wrote *I Want a Woman*, which has been shown on CBC Newsworld and IFC. Julia produced, directed, wrote and shot *Moscow Freestyle*, a documentary about Canadian and American English teachers that live and work in Moscow, her native city.

In 2007 she worked as writer and director on a one-hour documentary about gay fathers and their children *Fatherhood Dreams* for Global TV and Knowledge Network. *True Love or Marriage Fraud? The Price of Heartache* was broadcast on CBC News Network in 2010. *Love*

Translated premiered at Chicago International Film Festival. She is currently travelling with her latest film *Family Portrait in Black and White* that was selected for Sundance 2011, and won Best Canadian Feature at Hot Docs 2011. She is on the board of the Documentary Organization of Canada BC Chapter as a Co-Chair in 2012 as well as the board of the Hot Docs Documentary Film Festival.

ADELINA SUVAGAU is a respected TV Producer with 22 years experience in television and documentary production. She is currently the producer, director, videographer and editor of Rompost TV, the Romanian Television Show for Omni Television.

RomPost TV is broadcasted weekly: Saturdays at 1:00 PM and Wednesday at: 12:00 PM on OMNI television, cable 8 in Vancouver.

In 1998 Adelina founded Sonia Productions Inc. Sonia Productions Inc. specializes in Television and Documentary Production, TV Commercials, Training Videos and DVD production. Sonia Productions has earned a strong reputation for technical and creative excellence and consistent completion of projects on time and within budget.

Since 2008 Adelina Suvagau acts as a Director in the Board of Directors of Documentary Organization of BC and is the National representative for Documentary Organization of Canada, BC chapter.

SHAUNA WHITTALL graduated from the Professional Film Studies program at Capilano College in 2000. She then went on to work as an Assistant Production Coordinator on various independent films and TV series. In 2001 she and her husband Josh started Wandering Gecko Entertainment Inc. and produced the dramatic feature film *The Gutter Diaries* that went on to win Best Director at the New York International Independent Film and Video Festival (2006) and Pumelo International Film Festival (2007) as well as second place Best Experimental Film at The Indy Gathering (2007). They recently completed their second feature film *City Of Vendettas*. Shauna is also working as an Accountant for Omni Film Productions Ltd. while working towards her CGA designation.

STEPHEN GILLIS is an independent writer/director and producer based out of Vancouver, BC. Currently in production on his next documentary, *PC Bang: Rise of the E-Sports Heroes*, a TV one-hour documentary for Global's "Close Up" strand debuting in Fall 2013. The film follows the story of North America's top pro-gaming team as they travel the world competing in tournaments, training up to 12 hours a day, all while making six figures a year playing video games.

Stephen's sleek and sharp directing style developed over a decade over shooting and directing short films, music videos, live concerts, and commercials. Gillis has worked with some of the top musicians in the industry including Grammy award winners Wilco, GZA of the infamous Wu-Tang Clan, Juno Award winners Sam Roberts and Dan Mangan, and most recently directing music videos for Vancouver based up and coming hip-hop artists, Friends With The Help and Corvid.

Gillis's debut feature length documentary, *This Wrestling Life* (Make Believe Media was included as a part of Super Channel's GEM Collection, premiering nationally in Canada in August 2010, and has been released on iTunes in the United States and was featured on the front page on it's release in Canada this past Fall.

Stephen is proud to return as apart of the DOC BC Board of Directors for a second year in 2013.

ERIKA LANDROCK is a producer based out of Vancouver. An alumni of the NSI Totally TV program, a recipient of an Astral Media Emerging Documentary Filmmaker Scholarship and a CTV National Fellow, Erica received her undergraduate degree from Ryerson University's Radio & Television Arts program in Toronto and a certificate in Entertainment Administration from the University of British Columbia in Vancouver. She was the associate producer for the mockumentary feature film *Sunflower Hour* which had its world premiere at the 2011 Karlovy Vary International Film Festival, producer of the short film *Sad Bear* and associate producer on the documentary *Edge of the World: BC's Early Years*. Erica's company Landrock Entertainment is currently in production on a three part documentary series about Working People & Labour history in BC with Knowledge Network and in production on a documentary titled *PC Bang: Rise of the E-Sports Heroes* which earned her the Rendezvous Pitch Prize for best Canadian pitch at Hot Docs in 2011. *PC Bang* is part of Global TV's Close-Up strand due out in the Fall of 2013.

