

musicalcalgary

THE OFFICIAL JOURNAL OF THE CALGARY MUSICIANS ASSOCIATION - LOCAL 547 A.F. OF M.



***From the Executive and staff of the
Calgary Musicians Association – Local 547***

BORDER CROSSING IN THE COVID ERA

by Liana White, Executive Director
AFM Canadian Office

Finally, as of November 8, the US-Canada land borders are officially reopened for all types of travelers. The US border (by air, land, and sea) was open throughout COVID for essential workers (US visa holders). The issue for visa holders wasn't so much getting across the border, but it was closed venues, no one engaging musicians, and overall concerns about live performance in public

venues. In addition, people were afraid to travel in the height of the pandemic.

The recent land border announcement is mostly specific to nonessential (pleasure/vacation) travelers to the US, as long as they are fully vaccinated with a vaccine recognized by the US government (see list below). We can also confirm that anyone who received mixed doses of the vaccine will be permitted. As of January 2022, everyone, including essential workers, must be fully vaccinated. Currently, essential workers can enter via land and seaports without being fully vaccinated. Air travel to the US requires everyone to be vaccinated, essential worker or not.

Upon return to Canada (by air), musicians must present a negative test that is no more than 72-hours old. In a nutshell, as of January 2022, atop visa fees and securing work, one must now be vaccinated, should they wish to tour in the US.

**CMA OFFICE CLOSED
FOR THE HOLIDAYS
DEC. 23 (NOON) - JAN. 3 '22**

Visa processing Timelines - cont'd page 3

calgary musicians 

Hopes and Wishes



The words **HOPE** and **WISH** are often used interchangeably to express a desire.

To me, the difference is that hope is something which is likely to happen - with thoughtful planning. A wish is an exciting glimmer of possibility that rests upon forces beyond our control.

When I accepted the role of President of the Calgary Musicians Association two years ago, I had **hoped** to accomplish two things. The first was to work together with our board to find a new path forward including a plan for succession. We have made significant steps forward in this and the Calgary Musicians Union will see new administrative leadership in 2022.

We have been very fortunate to have a consistent, passionate team that worked hard for many years to support our local. One person in particular I would like to acknowledge is Doug Kuss. His commitment to musicians for many years is unlike any other. We are grateful for his engagement and support as we move forward in welcoming new faces to the organization. Thank you Doug, for sharing your knowledge and time over the years and we appreciate your dedication to Calgary and the music community.

My second hope was to seek equitable representation and dedication in the best interest of all members (and prospective members) including the independent and freelance music community. The freelance community is large, diverse and responsible for a significant portion of the creation and dissemination of music made in Calgary - on a global scale. This community represents artists and creators in all genres, from diverse backgrounds, with important musical expressions that deserve to be supported - in equal measure. In the spirit of honesty and transparency (which is something I deeply value) I feel this sector of our music community has been grossly overlooked and under-represented for many years.

There are other music cities that have gotten it right. Take Nashville, for example. The Nashville Association represents a broad range of musicians including members of the film, theatre, studio and recording community as well as representing a very successful symphony. They set standard rates of pay, streamline paperwork processes, support pension and royalty payments and ultimately, their infrastructure makes it possible for musicians in all sectors to work and thrive. In turn, this makes Nashville known as "the home of the Finest Musicians in the World." I am sorry

to say, I do not feel we are where we need to be but I have **HOPE** we can get there.

Calgary already has some of the finest musicians in the world and an incredible music history and legacy. We have the ability to support our music community as a whole, which would help us all thrive but this takes a **broader scope of sight**. The pandemic has further illuminated these gaps in our community. As I mentioned in my previous letter, some sectors and collective bargaining agreements allowed members to retain a full salary, benefits and receive bonuses while other members were forced to apply for government support and now are seeking alternative employment until the live music and hospitality sectors are fully revived.

Music is our trade and we are a Union representing that trade. The work we do for musicians directly impacts the lives, families and health of those in our community. Sadly, I am aware that we have even lost lives due to the mental impact and financial strain of this pandemic. I have **HOPE** that we can continue do better for each other. I hope our new leadership and new board embraces the opportunity to expand support to Calgary's music community as a whole and actively implements a plan for this. It is time.

