

musicalcalgary

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

SC STAMPEDE AGREEMENT TERMINATED

On September 25th, the Association received an alarming email from the Calgary Exhibition & Stampede indicating they were terminating our collective agreement effective March 31st, 2021. It came as quite the surprise since the CMA has had an agreement with them for over 45 years and our last negotiations were filled with good faith discussions and talks of a good will partnership moving forward.

When CES Employee Services were asked 'why', they responded with the typical 'things are really hard' because of the COVID crisis. That's understandable because we all know our freelance musicians are completely out of work. During these crazy times and as partners we should be working together to make sure we all get out on the other side. The Executive has been discussing how we're going to deal with this and ask members to contact the office prior to any contract discussions with the Stampede.

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ANNUAL DUES RENEWAL SEP. 1/20 - AUG. 31/21

FULL YEAR	- \$195.00 *
HALF YEAR	- \$115.00 (Sep-Feb)*
QUARTERLY	- \$60.00 (/Dec/Mar/Jun) *
* must be remitted with WDBuyout form	

Please contact the office to make payment arrangements to suit your financial situation

Members who have not renewed are currently suspended.

VISA - MASTERCARD - INTERAC

THE NEXT GENERAL MEETING VIA TELECONFERENCE

IS SCHEDULED FOR

MON. NOV. 30TH @ 10 AM

PLEASE CONTACT THE OFFICE BY

4 PM ON THURSDAY NOV. 26TH

FOR ZOOM DETAILS

UPDATE: P2 Processing Fees

The U.S. District Court for the Northern District of California has issued a nationwide preliminary injunction that prevents U.S. Citizenship and Immigration Services (USCIS) from implementing fee increases and new forms, which were originally planned to go into effect on October 2, 2020. USCIS has acknowledged the injunction but its webpage for the Form I-129 does not yet reflect this news, nor have the new Form I-1290 and I-129MISC been released yet. **For now, when filing for O and P guest artists continue to file with the \$460 filing fee.** CFM petitioners are monitoring the USCIS website for the very latest information and version of forms before completing and submitting a visa petition.

USCIS Increases PREMIUM PROCESSING FEE from \$1440 to \$2500

U.S. Citizenship and Immigration Services (USCIS) announced it will increase fees for premium processing, effective Oct. 19, as required by the Continuing Appropriations Act, 2021 and Other Extensions Act, Pub. L. No. 116-159, signed into law on Oct. 1. The USCIS premium processing service allows petitioners to pay an additional filing fee to expedite the adjudication of certain forms, generally within 15 days. The Act included the Emergency Stopgap USCIS Stabilization Act, which requires USCIS to establish and collect additional premium processing fees, and to use those additional funds for expanded purposes.

Pub. L. No. 116-159 increases the fee for Form I-907, Request for Premium Processing, from \$1,440 to \$2,500, for all filings (except those from petitioners filing Form I-129, Petition for a Non-immigrant Worker, requesting H-2B or R-1 non-immigrant status. The premium processing fee for petitioners filing Form I-129 requesting H-2B or R-1 non-immigrant status is increasing from \$1,440 to \$1,500. This applies to seasonal Agricultural Workers and Religious Workers)

Any Form I-907 postmarked on or after Oct. 19 must include the new fee amount. If USCIS receives a Form I-907 postmarked on or after Oct. 19 with the incorrect filing fee, we will reject the Form I-907 and return the filing fee. For filings sent by commercial courier (such as UPS, FedEx and DHL), the postmark date is the date reflected on the courier receipt.

For more information, please visit <https://cfmusicians.afm.org/news/uscis-increases-premium-processing-fee> or contact Kaitlyn kvleming@afm.org or Jill jleger@afm.org in our Artist Immigration Department. <https://cfmusicians.afm.org/services/work-permits>

calgary musicians

Learning to Fish in New Waters



We are now over six months into this global pandemic that has completely changed how we do business. The impact this has had on our industry is profound, to say the least. It has been difficult to watch members lose work and opportunities but it has also been inspiring to watch musicians think outside of the box and create new ways to make money and adapt. This is, after all - a creative field of work! Here is what I have observed as a few new ways we have been "learning to fish".