JON ORNOY is a native of Toronto who currently resides and works in Vancouver. After attending the film programs at both Ryerson Polytechnic University in Toronto and the Vancouver Film School, Jon bucked the prevailing trend by actually working in the film industry after graduation. His nine year career as a camera assistant (IA669) found him working on all scales and genres of production and laying tape marks at the feet of some of Hollywood's finest. Formed in 2007, Jon's production company Animal Mother Films is an expression of his long-simmering need to pursue his own creative ideas, now runneth over. After producing and directing three short films, including the Bravo!Fact selection *Plastic Bottles*, Jon recently completed production on AMF's first feature project *With Glowing Hearts: The #van2010 Social Media Story*. The film, which looks at the intersection of social justice and social media, will air on CBC's documentary channel beginning in November 2011 and is distributed by FilmOption International.

2012 BOARD REPORTS

CHAIR REPORT by *Michaelin McDermott*

Welcome to DOC BC's Annual General Meeting and Holiday Party!

It's always good to celebrate accomplishment and this past year saw a number DOC BC's members have success. So hats off to: Board member Julia Ivanova director of *High Five: a Suburban Adoption Saga*; Nimisha Mukerji, director of *Blood Relative: Mumbai's Forgotten Children* and winner of VIFF Most Popular Canadian Documentary Award; Eva Wunderman, director/producer of *Aftermath: Director John Zaritsky's Do You Really Want to Know* that screened at DOXA- all four will have their world broadcast on Knowledge.

As well, congrats to long standing board member Adelina Suvagau –director/producer of *Return to Byzantium -The Art and Life of Lillian Broca*; Producer Sylvie Peltier and Director Linda Desormeaux – of *A L'an Vert*; Brishkay Ahmed, producer/director of *Story of Burqa: Case of a Confused Afghan*; former DOC BC chair Leah Mallen, producer of the very successful: *Coast Modern* that is having a great theatrical release and is one of eighteen films included in the Hot Docs Showcase; Andrew Lavigne - *Generation Social*, Ian Mackenzie, director/producer of *Occupy Love*; Sonia Suvagau, director/producer of - *Rose Coloured Glasses*; Director Jill Sharp and DOC sponsor NFB's amazing- *Bone Wind Fire*; director/producer David Lavallee

- White Water, Black Gold -- had it's theatrical release this year and former national co-chair, Betsy Carson - producer of Tracks Across Sand.

Apologies to any member that I left out... please let us know your details, as we would like to keep track of our members' successes.

BOARD

For the past year Julia Ivanova and Michaelin McDermott have shared chair duties. Once the new board meets in January, the chair position(s) and committee chairs will be determined.

We have a dedicated and hard-working board of very, very busy people and I want to thank the continuing board members Julia Ivanova, Adelina Suvagau, Jon Ornoy, Erica Landrock, Stephen Gillis, and Shauna Whittal, for their dedication and good humour.

DEPARTING BOARD MEMBERS

I would also like to acknowledge departing board members ...

Baljit Sangra – who helped out with so many of our Professional Development events. Her energy and calm voice will be much missed.

Erik Paulsson – who has helped us see a bigger picture. We wish him well on his travels and his exciting new project.

INCOMING BOARD MEMBERS

I wish a warm welcome to our new 2013 board members.

Ian MacKenzie
Sonia Suvagau

ADMINISTRATION

As always, a volunteer organization is challenging and it would be even harder without our enterprising, part-time co-ordinator, Kathy Chan. Kathy joined us partway through 2012 and she's been an awesome addition to DOC BC. She's invaluable in so many ways, not the least being, keeping all our communication current with the website, weekly e-blast, Facebook and twitter.

And although I say this each year, I truly mean it. Thanks to our treasurer, Shauna Whittal, who has taken the angst out of chapter bookkeeping. Our financial record keeping is prompt and impeccable.

2012 continued to be a year of transition for DOC BC. And I think that

in many ways, it's a reflection of the on-going changes in the doc-making world. Our membership presently sits at 109, a decrease from 2011's 135. We know that filmmaking times are changing and that flourishing as a documentary filmmaker is an ever-greater challenge, but we are pushing to increase our membership because we know that there is strength in numbers.

