



# Annual General Meeting

## December 7, 2021

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DOC BC + YK + NWT – The Documentary Organization of Canada

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# Welcome and Message from the Co-Chairs

*Baljit Sangra & Cari Green, Co-Chairs*

Hello everyone, welcome to the **2021 DOC BC/YT/NWT AGM!**

We would like to begin by acknowledging that DOC BC/YT/NWT offices are on the traditional, ancestral and unceded territories of the Squamish, Tsleil Waututh & Musqueam Nations. We are committed to continuing to learn and be in conversation about our role as an organization on stolen land.

2021 has been a monumental year in terms of growth, collaboration and engagement. By offering our programming online we were able to reach more of our members . We have an exciting mix of online and in person events planned for 2022.

Doc BC/YT/NWT has been continuing our work to centre equity, diversity and inclusion at all levels from membership, board, and professional development.

## **Here are some highlights:**

Our membership is up from 2020 by approx 25 percent. We have significantly grown our membership among IBPOC creatives and look forward to offering more opportunities for deeper membership engagement and networking in 2021.

In terms of Programming we were able to offer a robust slate of panels, masterclasses, workshops and collaborations with film festivals through a Canada Council grant called DOC goes Digital initiated by DOC BC/YT/NWT in collaboration with DOC National and DOC Quebec.

Our Breakthrough Program 2021 was a huge success and we are happy to announce our second Breakthrough starting January 2022 for 6 emerging Creatives to further develop their projects to be market ready. Since the program many of our participants have received development funding.

We continued to strengthen our community partnership with DOXA- by sponsoring a masterclass with Stanley Nelson and Loira Lambal and we celebrated veteran NFB producer Selwyn Jacob in conversation with IBPOC filmmakers he has worked with.

On the social side- our Hot Docs and Doxa mixers were a huge success with over 80 members attending each and celebrating our members success!

For the first time we will be partnering with the BC Arts Council in 2022 for a series on Co-Creation and Screen Sovereignty . *We are also very excited to announce an initiative with Telus Originals to reach out to media makers/documentarians who identify as experiencing some kind of systemic, physical, or bias driven barrier to their full participation in the film/tv industry. . . .Stay Tuned.*

DOC BC/YT/NWT centred advocacy closer to home, by focusing on our local broadcaster Knowledge Network. We worked closely with other organizations to

advocate for an equity audit, report, and action plan. This work is ongoing. We plan to stay engaged in regards to its implementation of recommendations. A special thanks to Doc's Nilesch Patel & Barbara Lee from the Vancouver Asian film festival.

For the first time since COVID the DOC national board got together in person for a 2 day strategic planning session in Montreal that focused on Equity, Diversity and Inclusion to strengthen the Documentary ecosystem. We look forward to bringing those recommendations and strategies back to our chapter.

We continue to grow our social media and put out an informative and engaging newsletter to help amplify our members' success and share industry opportunities and challenges.

We would like to take this time to thank our tireless board for all your hard work, and thoughtful discussion on how best to serve and engage our chapter.

This year we bid a sad farewell to board members Devon Cooke, Marina Dodis, Gordon Loverin, Nicolas Ayerbe Barona and Co-Chair Cari Green. We thank you for your contributions to DOC BC/YT/NWT.

Devon has contributed to Advocacy, Professional Development & Membership committees. Marina has been our go to person for all things membership and has personally reached out to lapsed members to rejoin and get feedback. Gordon has offered guidance to reach out to northern filmmakers. Nic was our tireless lead of the Professional Development committee for many years. He was pivotal in bringing in the Breakthrough Program to BC/YT/NWT.

And Cari Green has been at the helm of DOC BC /YT/NWT as the Co-Chair for many years. Thank you for your dedication, vision and hard work in strengthening our chapter.

It's been an absolute pleasure Co-Chairing with you.

We would like to thank Martyna, our Doc BC/YT/NWT Administrative and Communications Coordinator for her years of support and helping build the organization. Martyna welcomed a baby this year and is producing documentaries. We would like to thank Alex Henderson who joined us for a few months in the interim to help with the transition before finding our new uber talented staff member Jas Calcitas.