In closing, I hope that you and your loved ones are well. You are valued as a person, as a creator and we have come through extremely challenging times and there are better days ahead. Plan for this - and please seek help if you need it. You are not alone.

Lastly, I want to express my gratitude for the opportunity to serve as your President for the past 2 years. I will not be running for a second term and will be focusing on the work I love most - making music.

The pandemic was a challenge but **I believe in the power of music and community, now more than ever**. Calgary's music scene is resilient, vibrant and I am proud to be a musician living here. Thank you again for the opportunity and the support. There is nowhere else I would've rather been over the past 2 years than going through the goods and bads together with you.

Sending my very best hopes (and wishes!) for you all this holiday and in 2022!

MIKE LITTLE, PRESIDENT

PS - One more thank you - to my beautiful wife who reminds me often to make big wishes and never lose **HOPE**. :)

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CMA SECRETRAY TREASURER ELECT - TRICIA EDWARDS



I would like to take this opportunity to introduce myself to the membership of the Calgary Musician's Association. After serving on the Executive Board since 2016, it will be my pleasure to step into the role of Secretary-Treasurer starting in January 2022.

I want to thank Doug Kuss for his faithful and loyal service of many decades to our local.

As musicians and artists we face many challenges going forward into this new year. It

is my sincere desire to work to help create a better working and creative environment for all of us.

And I want and need your help and input. I am a coffee person and Starbucks, Rosso, Good Earth are all a short walk from the office, so in 2022 give me a call and let's talk!

Tricia

BORDER CROSSING IN THE COVID ERA

(CONT'D PAGE 1)

Visa Processing

In other news, we have recently had to increase the recommended processing time from 60 days to 90 days. While some petitions are still approved within a 45 to 60-day period, some petitions are taking more than 60 days. Allowing 90 days processing time will most likely ensure success in receiving approval in time for entry.

Also, in respect of the constantly moving target of processing times and the overall process, we continue our lobbying efforts to see a reduction in the times and some of the red tape. There were many changes to the USCIS processing system during the last administration, some of which are being corrected and/or changed under the new administration. We also understand that the USCIS is short-staffed. These factors impact the time and general administrative process of obtaining a P-2 and all other classifications of artist visas.

"This article was originally published in the International Musician and is reprinted here with permission."

No man, or woman, is an island. That said, I would like to acknowledge some of the people who have mentored and/or assisted me with the work during my 34 years on the CMA Executive Committee, including my 22 years as Sec-Treasurer.



- ❖ Former CMA President & ST and Vice-President from Canada, the late Ray Petch, for putting the 'AFM bug in my ear' and for his persistence in getting me to serve.
- ❖ Former CMA President, Len Cool, who taught me to see the grey instead of just the black & white.
- ❖ Former CMA ST & President Mark Johnson, for his friendship in addition to showing me all things symphonic, electronic and CPO.
- ❖ Former Vice-President from Canada, Dave Jandrisch, for guiding me through Federation electronic media especially the CBC agreement as well as the dynamics of an AFM Convention and the Canadian Conference.
- ❖ The late Len Lytwyn (Executive Director/Canadian Office; AFM parliamentarian), for his knowledge of Robert's Rules and his diplomatic ways.
- ❖ Current Vice-President from Canada Alan Willaert - need I say more. From IR, copyright man and Canadian office Executive Director, his bottom-up experience with Local operations and all things AFM, has always been one of Canada's biggest assets.
- ❖ Edmonton Local President, Eddy Bayens, for his scholarly wit and collaboration on all things Alberta.
- ❖ Former CMA President, Gerry Hebert, for helping stabilize the Local when it needed direction.
- ❖ Former CMA President and current AFM International Rep for Canada, Allistair Elliott, the only one to test my killer instinct and run against me. I like to think that it prepared him for his future roles in the CMA & the AFM.
- ❖ All the various Canadian Conference Executive Committees I've served on as well as the Canadian delegates, because when you think you know, there's always something more to be learned.

... And of course, the members of the Calgary Musicians Association, who always kept me alert, aware, and prepared.

I thank you all. Until we meet again. Merry Christmas!!!