Advocacy may not be the first thing that DOC BC members think about but it is the unsung hero of the Documentary Organization of Canada. And although most of it happens at the national level, fighting for a healthy documentary community is an immense task that DOC undertakes on behalf of its membership.

As promised last year, DOC BC continues to forge new alliances. This year we undertook events with CINEWORKS and DOXA and in 2013, we anticipate co-producing a workshop with Yukon's Available Light Festival.

Our mentorship programs were on hiatus in 2012 but DOC Shadows and DOC one-on-one should return in 2013.

At the chapter level, PROFESSIONAL DEVELOPMENT and socializing with other doc makers continued to be a priority. In 2012, we presented seven events...

Producing First Time Directors – a screening of director Xun Yu's film "The Vanishing Spring Light", winner of the First Appearance Competition in IDFA 2011, followed by a Skype interview with Eyesteel film producer Daniel Cross and the director. The evening was moderated by Julia Ivanova.

New Faces in Town – introduced three BC filmmakers and their films. Jeff Topham - director of "Liberia 77"; Joel Heath – director of "People of a Feather"; and Stephen Gillies – director of "This Wrestling Life", moderated by director/producer Nimisha Mukerji.

Party with DOXA Filmmakers – a gathering held in honour of the DOC filmmakers whose films screened at DOXA.

Creativity in Modern Documentaries with DOXA guests; Luca Ragazzi (Italy) – co-director of "Italy: Love It, or Leave It"; David Shields (USA) – author of "Reality Hunger: A Manifesto"; and Benjamin Kahlmeyer (Germany) – director "Meanwhile in Mamelodi." Julia Ivanova moderated the workshop.

Looking to Crowd Source your DOC with SOKAP founder David Geetz. A first look into a new approach to crowdsourcing funding.

Meet the Broadcasters with John Lindsay of KCTS, Maureen Levitt of Super channel and Murray Battle from Knowledge. Jon Ornoy moderated. Held at the NFB, the standing room only crowd was full of questions for our panel, and they learned some insights about the pitching process as well as how to approach broadcasters. In the lead-up to the event DOC BC solicited pitches from interested filmmakers and one was chosen to present to the panel as the closer to the evening. Amar Chebib (Wajd: Music, Politics, & Ecstasy) presented a beautiful trailer and received excellent feedback from the panel -- that will no doubt help the film's development and answered questions for many others in the room.

"Bombay Beach" - This award-winning feature was presented at a special screening at VIVO in October. The film, which documents the hardscrabble lives of the few remaining inhabitants of what used to be thriving resort communities around California's Salton Sea, is visually striking, and takes interesting story-telling risks. It was very well received by the audience. Following the screening, Gary Marcuse moderated a half-hour discussion with director Alma Har'el (who attended via Skype) about her process making the film and where it's taken her since it's completion.

It's only with the help of friends that DOC BC is able to offer up a variety of workshops and undertakings, so a big thanks to all our sponsors.

And finally, thanks to you, the members who continually support DOC in both small and large ways. If any of you would like to participate on any of our committees, we'd love to have you. If you have a specific topic that you'd like to see DOC BC build a workshop around, then let us know.

I have one final request to our members and that is to support documentary filmmaking by signing the petition to make Documentary Canada's national art form.

<http://www.docorg.ca/>

<http://www.thepetitionsite.com/967/640/028/support-the-documentary-genre-by-declaring-it-canadas-national-art-form/>

Respectfully submitted
Michaelin McDermott
Co-Chair DOC BC

NATIONAL REPORT by Adelina Suvagau

The Documentary Organization of Canada (DOC) is the collective voice of independent documentary filmmakers across Canada. It is a member driven organization dedicated to promoting, supporting and developing the art form of documentary filmmaking.

As a national non-profit association DOC has continuously grown in numbers and influence. Since 1983 DOC has become a vigorous professional association, providing members with an important network of peers and supporting their professional development through workshops, mentorships, master classes and screenings.

Now representing over 850 directors, producers and craftspeople belonging to seven regional chapters, DOC endeavors to shape policy favorable to documentary production and distribution. In addition the association implements concrete, pragmatic initiatives like its Insurance Program and DOCspace to help lower costs of production in the case of the former and assist in distribution with the latter.