Welcome Jas, who hit the ground running and feels right at home. They anticipate our needs and are a pleasure to work with. We are very fortunate to have Jas on our team.

*Lastly we would like to thank our generous funders: Creative BC, CMPA – BC Branch, Canada Council, BC Arts Council, Hot Docs & Telus & look forward to continuing working together in the new year.*

*I would like to invite Cari to say a few words*

## **Annual Treasurer Report - *Vishal Hiralal***

Similar to 2020, 2021 was an unusual and difficult year as the organization navigates through the “new” normal and begins its recovery from the pandemic that has plagued all since March 2020.

DOCBC activities were limited by the COVID-19 pandemic. Sponsorship and funding declined; expenses remained similar to 2020—which created a deficit for the organization.

DOCBC continued its support of the community of documentary filmmakers and the like through Breakthrough and other workshops using tools such as Zoom while following all the appropriate protocols.

Income from various sources for the year came from Membership renewals, the BC Arts Council and contributions from the CMPA and CreativeBC.

Key sources of income for 2021 as of November 18th were:

- o Membership fees 7,739.50
- o Public Sector Funding 5,000.00
- o Sponsorship 4,782.77

Expenses were related to various workshop and webinar costs, Board, admin, and staff expenses.

Key expenses for 2021 as of November 18th were:

- o Staff 12,549.22
- o Event sponsorship 2,000.00
- o Honoria expenses 8,664.63
- o Festival Expenses 1,400.00

It was a great learning experience as this was my first year as Treasurer for the organization. It is a goal of mine to ensure continued transparency and financial fluidity.

Vishal Hiralal, CPA CA  
Treasurer DOC BC/YT/NWT

## **Committee Reports**

### **Professional Development Report - *Cari Green, Baljit Sangra***

It's been a banner year for DOC BC/YT/NWT and our Professional Development Committee. In 2021, the second year of the pandemic, and with the growing online audience we built during 2020, it was important to provide programming that both

educated and connected our membership. And with those objectives in mind, we launched several ambitious events.

### **Breakthrough**

The Breakthrough program began as an initiative of the Ontario chapter of DOC, twenty years ago, and for the first time, we were able to offer it to DOC BC/YT/NWT members. Six emerging and high-potential documentarians were selected for this rigorous and intimate market-preparation course, where they developed a successful festival strategy and honed their project pitches and materials in advance of submitting to Hot Docs and other Canadian markets, over the course of two months. The program connected documentarians to industry mentors – producers, funders, story editors, and distributors, to help them hone their pitches. With the assistance of Creative BC, we intend to make this an annual event.

We launched another ambitious program funded by the Canada Council.

**DOC Goes Digital** – A year of panels, masterclasses, and webinars in collaboration with festival partners – Available Light Film Festival, Emerging Lens Film Festival, Hot Docs Festival, DOXA Festival and the Vancouver Asian Film Festival. And on subjects of importance to our members during covid– virtual pitching, postproduction remotely, sound, editing and colour-grading.

**DOXA** - our annual partnership with DOXA included a masterclass with Stanley Nelson and Loira Limbal, a panel on Racial Equity in Documentary with Selwyn Jacobs, and an Industry Party.

### **DOC Ignite with Hot Docs**

Offering direct market intelligence and skills training, Doc Ignite workshops provided filmmakers with access to a wide range of professional development curriculum. Doc Ignite labs aim to provide new opportunities to filmmakers and continue to help them launch sustainable documentary careers. These sessions were presented with the support of Creative BC, Hot Docs and Netflix.

- Strategies for Building a Sustainable Career
- Writing for Documentary Funds

In 2022, in addition to Breakthrough, Doc Ignite and DOXA Masterclass, we will be presenting another ambitious program - Strengthening Screen Sovereignty and Cross - Cultural Relationships on Artistic Teams, a BIPOC-centred professional arts training series designed to foster greater inclusion and equity in nonfiction storytelling to strengthen cross-cultural relationships on diverse creative teams.