DOUG KUSS, SECRETARY TREASURER
info@calgarymusicians.org



Projects Approved (November - December)

Leader	Location	Date	#Mscn
Julie Jacques	Manor Village/Staywell	Jan.12,Dec. 20, Feb. 14	2-3
Johnny Summers	Kerby Centre	Dec. 9	7
Karen Mackie	Swan Evergreen	Dec. 15	2

If you have a project that you think qualifies, please contact the Sec-Treasurer (S.T.) with the details and to submit requests. Requests are considered on a first come, first served basis and require proper timelines for approval. MPTF projects must be free and open to the public and will be funded at 50% of scale wages for approved projects until further notice.

MPTF now has 3 separate FUNDS available for access:

1. Regular Funding: these applications are made through the S.T. and are deducted from the Local's allocation.
 - a. You can apply for events such as Communities, Education, and Medical Facilities.
 - b. All of these are at 50% co-sponsorship.
2. MusicianFest: This program is for singles/duos and trios who perform in Seniors' facilities. These applications are made through the S.T. and are fully funded by MPTF. MPTF also requests a letter or email from the facility authorizing the performance and how the seniors would view the performance. <https://musicpf.org/musicianfest/>
3. Educational Initiative Program: You must submit a proposal first before being approved. Send proposals to the S.T. for processing. <https://musicpf.org/music-in-schools/> Please note that this MPTF fully funded program has limited resources and your proposal should include the following:
 - MISSION
 - NUMBER OF CONCERTS
 - AGE GROUP TARGET
 - ACTIVITIES FOR STUDENTS
 - NUMBER OF MUSICIANS
 - TYPE OF MUSIC
 - COST DETAILS (MUSICIANS, CARTAGE, ETC)
 - APPROXIMATE NUMBER OF PEOPLE WHO WILL EXPERIENCE THE MUSIC
 - GOAL: WHAT DO YOU EXPECT TO ACCOMPLISH FROM THIS PERFORMANCE?

**Important - MPTF needs promotional photos of your performances for their website and Facebook page.*

welcome new members

Matthew Ries (gtr), **Toryn Schadlich** (gtr/voc), **David Arnold** (bass) and **Nolan Benedetti** (drums/perc) – are the metal band Traveller.

<https://www.facebook.com/travelerheavymetal>

Evan Resnik (gtr/drums/key/bass/perc/voc), **Mathieu Blanchard** (drums/synth/trum/perc/voc), **Nyssa Brown** (gtr/synth/voc) and **Kyle Crough** (bass/synth/voc) – are the pop band Sunglaciers.

<https://sunglaciers.bandcamp.com/>

Brennan Wall (gtr) – hails from Winnipeg, Manitoba. He is the musical director and lead guitarist for JUNO award winning Country artist Jess Moskaluke. As well as playing with Jess, he keeps busy freelancing with artists of various genres in Winnipeg and across the country.

Ryan Dyck (pedal steel) - a discerning purveyor of hot twang and battered heart honky-tonk, Skinny Dyck is equal parts revivalist and visionary. "I love Haggard" remarks Skin, both elbows on the bar. An apprentice of the pedal steel guitar and an inventive penman of song, the obvious country music influences don't serve to demystify his talents. The debut full length LP "Get to Know Lonesome" sets the bar for lank, loser country that stays honest to its guts. <https://skinnydyck.bandcamp.com/>

2021 CCMA MUSIC INDUSTRY AWARD WINNERS:

DRUMMER OF THE YEAR *(tie)

Matthew Atkins*

Ben Bradley*

SPECIALTY INSTRUMENT PLAYER OF THE YEAR

Mitch Jay

TOP SELLING CANADIAN SINGLE OF THE YEAR

Can't Help Myself - Dean Brody & The Reklaws

INTERACTIVE ARTIST or GROUP OF THE YEAR

Lindsay Ell

ALTERNATIVE COUNTRY ALBUM OF THE YEAR

Agricultural Tragic - Corb Lund

2021 BLUES & ROOTS RADIO ALBUM OF THE YEAR AWARD NOMINEES:

The Hello Darlins - Go by Feel

T. Buckley - Frame by Frame

SOCAN No. 1 Song Award

"wAnt me back" - Lindsay Ell

Look Out, Spotify, the Clock's Ticking

NOV 2021 IM - ALAN WILLAERT (printed by permission)

It's not a secret that streaming companies and record labels profit colossally, some would say blasphemously, from the consumption of music, while artists are left savouring mere pennies. It follows as no surprise that the aforementioned entities are loathe to divulge information on how the artists' share is calculated.