Elections 2012

DOC National Board Member Elections 2012

At-Large board members elected in June 2012 are:

Mandy Leith, Katie McKenna, Francine Pelletier, Vonnie Von Helmolt

Newcomers to the board are: Frederic Bohbot and Anne Pick

DOC's current chapter-appointed board members are:

Adelina Suvagau, British-Columbia, Ariella Pahlke, Atlantic, Brandy Yanchyk, Alberta, Jacques Ménard, Ottawa-Gatineau, Jean du Toit, Winnipeg, Michael McNamara, Toronto, Pepita Ferrari, Québec

We all know this has been a difficult year for the documentary industry in Canada. DOC National has been working hard to protect the interests of our documentary community: in negotiations with the Canada Media Fund, through the Fair Dealing Road Show on copyright reform, by improving our membership's access to promotion and distribution through DOC space, and with our industry overview Getting Real 4.

Giving Voice: Filmmakers Working with Filmmakers

A documentary masters apprenticeship program, the deadline for 2013 will be announced soon. <http://www.docorg.ca/en/givingvoice>

Getting Real

We had hoped to have the publication ready for December, but it's looking more like a March 2013 release.

Crowd-funding Research

DOC is working on some crowd-funding research. This is important because we want to gather research on alternative financing successes.

ACTRA IPA update

CMPA is in negotiations to renew the ACTRA Independent Producers Agreement (IPA). CMPA has reached out to DOC to gain an understanding of what issues are at play. The biggest one involves the ACTRA/Equity agreement that make it virtually impossible for a documentary producer to make a film about performing artists or the Canadian performing arts.

Other issues DOC has put on the table include: reduced rates for actors doing re-enactments as part of a documentary; streamlined reporting; and micro-budget provisions to allow for reduced rates for low budget documentaries.

CMPA has asked DOC to recommend a doc producer to be part of the negotiating team.

CMF working groups

DOC has attended the Performance Envelope Calculations working group (August), the English Regional Development meeting (October). There is no documentary-working group scheduled this year, but National needs to motivate the Advocacy committee to discuss issues we want to bring forward.

Advocacy update

DOC appeared before the CRTC on November 22, 2012 in regards to CBC/SRC's licence renewal hearings. In summary, we've asked the CRTC to impose the following conditions of licence:

CBC Television: a requirement to broadcast a minimum 4 hours a week, on average, of Canadian long –form documentaries in the peak period, of which at least half to be original programming. 75% of these hours should be independently produced.

Television de Radio-Canada: a requirement to broadcast 35 independently produced original, first-run Canadian long form documentaries in the peak period.

<http://www.docorg.ca/en/crtc>

Strategy Plan Update:

Priorities

1. Positioning – definitions, advocacy and outreach

What is documentary these days?

The genre is under great pressure from a variety of sources whether they are reality television or cross platform production. How the association decides to tackle the work to be done around defining the genre, will inform our advocacy work, the research we do, the kinds of members we outreach to, and the activities we program. Furthermore, the position DOC develops will also need to take into account the documentary legacy Canada is known and respected for and ensure that we celebrate and nurture that history.

2. Membership – growth and services

As a national arts service organization DOC is successful in providing an important range of services to the documentary community. What services can we offer to make membership to DOC more attractive? And, as there is more and more consolidation in the sector, forming strategic alliances with other groups will be key to DOC's ability to maintain and grow its position within the sector. What should be prioritized, as we look inwards - and outwards - to grow our membership base?

3. Resources – an assessment of activities, new revenues sources, maximizing human resources and all assets of the organization. DOC has proven its capabilities and value as an incubator. Hot Docs and POV are two projects incubated by DOC that are now independent entities. What will be DOC's next incubated project? And can the organization fund itself through that activity? What projects should the organization undertake? How can we build capacity within the organization while being dependent on project funding? Finally, internally, how do we create an attractive work environment offering career growth?