We thank all our organizers, volunteers, speakers, funders, and partners for their continued support of our programs. We would like to thank departing board member

and committee lead **Nic Ayerbe**, whose vision and commitment contributed greatly to the Breakthrough program. And to board member **Jessica Hallenbeck**, for her work in making the timely programming, DOC Goes Digital a reality. Our former Coordinator, **Martyna Czaplak** made a significant contribution to the success of both programs. All the events this year were organized with the financial support of Creative BC, The Canada Council, BC Arts Council and the CMPA.

## Sponsorship Report - *Bryan Sullivan*

We would like to thank the generous contributions of our long-time sponsors. Their support has been especially helpful in supporting programming and operating costs over the past year. Despite the economic challenges brought on by the pandemic, we were able to keep sponsorship levels consistent with past years.

<b>2021 Sponsors</b>	<b>Participation Level</b>
Knowledge Network	Platinum
Picture Shop Vancouver	Silver
Big World Sound	Silver
Line 21 Media Services	Bronze

We are happy to report that the following sponsors have already confirmed their renewed support for the 2022 fiscal.

<b>Confirmed 2022 Sponsors</b>	<b>Participation Level</b>
Knowledge Network	Platinum
Picture Shop Vancouver	Silver
Line 21 Media Services	Bronze

We have been looking at a new approaches and partnership models to attract additional annual sponsors over the coming year. We are also looking to encourage “event” specific sponsors and partners to help bring value added programming to our membership.

We look forward to opportunities where our members, sponsors, and community partners can meet in person in a live setting as it’s deemed safe to do so.

We would like to extend a very special thanks to Kelly Maxwell of Line 21 Media

Services, Don Thompson of Picture Shop Vancouver, and the Knowledge Network for their generous raffle prizes.

Best,

Bryan Sullivan  
Sponsorship Committee

## **Membership Report - *Marina Dodis***

In 2021, we continued to make it a priority to focus on racial diversity in membership. The philosophy we are adopting as a national organization and chapter is intended to make DOC BC a safe, inclusive, supportive and welcoming space for our membership.

Active membership as of 1 Nov 2021 stands at 232, up from 183 last year. The free memberships Indigenous filmmakers is 34 while the rest of the BIPOC free memberships is 71 plus 2 complimentary memberships. This represents 46.12% of the total membership. The number of paid members is 125.

Attached is a monthly look at membership numbers. Please note that the way data is accumulated changed in April.

Below are the prominent activities of the year:

### January

Discussions with Devon regarding new initiatives for Membership, including event ideas to connect members. These would have included sharing trailers by a select member and opening up discussions, watching a documentary followed by discussion, selecting topic involved in documentary filmmaking and exchanging ideas. Other initiatives were to gather information from members as to their concerns regarding DOC and how to serve them better.

These were not put into effect as Membership issues were given low priority due to emphasis on Governance and Advocacy.

A better system of alerting members by DOC Nat of lapsed membership was implemented and had good results.

### March

Jason and I participated a call with Patricia Boushel from DOC Goes Digital that focused on remote members with the aim of identifying and serving their needs.

Devon and I put forward a fact finding process to increase awareness of members impression of DOC and what they would like to see more of. This was not put into action.

### July

A focused membership drive was conducted by myself by reaching out to 73 recently expired members. It was done by phone and when that was not possible, by email. It was a rewarding experience to speak to so many people and gather feedback on DOC

and the reasons for not having renewed. The overall response was positive and many conveyed reasons for not renewing, such as cost of membership during financially difficult times, lack of work, etc. Many if not all were happy to get a personal call. It was a great opportunity to connect with people, relay the initiatives by DOC and to get feedback.

The DOC Nat membership drive created a great opportunity to connect with Sarah Spring and hear her views on the organization. She is highly committed to being in constant communication with all members, something that should be carried out by our chapter. In this way, she feels it makes it easier to understand when policies make sense or not. She wants to encourage members to contact her when they have an issue with industry as opposed to contacting funders, etc, directly. She is then more able to express the needs of the membership when in discussion with the funders. She is very committed to ensuring a sustainable ecosystem for doc filmmakers.