In the United Kingdom, an influential group of lawmakers, along with various artists, have been pushing for a reset of the business model, much to the coffee-spitting alarm of big tech companies like Spotify, Amazon and Apple. Since last October, testimony was heard from at least one hundred artists, record labels, producers and the (bleep) maleficent streaming companies by The Department for Digital, Culture, Media and Sport committee. Their findings were exactly as was suspected – musicians and songwriters make “pitiful returns”, if they make anything at all. To exacerbate things further, the clandestine deals between record labels and streaming services are subject to non-disclosure agreements, further creating an environment of opacity.

UK musical artists earned, on average, £23,059 (\$31,963) in 2018, (the median annual income in the country is just under £30,000), but 92% of these artists estimated that less than 5% of their income comes from streaming, according to a survey by the Ivors Academy of Music Creators. Star power means very little in this context, as Nadine Shah, a singer-songwriter whose third album was nominated for the prestigious Mercury prize, lamented, “I am in a position now where I am struggling to pay my rent.”

The same cannot be said for the streaming services, who in 2019 hoarded \$11.2 billion out of the music industry's \$20 billion revenue, sparking profiteering investors to devote hundreds of millions to obtain the rights to stars' catalogues.

So, how *do* streaming services pay artists? Officially, 30 seconds of streaming a song is deemed a “play”. Estimates are that between 30-35% of gross revenue is retained by the service. On a monthly basis, each label's song plays are tallied, with a payout based on an agreed-upon percentage. The lion's share of those earning are retained by the label, with a barely-detectable morsel begrudgingly sprinkled among the artists.

Is the distribution accurate? Ostensibly, all parties must trust each other, as well as the algorithm that selects/serves the music. Neither the artist nor the label has access to the algorithm's workings, but they do have a legal right to audit the service's reporting. Colin Young, a music accountant, told the committee “I am constantly met with much resistance and there are always reasons why [the data] is not available”. When audits do happen, music creators often find evidence of under-reported song plays and money that should have been paid

out, but of course, wasn't. In his statement to the committee, musician Nile Rogers testified, “Every single time - and I'm not making this up for dramatic or comedic purposes – I have audited a label, I have found money... sometimes a staggering amount”.

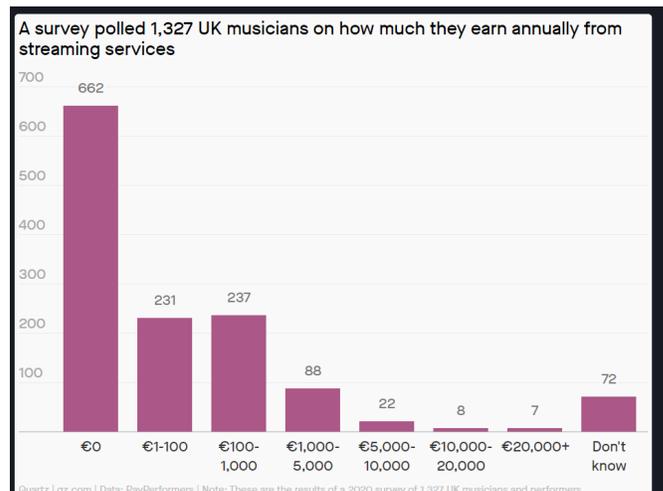
The committee further confirmed that musicians in general, especially those who are not household names, depend on live performance for more than 70% of their income – a revenue stream which dried up entirely courtesy of the pandemic.

But what about copyright? If you listen to the companies, deciding how to apportion revenue is difficult because no one can figure out what a streamed song is, exactly. Is it a sale, the way customers bought CDs? Is it a rental of a song for a period of time? “It's hard to find analogs in the physical world of what streaming is,” Horacio Gutierrez, Spotify's chief legal officer, told the committee.

That committee, in its report, backed a different model, closer to radio broadcast, or DVDs rented from libraries. Under UK copyright law, this would result in a more equitable scenario, splitting revenues 50:50 between the artists and record labels. Last April, more than 230 leading musicians, including Paul McCartney, Sting, Kate Bush, and Lily Allen, endorsed a letter to Prime Minister Boris Johnson recommending this approach.