High priority projects

Fixing the broken funding model

Reframing Advocacy

Improving the relationship with Hot Docs

Medium priority projects

The Great Debate

Canada Watches

DOC Awards

Festival Concierge

Low priority project

Cineplex Odeon screenings
New Strands as a distribution opportunity

High priority projects

1. Fixing the broken funding model for documentary is seen as the most pressing matter.

The following paths of action were identified in order to do so:

- Advocate for new strands
- Work on changing the broadcast trigger for financing
- Engage foundation and philanthropists*
- Look internationally

Potential roles that DOC can play/actions that Doc can take include: acting as a ambassador on behalf of members; becoming a consultant to stakeholders who can assist in effecting change; developing an investor template for documentary filmmakers to assist in sourcing financing; reframing advocacy to generate support for a new model.

2. Reframing Advocacy

This initiative is central to DOC and many of the initiatives. The initiative looks to consider stakeholders beyond Ottawa and objectives beyond federal policy. Ensure objectives are clear and scarce resources are allocated effectively and strategically.

3. Improving the relationship with Hot Docs

The relationship with Hot Docs is considered fundamental to DOC and more than an initiative. It is a critical connection and essential to financial stability. The Planning Committee wishes to rebuild the relationship with Hot Docs beginning with a sharing of ideas, opportunities and common purpose. Activities to be undertaken include using Board connections, strengthening the links between National and the chapters who elect members to the Board of Hot Doc and a review of rotation for DOC membership on the board.

Medium priority projects

1. The Great Debate*

The Debate should address the future of documentary filmmaking as both a philosophical and practical question. The Great Debate should not be inward. DOC should not be seen as either pro or con but open to the discussion.

2. Canada Watches

This initiative generated immediate support as a quick hit that celebrates members, promote Canadian documentary filmmaking, enhances the profile of DOC and is 'doable'. DOC's role is seen as a catalyst; DOC curates and CBC delivers.

3. DOC Awards

This initiative is seen as a unique DOC event, a Canadian award that acknowledges members, celebrates achievements, recognizes both artistic and technical innovation, and builds community.

4. Festival Concierge

This initiative is seen as a valuable service offering clearly perceived benefits to members and where work is underway. It is also seen as a complex service and resource intensive. The initiative was seen by most as worthwhile only if DOC's role is limited to that as a catalyst.

Low priority project

1. Cineplex Odeon screenings

New distribution through Cineplex was discussed, as was Hot Docs interest in this idea. The committee determined that Hot Docs was better positioned to further the discussion but that it should be considered as part of a review of the business model.

2. New Strands was discussed but it was determined that this needed fresh thinking although it might have potential in addressing the decline of the broadcast model.

What happens next?

- the board has to set a timeline for the strategic plan to be completed
- the vision of the organization has to be finalized
- the board has to decide which priorities the organization is going to focus on and what initiatives it will implement.
- the business case for each initiative has to be prepared and revenue streams have to be built into each initiative
- once the business case is complete, the board has to review what the organization has the means to undertake or how it intends on financing the initiatives
- the board has to set a strategy on how members' opinion will be polled on the strategic plan and prepare a communication strategy to disseminate the plan to the members once it is completed.

MEMBERSHIP REPORT by Jon Ornoy

As the first person on the board to handle membership issues in a few years all of my efforts were largely starting from scratch. Membership in BC has dropped fairly significantly in the past few years, mirroring a trend that has been happening in most locals across the country as an increasing number of filmmakers have found themselves frustrated in their attempts to maintain careers as documentarians in the current funding/programming climate. As a result, I've largely focused my efforts on outreach to schools and tried to pitch graduating students on the benefits of joining DOC early in their careers. Presentations were held at Emily Carr, SFU, Capilano University and Langara College and were by and large well received by the students, many of whom had clearly not put too much though yet into their post-scholastic careers. Other responsibilities with the board reduced the amount of time available to pursue further membership initiatives, but I'm looking forward to improving on those results for next year and increasing our numbers.

FINANCE/TREASURER'S REPORT by Shauna Whittall

2012 has been an exciting year for DOC BC.

DOC partnered with the Vancouver Short Film Festival to present the DOC BC award for Best Documentary Short Film. We also had many successful professional development workshops during the past year.

2012 has brought some changes to our board. Nancy Shaw who was our coordinator has moved on to new challenges and Kathy Chan has come on board to take on this role. Thank you to Kathy for doing a great job as our new coordinator.

We also have a new National bookkeeper, Lorraine. We look forward to working with her in 2013.