2021

The year saw progress with respect to BIPOC initiatives. This translated into a significantly more diverse membership.

2022

During the upcoming year, the hope is to increase the attention to Membership from the Board.

Issues on the wish list are

- provide more opportunities for connecting members
- increase the ways for members to connect through the DOC Directory • give members an opportunity to voice the challenges they face and how DOC can address these
- continue to have DOC advocate for them, address the narrowing type of docs that funders are looking for (ie. story based, character driven, profit focused, “impact” docs, etc).

It is hoped the Board will provide input on these issues and allot time to discuss them in the year ahead.

	Total	BIPOC	Complimentary	Free (non incl Comp)	Indigenous	BIPOC (not incl Indigenous)	% of Indigenous + BIPOC
<b>January</b>	190	73	2				
<b>February</b>	197	75	2				
<b>March</b>	194	77	5				
<b>April</b>	225		6	101	78	23	47.56
<b>May</b>	254		8	135	72	55	53.15



<b>June</b>	261		8	128	70	58	52.11
<b>July</b>	268		8	130	69	61	51.49
<b>August</b>	237		8	98	37	61	44.73
<b>September</b>	233		2	99	34	65	43.35
<b>October</b>	235		2	101	34	67	43.83
<b>November</b>	232		2	105	34	71	46.12

## **National Report - *Jessica Hallenbeck***

There has been a lot happening! We welcomed our new ED Sarah Spring in January and things have been moving along. In June the board passed a motion to centre equity at the heart of our organization and we are now working with Shivani Saini to create a strategic plan that will guide DOC National and all the chapters for the next 3-5 years. Nationally we have launched our new website which is connecting members with resources, each other, and with a database of filmmakers for hire! We also changed our membership categories this year and welcomed Black, Indigenous, People of Colour filmmakers who are new to DOC to two years of free memberships. We also successfully lobbied CAVCO to include archival and stock footage for tax credits. We said goodbye to Vincent Leclair and welcomed Austin Pembrose as the new Operations Manager. We also ran our successful DOC GOES DIGITAL National program and submitted a funding application for Business Affairs Concierge, a sister to our successful Festival Concierge program.

## **Governance Report - *Jason Blackman***

Governance was the focus on three of our chapter board meetings this year. This allowed for discussion of the strategic direction of the chapter and plan for the evolution of our chapter to meet needs of our members. A continued focus this year was equity and inclusion and taking measures within our chapter as well as our national organization to ensure that our structure and governance has an equity lens to all that we do.

We oversaw the implementation of measures that were passed in 2020 to meet our targets for increased participation from equity-seeking groups at the board level and ensuring that at least half of our programming is being led by facilitators from equity-seeking groups.

In the year to come we will be continuing to engage within our organization as well as the wider community to advocate for increased opportunities for IBPOC filmmakers. Additionally, an organizational strategic plan for our chapter will be developed with the assistance of a third-party facilitator to determine future goals and objectives that will guide our chapter going forward.

## **National Advocacy Report - *Nilesh Patel***

This year the National Advocacy Committee continued its work advocating to the federal government and its agencies for increased funding for documentary production and documentary filmmakers. The advocacy at the national level focused on the following:

- The Department of Heritage
- The Minister of Canadian Heritage Steven Guilbeault (now Pablo Rodriguez)
- The CRTC (Bill C-10)
- The National Film Board
- The Canadian Media Fund
- Telefilm
- CAVCO

Many of the discussions with the Department of Canadian Heritage representatives and Minister Stephen Guilbeault revolved around increased funding for our sector and Bill C-10 (An Act to amend the Broadcasting Act and to make related and consequential amendments to other Acts <https://parl.ca/DocumentViewer/en/43-2/bill/C-10/first-reading>) which would have made fundamental changes to the Broadcasting Act (regulated by the CRTC) to modernize it for today's Canada and today's media production, distribution and consumption realities. DOC advocated in favour of the changes in the bill however due to election in the fall the bill was tabled to hopefully be picked up in 2022 by the re-elected Liberal minority government.