Since 2006, Spain has been using a model where a Collective Management Organization (CMO) obtains royalty payments directly from streaming services for disbursement to artists and songwriters. The viability of this is also under discussion in Canada, as various stakeholders weigh in on what should be the appropriate methodology of getting artists paid.

Of course, restoring a fair balance of revenues will chase away venture capital, who were used to cashing in on unregulated profits. That in turn, will in all likelihood increase subscription fees. Regardless, forcing transparency along with reporting accuracy will enable a system to emerge which can only increase the artists' share. And that can't come soon enough.



Freelancers: Joining the AFM Could Be the Best Move You Ever Made!

by Ray Hair, AFM International President

NOTE: Local 542 (Flint, MI) President Joe Boettger recently forwarded a radio ad voice-over script he was producing that surprisingly was an excerpt from a freelance recruiting piece I wrote for AFM President Fuentelba in 1985, and I believe it's still relevant today. Following is a slightly updated version of that article.

So, you're developing a career as a professional musician. Or, you've been in it for a while, and you're finding out it's tough. Real tough. You've spent a considerable amount of time learning how to make music, and you've invested large sums of money in instruments and audiovisual gear. After many hours of preparation, you and your group are looking for a way into the business. Or, you're doing everything possible to stay in business.

If you're serious about a career as a professional musician, then talk to people who know about the business of music, who know how musicians are treated by music purchasers, contractors, agents, and managers, and by those who seek to broker the deals and control the musical workplace where you live and work, whether locally, regionally, nationally, internationally, or virtually.

You need fast and accurate information from industry professionals who are on your side, who know the media producers and how they operate, who know how much the producer owes you for content. You need access to invaluable support from professional musicians across the United States and Canada—an association that was around before the record companies, television and film companies, before Disney, HBO, Warner and Universal, before the booking agents and managers (before Spotify, Apple, and Hulu were ever imagined). I'm talking about the American Federation of Musicians. The AFM. We've been representing the interests of professional musicians since 1896, and we've seen it all come and go. It doesn't take long to realize that, if you're not careful, the music business can be one big, gigantic rip-off.

The growth of the global media industry over recent decades has been explosive, attracting musicians like yourself, lured by an intense desire to perform and be heard, knowing that fortunes may be rapidly built. And lost!

Where does the AFM come in? If you've got your act together, then it's time for you and your colleagues to join the AFM. If you follow our advice, you can dramatically reduce the risk of being devastated by problems, which are commonplace in the pursuit of a career in music.

The key to your protection is the proper use of AFM contracts and working under AFM agreements. They've been the industry standard since the industry began, designed for live gigs, for all forms of media production—streaming audio, video, television, motion pictures—and for use when employing a booking agent or personal manager. All are prepared with your interests uppermost in mind, for the exclusive use of AFM members. An AFM contract for every performance or recording session, properly executed, with a copy on file at the appropriate AFM local, provides the legal basis for your protection should a problem occur.

And, there are always problems. Here are some situations you might encounter:

- The purchaser of music tells you that you'll have to pack up and get out, even though you have three nights left on your contract.
- You arrive at the gig and find your equipment moved and another band setting up on stage.
- You have a perfectly good contract, the former manager who signed it has been fired, and the new manager is trying to get out of the contract.

- You discover that your performance is being captured and live streamed, or streamed on demand for a fee, payable to the venue and producer, without any additional compensation to you.

In these instances, the purchaser of music is: 1) about to default on your deal, or 2) in the streaming example, about to create content from your performance and monetize it without your permission.

The ability of the Federation to intervene and help solve these sticky situations rests entirely on the existence of an appropriate AFM contract, executed by the purchaser. If the purchaser refuses to abide the contract terms, you, your AFM local, and the Federation have standing to enforce it.

Now, about the booking agents. There are numerous occasions where an agent will become directly involved in the process of contracting an engagement. Have you ever heard an agent say, "That's my room. If you want to play there, you'll have to deal through me. We book that room exclusively." Or an agent calls and offers your group a gig and then says the booking agency is the buyer and is "double contracting" the gig, with an effective rate of commission of 50% to 100%.

Or, when trying to deal directly with a place of engagement, you are referred to an agency claiming they can book the job for you, but you'll have to sign a two-year "exclusive" booking and management agreement. You sign the agreement and your "manager" then tells you the room is booked solid for the next nine months but they have two weeks open starting tomorrow night in Tiera del Fuego.