Many of our wonderful sponsors have returned this year and we hope to continue working with them next year, as well as building some new partnerships.

Thank you to all of the board members that have put in such hard work to ensure a great year, we look forward to an even more exciting 2013.

COMMUNICATIONS REPORT by Stephen Gillis

When joining the DOC BC board in 2012 I was eager to apply my marketing background and social media marketing experience to expand our communications to not only our membership but also the general public who are interested in documentaries.

Throughout 2012 Nancy, Kathy, and I worked towards acquiring more fans on our Facebook and Twitter pages increasing them both from under 100 people to currently -- our FB Page is at 266 fans and our Twitter has increased to 513 followers.

We worked to use these channels as a hub for not only DOC BC news/events but also to promote our terrific sponsors, other important documentary news from around the industry, and to create a conversation about documentaries.

These numbers are not gigantic by any stretch but shows growth. But I believe with more consistency, better content, and a continuing push to grow each community on all social media platforms, DOC BC's social media accounts will not only be a destination for our membership but also for the all important potential member and casual documentary fan. In order to keep our messages about the importance of documentaries alive we need to continually engage the non-member as well into our conversations and events.

DOC BC has also launched a blog this year that is still in the beginning stages. In 2013 it will be used increasingly to create discussion, provide interesting and engaging content, and promote our members by having them contribute blog posts about their documentary process.

I am also pushing DOC BC to create a YouTube and Instagram account so that we can start posting videos and pictures from our events, membership (film stills/member of the week pictures) and again create engaging content that brings more people to our pool of great filmmakers and film lovers.

We continue our weekly newsletter -- now available on Tuesdays. There still needs to be more of that content re-distributed throughout our other channels (FB, Twitter) to make sure we use this content to its max and hit our members followers -- who may not get the newsletter -- but are on Twitter or are on Facebook but not Twitter.

In 2013, I would also like to see a focus on using these channels to promote our membership and their current or past work and also promote our amazing, generous sponsors. We have made definite in-roads to where we want to go with our communications but I believe we can still do a lot more and I look to step it up in 2013.

Of course all this progress could have not been done without my other Communications Committee members, our administrative coordinators', Nancy Shaw and Kathy Chan. I look forward to working closely with Kathy and any new additions to the communications committee in 2013. Our goal is to bring the DOC BC message to all platforms and grow our online presence that in turn will grow membership and awareness.

SPONSORSHIP REPORT by Erica Landrock

DOC BC would like to thank all of our sponsors for continuing to support the organization and the documentary community in BC. Through the generous support of these companies, we have been able to offer numerous workshops, film screenings and events to the Vancouver documentary community throughout the year.

This year we have been working to come up with new strategies to work with our sponsors in order to formulate cross promotion through social media including twitter and Facebook.

Thank you to the new and returning sponsors who continue to believe in and support the work that DOC BC is doing. Please make a point to check out who these companies are and the services they provide. Many offer special deals to DOC BC members as an added bonus.

Our generous sponsors for 2012 are:

- Novus
- BC Film + Media
- Front Row Insurance
- Omni Film
- Line 21
- Make Believe Media
- Finale Editworks
- The Mix Room
- Core Music Agency
- Annex Pro

In 2013, we look forward to continuing to work together with our existing sponsors as well as welcoming new sponsors into our community. If you or your company is interested in providing financial or in-kind support for DOC BC please contact us at doc@docbc.org.

2012 SPONSORS

DOC BC is deeply grateful to all the sponsors who provided us with essential financial support in 2012 Thank you!



DOOR PRIZES

We would also like to thank the following companies for generously donating tonight's door prizes:

Novus

Front Row Insurance

OmniFilm Entertainment

Make Believe Media

Line 21 Media Services Ltd.

Finale Editworks

Core Music Agency

Annex Pro

Vancouver Theatre Sports

KEEP IN TOUCH

Both members and non-members can sign up for our **weekly newsletter**, reporting documentary news, events, festival and funding deadlines, screenings, and other good stuff. You can sign up for the e-newsletter by e-mailing us at **docbc@docbc.org**

You can also follow us on **Facebook**, and **Twitter @DOC_BC**, or visit us on the web at **docbc.org**

Thank you for joining us at the 2012 AGM, and we wish you a restful holiday and a successful 2013.