Teaching - Many musicians have been utilizing Zoom and Skype as a platform to teach. I have talked to many members who, with a very minimal investment of a basic webcam and a microphone have been able to continue business with their current students, gain new students and significantly expand their reach globally to new clients and opportunities. I am going to go out on a limb and say that I think this expansion of business might stick. In many ways, this is a more convenient platform for both the teacher and the student.

Recording - I had a discussion with a friend who works at Long & McQuade and also with a product representative from Yamaha Canada about recording gear. Sales for recording equipment have been breaking all-time records! I have personally played on and produced several recordings that have been done from home studios and have been released to radio. This changes the game permanently in my opinion as the pandemic has forced many of us to learn to record ourselves and potentially increase our income from home. It is actually quite a minimal investment to start recording yourself... technology has come such a long way. This is a fresh and viable stream of income!

Songwriting - In my observation this has been an extremely fertile time of creativity! Zoom and Skype meetings have been a way to connect with people and write for years however now more than ever this technology is being harnessed. This time has been a struggle for many, and also a time of deep self discovery and reflection. This sets the stage for some amazing works of art to appear.

Live Performance - This sector of our industry has been hit very hard. I certainly do not want to minimize that. The sooner some restrictions can be lifted and a healthy way for crowds to gather can be reestablished, we remain in a holding pattern. Having said that, it has been incredibly inspiring to watch the industry innovate! Wind instrument projects have transformed into drum lines! Local venues have innovated and adapted with a variety

of stage set-ups and drive-in theatres have come back with a new, expanded purpose with live concerts! "Live stream" has become part of our everyday language... and despite the obstacles - we have found a way to play and create.

New Opportunities - I also know of many professionals who are taking the opportunity right now to learn a new skill, go to school or seek employment related to additional interests. This is not giving up. This is not 'quitting music' because we are not playing a live gig. In my opinion, this is the best way of being resilient and expanding your knowledge and experience. Creative inspiration can be found in the most unlikely or interesting places. For example, my wife loves to write song lyrics while highway driving (with a voice recorder) or she listens to her favourite podcasts while painting or cooking. Time away from one thing, can often be the best time to recharge and grow in another.

I hope that we can return to a new, improved 'normal' very soon. When it does - it will be like meeting a beloved old friend. My wish is that all musicians will make it through this time - stronger on the other side. In the meantime, we must adapt, be resilient and move with the terrain. Opportunity within adversity is available to us all. In the spirit of this, I wish you well and share one of my favourite quotes;

"Empty your mind, be formless. Shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend." - Bruce Lee

Take care,

MIKE LITTLE, PRESIDENT
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Private Copying – An Important Source of Revenue for Musicians

by Alan Willaert, AFM Vice President from Canada

Revisions to Canada's Copyright Act are imminent, and indications are that many of the recommendations submitted by the Canadian Federation of Musicians (CFM), perhaps most, have a very good chance of making it into legislation. Contained within our submission was expansion of the private copying regime, administered by the Canadian Private Copying Collective (CPCC), in order to cover newer technologies and listening preferences of the music-listening public.

What is private copying? Canadian law allows Canadians to copy music onto an "audio recording medium" for their own "private use." That means, for example, that you can make compilations of your CD collection without breaking the law. That doesn't mean, however, that you may make additional copies for all your friends. Canadian law also says that the owners of copyright in the music must be compensated for that use of their work.

Since 1999, importers of blank audio recording media pay CPCC royalties in the form of a small levy for each unit sold in Canada to compensate rights-holders for unlicensed private copying of their music. This regime has generated over \$300 million in revenue for over 100,000 musicians, recording artists, composers, songwriters, record labels, and music publishers. Many years ago, the primary medium for making copies was cassette tapes. Unfortunately, since 2008, collection has been limited to recordable CDs, now also virtually obsolete. As a result, compensation has plummeted from \$38 million in 2004 to \$1.1 million in 2019, even as copying activity has more than doubled.