To protect AFM members against unscrupulous agency practices, the Federation's Booking Agent Agreement establishes rules governing the relationship between musician and agent. Under that agreement, only approved AFM contract forms are permitted, which must specify payment of at least minimum scale before any agency commission is payable. For musicians and groups who wish to employ only one agent or agency, the AFM's Exclusive Agent-Musician Agreement obligates the agent to obtain a specific amount of gainful employment for you, or the agreement is terminated.

What about the business of electronic media? The major record labels, the major minor labels, and many independent labels are signatory to the Federation's Sound Recording Labor Agreement covering the services of musicians as leaders, contractors, copyists, orchestrators, and arrangers, when employed in the making of sound recordings. The agreement specifies minimum pay for a basic session.

There are Federation recording agreements for each medium: jingles, live television, television film, motion pictures, public television, as well as live and archived streaming. Because of the distinct differences found in each medium, separate scale and fringe payments are set for each agreement. Many AFM media agreements provide for additional payment to each musician if the content is replayed, retransmitted, or reused in a different medium. All Federation agreements require the producer to contribute on your behalf to the AFM's Pension Fund.

Have you ever cut a demo or a master, or provided content on spec (speculation)? The producer, wanting to obtain content for little or nothing at all, hands you a line like, "If it sells, we'll all make some money." Or, better yet, "Don't you just want to get your name out

Freelancers: (cont'd page 6)

there?" Before the session begins, contact your local or the Federation and find out whether the producer is a signatory to the proper AFM media agreement. If so, you are entitled to appropriate wage and fringe payments for the session and additional payment for exploitation in different mediums.

Lastly, the AFM and SAG-AFTRA together collect and distribute intellectual property rights and royalty payments to session musicians and vocalists in accordance with US copyright law. "Do we have royalties for you?" may be an unexpected question—but it is a question we take great pleasure in asking. Visit www.afmsagaftorafund.org for more information.

Protecting yourself and your creative content when pursuing a career in music is extremely difficult, regardless of your level of talent and musical expertise. The problems posed are enormous. Overcoming those problems requires vast amounts of time, energy, and effort that most would rather devote toward improving our musicianship.

Your decision to join the American Federation of Musicians should be the next important step in your musical career. We know the problems of this business. We've been part of the solution for over 125 years. Joining the AFM could be the best move you ever made.

If you are already an AFM member, this column is a reminder of some of the protections the union provides. However, there are many other musicians who don't realize what AFM membership may offer. Please share this column with freelancers in your community and invite them to become connected to your local.

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**I AM LOOKING FOR AN
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for WESTERN CANADA
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CFM COPYRIGHT REVIEW SUBMISSION SUMMARY OF RECOMMENDATIONS

Many Canadian recording artists and professional musicians have captivated international markets and left their mark at the top of the charts. We have much to offer the world because we are a society that values creativity and innovation. Our government must ensure that its policies and regulations reflect the value we have for our creative community and the arts. This consultation should lay the foundation for the regulatory and policy tools and financial support needed to ensure that Canadian professional musicians thrive in the digital environment now and for the years ahead.

Copyright for Recording Artists and Musicians - Changes to the Copyright Act must begin with this consultation if recording artists, professional musicians and other content creators are to succeed in a digital, globalized world.