With the NFB conversations centred around more money for production and more involvement for filmmakers in the distribution of their films. Additionally the NFB committed to holding Bi-annual meetings with the Executive Director of DOC and board members to continue to have open dialogue on issues affecting documentary and independent documentary producers.

Conversations with Telefilm were centred around increases in the total amount of theatrical productions and/or increased funding for selected productions.

With the CMF many of the conversations were intertwined with changes to be brought about by Bill C-10 as how the CMF operates is intertwined strongly with the Broadcasting Act.

One big change DOC has been working with CAVCO on and will become available in 2022 (but may be retroactively applied) is the allowance of archival footage to be considered for tax credits. This will be of huge benefit to the budget of many of the productions DOC members produce.

Involved in all of this has been conversations around racial equity within DOC itself and the agencies that fund documentaries. Both DOC and the agencies have taken steps to bring racial equity to their systems with much more work to be done.

For DOC BC/YT/NT this year's advocacy work has focused largely on considering how we could support the national advocacy for our organization while also considering how we could advocate for our membership in our regions. Additionally with our chapter becoming over 50% IBPOC members and the board's commitment to Racial Equity we focused on issues obstructing or of concern to our Racialized members.

With that in mind we looked at government relations and the agencies and organizations that could affect our membership in terms of funding, training, and opportunities overall. We already had a good relationship with Creative BC and an on-going relationship with Telus which we continued to build on. As for the government we reached out to the Minister of Tourism, Arts and Culture and have created pathways for communication for our sector with the provincial government through the Ministers team. Finally we turned our attention to the provincial broadcaster of BC, The Knowledge Network.

For many years DOC members have been concerned by the small amount of total commissions by KN and the low fees for acquisition. Additionally there has been concern that the broadcaster has shown negative bias towards IBPOC filmmakers in the producers and productions it has historically funded.

In cooperation with both the Vancouver Asian Film Festival and the Racial Equity Screen Office and supported by The Canadian Media Producers Association - BC Chapter, the Black Screen Office, Creatives Empowered, Coalition Media, BIPOC Film & TV, and the Racial Equity Media Collective, the board of DOC BC YT NT advocated to the provincial government of BC and the Board of KN to undergo a racial equity audit of the projects they pre-develop, develop, and commission to be followed by a racial equity audit of their acquisitions. This process took a lot of volunteer hours and energy of many of our board members as well as that of our partners and supporters which led to the board of KN agreeing to do the audit during the early summer of 2021. At the same KN took on two additional projects this year for development from IBPOC filmmakers (which work with racialized stream programs the CMF implemented in May

of 2021)

In the last month KN released the preliminary results of their racial equity audit. The results are alarming and KN recognizes that along with the ministry. Considering the demographics of BC the reports data speaks to a system of conscious and/or unconscious bias to exclude filmmakers and producers (and crew) from Indigenous, Black and People of Colour communities. The representative of Castlemain, the firm hired to conduct the audit, described the numbers as "horrific".

While the report has not been released yet KN has started to draft their next steps to move the agency into a more equitable future. DOC BC YT NT, with its' partners in this advocacy initiative, will continue to work with government and KN (when possible) to make sure this happens while further pursuing changes at KN that will reveal the extent of its' structure that has created a model that relies greatly on British and European acquisition rather than local (BC) production in addition to its' near complete lack of racial equity in its' commissions.

DOC BCYTNT is close to 50% IBPOC membership and as we continue to grow as an organization we have chosen to advocate for racial equity in our industry to support all our members with an eye on the future make-up of our industry.

## **Communications Report - *Priyanka Desai***

DOC BC/YT/NWT this year focussed on using social media tools for communication. During COVID everyone turned to online/digital communication tools and we had more than ever virtual meetups happening in the media industry.