CPCC's most recent research shows that there are 5.95 billion tracks of music currently stored on Canadians' phones and tablets, and that half of those copies are unlicensed. Unlicensed, and no levy—that is revenue out of the pockets of music rights-holders. The primary reason is that Canada's Copyright Act has not kept pace with technology, leaving rights-holders unpaid.

Compensation for private copying of music is a right recognized in many countries around the world, by virtue of being signatory to World Intellectual Property Organization (WIPO) treaties, such as the WIPO Performances and Phonograms Treaty (WPPT). Most of the almost 40 other countries with private copying regimes extend levies to a wide variety of media and devices, driving steady increases in royalties.

The core CPCC recommendation to Canada's government is to amend the Act to make the private copying regime technologically neutral; the focus of these amendments would be to allow the regime to apply to both audio recording media and devices, so it can keep up with where Canadians are copying music.

Private copying reform is supported across the entire recorded music industry. It was among the issues most widely supported—and least opposed—in submissions to the recent statutory review of the Copyright Act; and a July letter to government signed by CPCC and 19 other music industry organizations from across the country asked them to prioritize private copying reform as an essential part of the medium-to-long-term recovery from COVID-19.

As a bit of additional history, this is not the first time that the industry (and the CFM) has made these recommendations. In the last major overhaul of the Act, it was clear that tape and recordable CDs were no longer the preferred storage media, and that mobile devices had cornered the market. Unfortunately, a federal election turned the issue into a political football, with opposition looking to win points with the public by promising "no iPod tax." In fact, this was a misnomer. A tax is applied to everyone and goes to government coffers; levies only apply to those importers who make a sale in Canada, and are directed to the music's copyright owners. This fearmongering has delayed recognition of digital devices as a recording medium, which hopefully will be remedied with the upcoming copyright revisions. The appropriate levy would be virtually unnoticed, since the minuscule additional cost per unit (CPCC is proposing \$3) would very likely be absorbed by either the manufacturers or distributors of the product, and not added on at point of sale.

For more information, check out www.cpcc.ca and follow CPCC on Facebook, Twitter, and Instagram.

Unfortunately, I have some bad news to share. On September 25th, I received notification that the Stampede is terminating our collective agreement after 45 years. It's concerning to me that they're calling our affiliation quits with no further discussion. The CMA Executive is exploring options such as the AFM Unfair List and certification under the Labour Code. Until we've decided on a game plan, we ask the membership to stand together. Although it may be tempting to accept a gig from the Stampede, it will only undermine our efforts to get the collective agreement back on track. If you find yourself in that predicament, contact me and we'll work on a solution.



I'd like to draw your attention to the Financial Review on pages 10 & 11 of the newsletter. It's clear that without government wage subsidy assistance (CEWS), we would be at least \$20K in the red. The small surplus will help us partially weather this fiscal year and the current drop in membership. Even with the already received help, the Association could end up in a \$30K+ deficit position by this time next year. I'm hopeful that we will continue to qualify for the new subsidy even if it's a lesser amount. Keeping the membership numbers up is key.

The CMA is a membership-driven organization and we depend on your membership to continue doing the work we do in safeguarding our music community. Your membership helps to support musicians on a community level, but it also helps enable AFM Canada to do important lobbying work at the Federal and Provincial levels. We've seen successes with the CERB program, the allowance for up to \$1000 in additional income and/or royalties, its eventual extension and the introduction of the new Canada Recovery Benefit (CRB). We can be proud of the work AFM Canada and our partnering arts organizations are doing to help support our members, especially our freelancers. It's essential we continue working to protect the rights of our members as well as their income during this unprecedented time.

That said, the Association Executive understands that this is an extremely difficult time financially and appreciates your continued support through annual dues. If you are unable to pay for your membership in full, there are other payment options. Please contact the office to make special payment arrangements to suit your financial situation. If I can be of further assistance, call me at 403-264-6610.

Stay tuned, stay well and stay engaged!!!

DOUG KUSS, SECRETARY TREASURER
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 403.264.6610



CANADIAN CONFERENCE REPORT

BY EDDY BAYENS - PRESIDENT, LOCAL 390, EDMONTON

Whenever ex New York mayor Ed Koch, 1978-89, was surrounded by his constituents, he would wave and yell: "How'm I doing?" He called himself a liberal with sanity.