1. Amend the Definition of Sound Recording: The current definition of "sound recording" in the Copyright Act needs to be amended so that performers can collect royalties when their recorded performances of music on the soundtracks of audiovisual works, such as TV programs and movies, are broadcast or streamed on the Internet and when they are presented in movie theatres.
2. Remove the \$1.25 Million Royalty Exemption for Commercial Broadcasters: Amending the Copyright Act to remove this unnecessary exemption for commercial radio would add millions of dollars' worth of royalties for recording artists.
3. Expand Private Copying to Include New Copying Technology: In the course of this consultation the government should undertake to prepare the necessary legislative changes needed to update the private-copying regime to reflect advances in digital copying technology.
4. Reform the Copyright Board: Improvements to the operations and practices of the Copyright Board, which are procedural and regulatory in nature, need to be addressed and implemented as soon as possible.
5. Reducing Piracy in the Digital World: Our cultural policies and laws must offer a practical response to piracy, that better aligns how Canadians consume content, and that helps Canadian professional musicians and other content creators succeed in a digital, global market.
6. Canadian Content - Valuing culture through up-to-date legislation, funding innovation and creativity, and education is key to having a strong society, a vibrant democracy, and to promoting Canadian cultural content to the world. Cancon regulations must extend into the digital environment, to allow Canadian to make exercise choice and preference when searching for Canadian stories, audiovisuals, and music.
7. Runaway Post-production: We urge the Minister of Canadian Heritage to make changes to the CAVCO qualifications in order to disincentive domestic media producers from using offshore musicians to record music scores for Canadian movies, television and Online productions and require recording in Canada by Canadian musicians. Taxpayers' money should go to Canadian artists, to keep Canadians employed, not sent overseas.
8. Funding for Musicians: We encourage the federal government to continue to support the Canadian music industry through a series of direct and indirect measures.
9. Canadian Content Regulations: We urge the government to work with the music community to transition content quotas and the MAPL designation from an analog to a digital world.
10. Supporting Venues for Live Performance: The federal government needs to work with provincial and local governments to ensure that there are adequate tax incentives to support venues where recording artists can perform live, with employer accountability to ensure the artists are properly remunerated.
11. Music Education: We recommend that governments at all levels work together to maintain and improve music learning in our public schools.
12. Exporting Canadian Musicians: We ask that the government follow through with its commitment, made in the Music Industry Review, to improve funding and support for Canadian musicians touring domestically and internationally.
13. Status of the Artist legislation must apply to Big Tech Online productions and undertakings as it does to traditional broadcast, film, and Television undertakings, to ensure that the artists' unions are able to compel these giant corporations to bargain fair wages, conditions, benefits and content use and distribution.
14. The Beijing Treaty must be ratified and enacted to ensure that artists receive proper royalties for their audiovisual work.
15. Protection of Performers' Exclusive Rights: Many new companies around the world are offering to purchase musicians' complete catalogues, for a small up-front fee. However, the deal compels the musicians to sign over all composer, publishing, and performer rights, as well as a waiver on moral rights. In addition, the company requires that the musicians resign from any collective management society which would have represented their copyright around the world. These companies (e.g., Epidemic Sound) then are free to offer "royalty free" music and sound effects in all markets. The result is twofold – music represented by legitimate societies and publishers is avoided, in favour of the royalty-free product, and worse, the musicians can never again receive any remuneration from the use of their music, in perpetuity. Not only does this perpetuate the low-income situation for musicians but is a disincentive for young artists to choose music as a profession. Laws must be created to prevent companies from usurping artists' rights and make them truly inalienable.

*Alan Willaert AFM Vice-President from Canada
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membership information

NEW MEMBERS

ARNOLD, Davidebass
 BLANCHARD, Mathieudrums/synth/trum/perc/voc
 BROWN, Nyssagtr/synth/voc
 CROUGH, Kyleebass/synth/voc
 DYCK, Ryanpedal steel
 FEHR, Karaleevocalist
 MUELLER, Keathtrom/tuba/euph/pno/horn/sax/keys
 RESNIK, Evangtr/drums/keys/ebass/perc/voc
 RIES, Matthewgtr
 SCHADLICH, Toryingtr/voc
 WALL, Brennangtr

REINSTATED

DUGAN, Aidanoboe
 FITZGERALD, Michael Bernardgtr
 GIUFFRE, Martinelectronica
 MACIAK, Robarranger/drums/percussion/tympani
 MILNER, Elisaviolin
 TOFFLEMIRE, Graemepercussion
 VAUSE, Robebass/voc

RESIGNED IN GOOD STANDING

CHASE, Ben MARSHALL, Dean WONG, Cameron
 KOLLEE, Gus MARTENS, Luke

NEED TO WITHDRAW YOUR MEMBERSHIP?

Moving away, job relocation, music study or just taking a break from the music scene - then you need to 'RESIGN IN GOOD STANDING'. Resignations through the end of December require a \$60 payment along with a letter or email to the office.

info@calgarymusicians.org

ANNUAL DUES RENEWAL SEP. 1/21 - AUG. 31/22

FULL YEAR - \$195.00 *

* must be remitted with WDBuyout form

Members who have not renewed are currently suspended.

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