We observed an increase in user interaction with Instagram than Facebook. We are all aware that Facebook has been a primary driver for DOC BC/YT/NWT branch, but this year we saw a steady growth in our Instagram followers and interactivity. We partnered with other media organisations and made sure that we re-post and share their posts and events. Building a sense of virtual community amongst the filmmakers.

We tried to make creative posts and design them in a way that will catch the attention of the casual browsers. While promoting our programs like the Breakthrough Program, we chose to compliment the communication, by adding past participants testimonials and images.

We partnered with DOXA, Story Money Impact, and other organisations to amplify the collective industry voice.

**Some Suggestions and Plan of Action for Next Year:**

IGTV lives with filmmakers is a great way to create digital content. Often filmmakers learn from our filmmakers' producing experiences. This will also mutually benefit the organisations we will be partnering with.

Traditional Media (TV and Radio) and News Agency Outreach: We want to make sure we build relationships in Yukon and NorthWest Territories for the local media outreach.

## **Outgoing, Incoming and Returning Board Members and Staff - DOC BC/YT/NWT Board**

### *RETIRING BOARD MEMBERS & STAFF*

This year we are sadly saying goodbye to our board members:

Nicolas Ayerbe Barona

Devon Cooke

Marina Dodis

Cari Green

Gordon Loverin

Thank you for all of your dedication, time, and hardwork! We appreciate you all very much and you will be dearly missed. You will always be a friend to DOC BC/YT/NWT!

We are also saying a sad farewell to our long term staff member, Martyna Czaplak. Thank you, Martyna, for all you've done over the years to help build and support our organization and relationships! We would also like to thank Alex Henderson for quickly stepping in during our transition to finding our new staff member, Jas Calcitas. Martyna and Alex, you both will be very missed!

### *STAFF MEMBERS*

#### **Jas Calcitas** - *Communications and Administrative Coordinator*

Jas Calcitas (they/them) is a trans nonbinary Filipinx-Canadian artist. They are focused on colour grading and graphic design. They had finished film school in 2019 with a specialization in colour-grading and cinematography. They started professionally doing graphic design and illustration in 2020. Since then, they have become a colourist for films such as "Sinvergüenzilla" in First Kiss" and "Don't Text Your Ex", as well as a Managing Visual Editor of Sunstroke Magazine, a graphic designer for Luna Collective

Magazine and Collective 4891, a previous Digital Content Creator for It Gets Better Canada, and a Program Coordinator for Vancouver Queer Film Festival 2021.

## *RETURNING BOARD MEMBERS*

### **Suzanne Crocker** - *Membership*

For the past 30 years Suzanne Crocker has lived in Dawson City, Yukon grateful to live on the traditional territory of the Tr'ondëk Hwëch'in, one of the first self-governing First Nations in the country. Dawson is 300 km south of the Arctic Circle, 550 km from the nearest Starbucks and home to one of the country's slowest internet connections. She made a career switch from rural family doctor to documentary filmmaker in 2008. Her first feature documentary, *All The Time In the World* (2014) was honoured with 22 festival awards from around the world including Most Popular Canadian Documentary at VIFF and Best Feature at VFF. It has been translated into 12 languages and was recently nominated for Best Film Of The Decade by the Green Film Network. <https://allthetimeintheworld.ca> Suzanne's most recent feature documentary *First We Eat* (2020) had its World Premiere at Hot Docs where it won a Rogers Audience Choice Award (Top 5 Canadian Docs) and also screened at VIFF. It was nominated for a Directors Guild of Canada Award for Best Editing in Documentary. *First We Eat* is currently having a theatrical run across Canada. <https://firstweeat.ca>

### **Priyanka Desai** - *Communications, Professional Development*

Priyanka Desai is a content producer with over 10 years experience in documentaries, reality TV shows and doc series. Starting as a journalist, she took on senior leadership positions as a story producer and executive producer in the fast-paced TV industry. She is known for award-winning shows that trigger immense audience response and spark uncomfortable conversations about gender. In response to a gruesome sexual assault case in India, she produced a debate show *Because, It's a Boy!* which won the United Nations Population Fund Laadli Media Award for Gender Sensitivity.