The way our Prime Minister Justin Trudeau looked every morning on television while revealing his latest efforts to navigate Canadians through these difficult pandemic times, he seemed to ask the same question. On balance he did quite well.

Alberta made a very brief and not well publicized gesture of \$1,200 to each Alberta unemployed worker. The United Conservative party has a COVID-control approval rating of 56%. While it is a small majority, it is well below other provinces.

Employers were provided the following Federal programs: Loans of \$40,000.00. A10% payroll subsidy. The Canadian Emergency Wage Subsidy, CEWS, pays eligible employers 75% of their employees' wages. Taxes payable were postponed. All these measures were put in place to encourage businesses not to lay off employees.

COVID-19 has a devastating financial effect on a great variety of businesses, but especially on the sports and entertainment industry. No audience in the concert halls, or attendance at sporting events, means no ticket sales. The Football League requested \$300 million from the government and were turned down. They reduced their request to \$30 million, with the same response. It is fascinating to note that the cultural industries did substantially better. A refreshing change. Heritage made available an extra \$500 million to Canadian arts organizations and Canada Council maintained the same fiscal support for current recipients and promised an extra 25% for the 2020-21 Season.

I make these points, with which I am sure you are all familiar, because in Edmonton we were in the process of negotiating a new Symphony Agreement in the shadow of COVID. We made sure that the Symphony Society had applied for all those programs before it could claim poverty, as a result of the temporary loss of the audience and hence ticket sales. The government benefits dramatically reduced the fiscal impact caused by the partial loss of the audience. The ESO musicians are self-employed.

The traditional negotiation leverage, i.e. withholding services, would have been a welcome gift to the other side of the table. Instead, moral persuasion needed to be applied. We organized ad hoc performances in the community by groups of three or four ESO musicians each. They collected cash contributions and asked the audience to e-transfer support to the Symphony Society. More than \$125,000.00 were raised from brand-new donors. That effort put the negotiation process in a totally different perspective. A new Symphony Agreement has been reached and was favourably ratified.

For the gigging musicians who are not covered by an Agreement, the Canadian Emergency Relief Benefit, CERB was a great blessing. It took intense lobbying efforts by the CFM as well as other arts unions, to convince the government to include the self-employed, the gig workers. In addition, musicians are allowed to earn an extra \$1000,00 without becoming disqualified for the benefit. The program has been extended till September 27, 2020.

Lobbying efforts continue for various improvements to CERB. The government responded by the introduction of an amended EI program that will provide qualified applicants with \$400.00 per week for up to 26 weeks subsequent to September 27, 2020, including, and that is important, the self-employed.

In my opinion this may be a good time to consider a minimum basic annual wage option for artists, in the event that post-COVID government benefit programs exclude the self-employed once again.

We often hear from musicians: Why join or stay in the union? Where are the union gigs? It is a matter of education that should start at the college and university level. If a musician has decided to become a professional player, every engagement is a union job. Who else would have done the recent lobbying on his/her behalf but the CFM and the Locals?

As they say, do not let a pandemic go to waste. In the absence of traditional workplaces, we assisted musicians to create new opportunities to perform and promote their music: streaming, pop-up and driveway concerts, garden performances and bigger open-air events where physical distances can be maintained. However, we must beware not to create an expectation by the community that music will continue to be available for free, or at a reduced fee, when the COVID crisis is history. If that happens, we may have dug the final grave for the music profession.

What we need to emphasize with musicians is how fortunate they are that there is a Union that is, and has been, effective in safeguarding the interests of the players. Therefore they should be members. The music profession is by its nature quite personal and individualistic, hence the players tend to be hard to organize. In addition, for some of the young generation, union idealism appears to be an old-fashioned concept. After all, most of the important labour battles have been fought and won well before they were born.

As with music, if you do not aspire to get better, you get worse. We cannot afford to stand still, especially these days. "What's in it for me" is not an honourable approach and ultimately will not be in any individual's best interest. What we can do for each other is a far more respectable goal.

We may not be able to complete the job today, but that is not a reason to abandon the task.

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780-361-3684

The Recording Industry's



Leader	Location	Projects Approved	Date	#Mscn
Chris Morrison	Lougheed House		Sep. 12, 19, 26	5
Chris Morrison	The Venue (High River)		Sep. 5	5

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 100% 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 single musicians 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.*

IN MEMORIAM



▼ Life Member - **ERNIE BLOCK** - passed away suddenly on May 13, 2020 at the age of 94. He grew up in a home with musically talented parents and became a multitalented musician at an early age, mastering numerous instruments throughout his life. Although Ernie was best known for his musical abilities, he had many athletic abilities as well and was an avid sports fan of baseball and hockey. At the age of 17 years he was making a name for himself in baseball and was professionally scouted but chose to continue with his academic and musical interests. Ernie graduated from Alexander High School in Medicine Hat and went on to get his teaching degrees at the U of Alberta and U of Missoula. He taught for a total of 35 years until his retirement which allowed him to devote himself to his passion – music.

He had his own orchestra from the early 50s to the early 60s – The Ernie Block Orchestra. He started with the Lethbridge Big Band in 1963. Throughout his musical career he also participated in the Lethbridge Playgoers and Lethbridge Musical Theatre. He played in many different bands in Southern Alberta. He was an accomplished musical arranger and copyist sharing his arrangements with many in Canada and the U.S. Ernie enjoyed volunteering his time helping with the Junior high and high school Jazz bands. He received a tribute from Lethbridge Jazz Society for outstanding contributions to the Music Community of Southern Alberta for 50 years. At the time of his passing, Ernie was still actively involved playing bass with the Herb Hicks quartet as well as playing with the Dixieland band for the Horse Races at the Rocky Mountain Turf Club.

A public Celebration of Life was held and recorded.

<https://www.youtube.com/watch?v=WllzisYNcAU&feature=youtu.be>

In honour of Ernie, donations can be made to Lethbridge Jazz Society c/o Allied Arts Council, 318 - 7th St S, Lethbridge, AB T1J2G2

▼ Life member - **JOHN 'JACK' HURRELL** – passed away May 30th, 2020 at the age of 87. He is survived by his wife Helen and sister Judith. The love of his life was drums which he started playing at age 17. Jack's father had to get permission from the New York union for Jack to play. He has been a member of the CMA for 70 years. His love of cooking had a special place in his heart which he did to the very end. Private cremation and burial was held in Moose Jaw (Sask). Memorial donations may be made to The Calgary Humane Society, 4455 - 110 Ave SE, Calgary, AB T2C 2T7



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The Recording Industry's



The RIMPTF's Music Family Scholarship

A scholarship fund utilizing the assets of the recording industry's Music Performance Trust Fund (MPTF) was established in June 2020 to encourage the children of professional musicians to pursue higher education and to become leaders in their chosen fields. In the first scholarship year, MPTF will grant up to \$100,000 in funds with 25 finalists receiving \$2,000, an engraved plaque and award certificate and 100 semi-finalists receiving \$500 and an award certificate. Scholarships were awarded based on verification of all the required information submitted and the strength of each candidate's essay. Essays were to

address - How the experience of being a child of a professional musician shaped the applicant's perspective and what have been the challenges, inspirations, uniqueness of experience and lessons learned?

On October 9th MPTF announced that Local 547 had 4 winners including *finalist*, **Amelia Northey-Taylor** and *semi-finalists*, **Isabella Perron**, **Katrina Johnson** and **Nikolai Nesterov**. Congratulations to the winners and their families and good luck in your scholastic endeavours.

from **Morag Taylor**

"Having the MPTF Scholarship awarded to my daughter Amelia Northey-Taylor means the world to us. Amelia is in her fourth year of Vocal Jazz study at the Humber College in Toronto Ont. This was a particularly tricky time as with the disruptions of Covid-19 the Alberta School Financial loans release and the Humber College Fee payment dates were conflicted. The award came in at the last moment and well before her loans, we are grateful for our Musician's Association.