In 2019 she was selected for the Canadian Media Producers Association (CMPA) BC Production Mentorship Program. In Canada, her recent work includes, award winning docu-series *Red Chef Revival* (a pan-Canada tourism video presentation for Indigenous Association of Canada), *Documentary on Wheelchair Boxing* for Accessible Media Inc. and most recently a profile video series for BC Achievement Fulmer First Nations Art Awards 2020. Having worked on productions across two continents, she has developed a meticulous understanding of diverse audiences. Currently, Priyanka is part of the 21 selected producers' squad for National Screen Institute's Business for Producers Program.

### **Jessica Hallenbeck** - *Professional Development, Governance, National Board*

Jessica Hallenbeck (Ph.D., MCIP) is the chair of the DOC BC Governance

committee. She also sits on the DOC National Board as a member of the executive. She is a co-owner and producer at Lantern Films, a documentary company founded on the belief that films should be driven by those who have lived the story. Recently produced films include Nuxalk Radio, Dir Banchi Hanuse, winner of the 2020 VIFF Sea to Sky award. She has produced films for DOC BC members Baljit Sangra, Joella Cabalu. and Lyana Patrick. Her films have aired on Knowledge Network and have screened at Hot Docs, imagineNATIVE, VIFF, and DOXA. She is currently a SSHRC postdoctoral scholar at Simon Fraser University's School of Interactive Art and Technology and is producing her first feature, the Empress of Vancouver, for Telus originals.

### **Vishal Hiralal** - *Treasurer*

I've been working in the Film & Entertainment Industry since 2014 helping cast and crew members with their accounting and taxation needs and building their competency in financial literacy. As I grow my practise and production house, I have two priorities:

- To invest in my clients, whether it be my time or financial resources—in their pitches and productions;
- To build my portfolio and produce projects that showcase social justice themes and focus on talent that have been underrepresented in the industry.

Underrepresentation of Brown, Black, Indigenous, Asian, and LGBTQ creatives in Film & TV has continued for decades upon decades. It is my purpose to bring those voices and minds to the limelight and showcase their creativity, their stories and their dreams.

### **Jumy Ogunsola** - *Communications, Sponsorship*

My name is Jumoke Ogunsola but I go by Jumy Ogunsola. I am a broadcast media professional with extensive hosting, reporting, and producing experience from Nigeria, United Kingdom, United States, and now Canada. I currently work with Global News radio producing a national Talk Show that airs every weeknight. Prior to this, I was the associate producer for CBC Vancouver late news, as well as a writer/producer for Global National. As an independent content producer, I developed, produced, and distributed cutting-edge radio, TV and online contents, which attracted full sponsorship and participation from international brands like Sprite, Coca Cola, Fanta, Samsung, Etisalat e.t.c I was a board member of the Kerrisdale Community Center Society for two years. During this time, I was a part of two committees: communications, and community engagement. I also led a number of initiatives that gave the society more visibility within the community. I am adept at developing effective communications strategy, show hosting (live and unscripted), interviewing, reporting, producing, public speaking, digital content development, social media and marketing and have a deep appreciation for documentaries.

### **Nilesh Patel** - *National Advocacy*

Nilesh Patel is a producer and director focused on telling the stories of us coming together that have proven to be provocative, entertaining, and necessary. His first dramatic work and directorial debut, *7 to 11, Indian*, was broadcast on Citytv in 2004 which led to producing a series of short dramas for CityTv by *Women of Colour*. Following this he directed his multiple-award winning feature documentary *Brocket 99 - Rocking the Country* (preserved in the National Archives of Canada). This film explored racism in Canada, specifically towards Indigenous peoples. In 2014 he completed his MFA in Film at Concordia focusing on the gender roles of men and women through his *What is a Man?* series. In 2011 Nilesh began a period of eight years training Indigenous youth in the Far North in filmmaking. This land-based work focused on community specific documentation of the Traditional Knowledge of Elders. Through his company, *Roaming Pictures*, youth were trained in filmmaking and with this documentaries were made for the preservation and prosperity of their language, community and culture. Nilesh is currently directing and producing *Out of the Stands for Telus Originals* while also continuing to advocate for racial equity in our film and television industry.