I come from a family of musicians. My Mother, Brother and I are all members of the A F of M and I am proud to be a member of our Calgary Musicians Association. I thank our musician family for the support of my youngest whippersnapper - a great introduction to our professional community has been forever forged and that is a beautiful thing.



Katrina Johnson - Semi-Finalist

Thank you kindly for the generous Music Performance Trust Fund Music Family Scholarship. This scholarship will help pay for this semester's tuition at McGill University, especially considering there are currently very few music jobs that I would normally rely on as income. My family and I are both proud of my notable achievements, including the receipt of this scholarship.
Katrina

Hi Mr. Beck,

This is such an honour. I am overjoyed!

Why receiving this award is important to me and my family:

I have decided to pursue a bachelor's degree at the Glenn Gould Royal Conservatory of Music in Toronto. At this point, I am financially independent from my family, so the funds from this scholarship will greatly assist me in covering my expenses while at university. Thank you so much.

Best regards,

Isabella

Johanne and I are thrilled that Isabella has been selected as a recipient of this Musicians Performance Trust Fund scholarship. She is currently in her first year at the Glenn Gould School at the Royal Conservatory of Music. Isabella comes from a family of three sisters, all musicians and all on the onset of successful musical careers. I've been a member of the Calgary Musicians Association for fifty years and Johanne is now also a member. We are gratified to see this support and encouragement of talented young musicians from our union.

John Kadz and Johanne Perron

Amelia Northey-Taylor - Finalist



Isabella Perron - Semi-Finalist



MEMBER PROFILES

Q&A WITH **TRICIA EDWARDS**

Please introduce yourself! Hi! My name is Tricia Edwards and I am a piano player. I am also a member of your CMA Executive Board.

What is your instrument and genre? I now play mostly jazz and Latin music, but I did my university degrees in classical piano performance.

How did the lockdown affect you at the beginning? At beginning of the lockdown, I definitely felt the worry and uncertainty and was sad about all my gigs being cancelled (and was really really sad about a couple of them.) But I have to admit that at the time it also seemed like an opportunity to get caught up on everything in life I was behind on. I mostly enjoy being on my own anyway. And thankfully I was able to continue with all of my teaching online.

And now? Well, we didn't really expect it to go on this long, did we? So, yes, it's more complicated now. But I am grateful for all the opportunities I do have.

What did you spend your summer doing? How did you adapt? Any summer projects? I had the opportunity to do some online and outdoor gigs, tried to keep a regular practice routine, and we downsized from house to apartment—which ended up being an epic job, but totally worth it.

What music are you listening to? Honestly, everything, and also a lot of solo piano—jazz and classical, initially because it seemed a good idea to think that way because there was no collaborative music, and now because I like it.

Future projects? Ah well, working on my solo playing, hopefully some in-person gigs start to happen, doing some writing for a project in the spring I still hope can go forward, and taking advantage of whatever other opportunities come my way. These times are challenging, but they force you to change, and change can be very good.

Thoughts on the future of live music in Calgary? Music will always be, musicians will always be, live music will always be — of this I am sure. However, I think it's also possible that in the future we will look back on this time and realize that a lot changed, hopefully in some good ways, but also maybe in some difficult ways. I joined the Executive Board because I genuinely want to invest in the music community in this city and contribute in whatever small way I can. And now especially I feel we all have to look out for each other.

Favourite coffee shop/restaurant in Calgary? I actually make really good coffee at home, so don't go out often unless it's with a friend. And for restaurants, Heaven and Blue Star Diner are favourites. I am very celiac and the food at those places is both yummy and safe.

JACQUIE DREW

As a singer/songwriter, I usually perform on guitar, vocals and harmonica. I've played with bands for many years but decided to go solo a couple years ago.

When COVID-19 hit this year, I was worried about my neighbours, and decided some musical relief was in order; I performed free shows from my front porch, and later in various green spaces. I decided to get other entertainers (amateur or pro) in my area doing the same, coordinating the free shows on Sunday afternoons, and branding it "Community Stompede," all in a COVID-19 safe manner. We've taken this concept to several other communities, and received great feedback from local politicians and community leaders. I am also hosting jams on a weekly basis, to get musicians performing and out of the house – we have a range of participants from ages 15 to 85!

I have enjoyed these kinds of outdoor shows immensely (listening crowds who truly appreciate the music), and it has really created a sense of community pride. I'm also doing an album release in a few weeks, coordinating with the weather of course. Musically, I feel more in my element than I have in years; it has felt great to be able to help the community through music.



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Internet Streaming in the COVID Era by John Painting, AFM Electronic Media Services Division Assistant Director



When the world came crashing to a standstill in March, the music world didn't stop with it; it just shifted to a different set of platforms. And sure, if all you've known before is the tour bus, live venues, and the traditional recording studio, it might feel like the world as you know it did stop. And now, six months later, it hasn't really come back yet. But the ability

to play your instrument and share that content still exists on the Internet, able to be exploited in a variety of combinations.

If you take away only one thing from this article, let it be this: When a producer engages a musician to perform recorded work to be posted on the Internet, there is an AFM EMSD agreement that covers that work. Do not let yourself believe that some corner of the Internet is uncovered, that you as a musician have no leverage. When a producer hires musicians, those musicians deserve to have contract coverage, wages according to standards, pension and health contributions, protections against re-use, etc.

Let's start with the basic pandemic considerations offered by the Federation for streaming events. Before the pandemic, live engagement captures (usually ticketed concerts) could be streamed online by additionally paying under the terms of the relevant streaming agreement. In consideration of venues being closed, those restrictions have been loosened, allowing streaming to "replace" live concerts.

For example, if musicians are engaged to perform a virtual concert under a live engagement contract or under a local Collective Bargaining Agreement (CBA) and that concert is offered to ticket buyers via password protection, then that has replaced the ticketed event. In this instance, there is no additional fee for streaming the concert behind the password protection; however, an agreement must be signed with the West Coast office acknowledging the capture, just in case the capture has a life beyond that initial stream.

If, instead of password protection, the stream is made publicly available, but only exists online as a one-time "live" event, the payment for streaming is an additional 10% of the live engagement fee. If the stream is left online, a producer may keep the stream available publicly for a month for a fee of \$85 per hour per side musician, not including premiums and fringes. Beyond that, the standard, pre-pandemic AFM On-Demand Streaming Agreement applies, with a cost of \$197.20 per hour, allowing for a six-month streaming window.

But these days, there is more to online content than just replacing concerts. Many have taken the opportunity to produce individual song videos for platforms like YouTube, Facebook, or other social media. These may seem like a music video, but the provisions of the Sound Recording Labor Agreement don't kick in unless there's a track for sale or for streaming. So, what happens if you're called just to

play your instrument on camera for a single song, solely to produce that video and nothing more?

Incidentally, this type of work is covered by an agreement which existed before the pandemic. The concept came from bands who would gather in a recording studio before an album release to perform stripped down, acoustic versions of the master tracks to generate promotional videos. The acoustic track itself isn't for sale, so it's not a traditional music video. The work exists outside the scope of SRLA, so the Federation promulgates a per-song Internet Music Video Agreement that pays a side musician \$200 for the first video generated from such a session and an additional \$100 for each subsequent video at the same session.

This same concept applies to videos produced during the pandemic via Zoom or its ilk. If you are called to produce such a music video, let your local or the Federation know to make sure it gets covered under contract.

Moreover, the Federation has introduced an agreement to allow regional theatres to stream their archival material at a rate of \$75 per side musician per 15 minutes of material, or \$100 per 15 minutes if the show is broken into clips. Such a payment will allow the producer to post the production online for a one-year stream before any residual kicks in, with the residual format depending on how the content is exhibited.

Beyond these promulgated agreements, remember that certain types of "made for new media" work falls under the provisions of already existing collective bargaining agreements. For example, a made for YouTube "variety show" with multiple segments and performances falls under the Made for New Media side letter of the Television Videotape Agreement. Documentaries made from archival material still fall under our film agreements, just as they would have prior to the shutdown.