**Baljit Sangra** - *Co-Chair, Professional Development, National Board*

Baljit Sangra is president of *Viva Mantra* films and has worked in many genres of filmmaking including documentary, narrative, and factual. As a documentary director she is passionate about telling cross cultural stories, whether it be the impact of sexual abuse on a family in the feature documentary *BECAUSE WE ARE GIRLS*, to understanding why South Asian youth have become vulnerable to gangs in *WARRIOR BOYZ*, to end of life and challenges for seniors living in Care in *MANY RIVERS HOME*, immigrant dreams and Hockey in *HOCKEY UNITED*, or reflecting on South Asian pioneer history with *HAVE YOU FORGOTTEN ME*. She is currently in production on a Sports documentary *Out of the Stands for Telus Originals* and *TVO*.

**Bryan Sullivan** - *Sponsorship, Professional Development*

Bryan Sullivan is a producer, filmmaker and media professional with 24 years experience. He specializes in developing, producing and delivering global content one-offs and series for broadcast, and premium interactive content for the public and private sectors. His recent broadcast credits include 'America's Wild Border: Northern Exposure' (*LOVE NATURE / SMITHSONIAN CHANNEL*), 'Takaya: Lone Wolf' (*BBC/CBC/ARTE*), 'America's Wild Seasons: Spring; Summer; Autumn; and Winter' (*LOVE NATURE / SMITHSONIAN CHANNEL*), and 'The Secret Life of Owls' (*CBC*). Bryan is currently working on 'Great Lakes Untamed: Source to Sea' (*TVO/SMITHSONIAN/TERRA MATER/ARTÉ*).



## **CURRENT NOMINATION SLATE** - nominate and vote

### Returning Board Members

#### **Jason Blackman** - *National Advocacy, Governance*

Throughout my career I have been working to advocate for progressive change in communities. I hold a Master of Arts in Planning from the University of British Columbia. I have worked in the public and private sector in planning, government, and politics including a term as an elected city councillor. Having also had the opportunity to assist with the production of documentary films I've come to understand how film can be a powerful storytelling tool that inspires change and connects people. I look forward to working to support DOC members and advocate for more opportunities to grow the local documentary film community and industry.

### New Board Members

#### **Damien Eagle Bear**

Damien Eagle Bear is a multitalented filmmaker from the Kainai Nation of the Blackfoot Confederacy. He moved to Vancouver in Coast Salish Territory to study filmmaking at Capilano University in the Indigenous Filmmaking Program and the Cinematography Program. He is an alumnus of the Nation Screen Institute's IndigiDocs program where he produced the short documentary, *Big Momma*.

Damien's work includes mockumentaries, music videos, short documentaries, narrative short films, and web series. His skill set includes screenwriting, producing, editing, and cinematography. As a producer, Damien has worked with the Canadian Broadcasting Corporation, Telefilm, Telus Storyhive, Aboriginal Peoples Television Network, and the Canada Council for the Arts. His work explores the themes of belonging and Indigenous resilience.

#### **Amos Scott**

Amos Scott is a Tlicho filmmaker and producer. He is the producer and director of the doc series, *Dene A Journey* and the producer of the award-winning feature film '*The Sun At Midnight*.' Amos also owns and operates the small video company, Adze Studios Inc. where has produced documentaries, short films and worked throughout the Northwest Territories. He is also a co-founder of *Dene Nahjo* which strives for Land, Language and Culture. Forever.

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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 emailing us at [docbc@docbc.org](mailto:docbc@docbc.org).

You can also follow us on Facebook, and Twitter @DOC\_BC, or visit us on the web at [docbc.org](http://docbc.org)

Thank you for joining us at the 2021 AGM, and we wish you a restful holiday and a successful 2021.