Even in instances where the recording work is for charity, if an employer tells a musician that the date is happening under a waiver, AFM waiver policy dictates that the musician retain the full authority to earn the appropriate compensation under the relevant agreement. Even when a musician chooses to waive that compensation, this must be done in conjunction with a signed agreement to cover the project.

And remember, any musician or group of musicians who are posting their own material online, whether audio or audiovisual, may use a Joint Venture Agreement to cover their work, as long as there is no employer-employee relationship; the musicians themselves must be the owner and controller of the product.

As you can see, there is a wide variety of ways in which material may be exhibited online and that number is increasing every day. Rest assured, there is always an AFM EMSD agreement which covers work that is recorded for distribution. So, if you are called to produce anything for the Internet, make sure there's a union contract in place first!

COVID-19 Resources

For a complete list of resources visit <http://calgarymusicians.org/covid-19-updates/>

Transitioning from CERB to the new Canada Recovery Benefit (CRB)

The Canada Recovery Benefit will provide eligible workers with \$500 per week (taxable, tax deducted at source) for up to 26 weeks for those who have stopped working and who are not eligible for EI, or had their employment/self-employment income reduced by at least 50% due to COVID-19. This benefit will be paid in two-week periods.

<https://www.canada.ca/en/services/benefits/ei/cerb-application/transition.html>

Canada Emergency Response Benefit (CERB)

This temporary income support applies to most of our freelance musicians even if you still make small amounts of income (<\$1000/month). CERB provides \$500 per week for a maximum of 16 weeks and is available from March 15, 2020, to October 3, 2020. You can apply no later than December 2, 2020 for payments retroactive to within that period.

<https://www.canada.ca/en/services/benefits/ei/cerb-application/questions.html>

<https://www.canada.ca/en/services/benefits/ei/cerb-application.html>

Stan Brown Benevolent Fund

The CMA Executive has approved grants of \$200/member to cover necessities such as food and rent during this unprecedented time. These emergency grants are accessible by making a one paragraph application stating your need to Chairman Dick Worton at dworton@telusplanet.net or call 403-239-7807. Applications are strictly confidential.

CMA winners at the CCMA AWARDS:

BASS PLAYER OF THE YEAR (Tie)

Lisa Dodd

Justin Kudding

STEEL GUITAR PLAYER OF THE YEAR

Mitch Jay

GUITAR PLAYER OF THE YEAR

Matty McKay

SPECIALTY INSTRUMENT PLAYER OF THE YEAR

Mitch Jay

INTERACTIVE ARTIST OF THE YEAR

Lindsay Ell

KEYBOARD PLAYER OF THE YEAR

Brendan Waters

RECORD PRODUCER OF THE YEAR

Scott Moffatt

WESTERN CANADIAN MUSIC AWARD NOMINEES:

CLASSICAL ARTIST / ENSEMBLE of THE YEAR

Land's End Ensemble

Actors' Fund of Canada - <https://afchelps.ca/get-help/> or <https://afchelps.ca/covid-19-guide/>

Over the years many of our members have turned to the Actors' Fund of Canada, which has been in existence since 1958 and disburses over \$500,000 annually to cover necessities for members of all the many and various trades and professions that make up the entertainment industry, including musicians.

Common requests include:

- Rent or mortgage
- Grocery costs
- Medical costs
- Emergency dental costs
- Utility bills
- Dues (maximum of one year's worth of dues; no initiation fees)
- Childcare expenses

Unison Benevolent Fund - www.unisonfund.ca

This Fund is an assistance program created and administered for the music community, by the music community. Unison is designed to provide discreet relief to music industry personnel in times of personal hardship and crisis.

If you are deemed eligible and receive funds from CERB or from EI, you may still apply for Unison's COVID-19 Emergency Relief Fund. To learn more information regarding Unison's financial assistance program and to register with Unison. <https://unisonfund.ca/services/financial-assistance>



Life Membership pins and certificates were recently awarded to:

*Chuck Garrett, Peggy Mezei,
Craig Hutchenreuther
Mel Kirby and Theresa Kraucunas*

The following is an excerpt from the financial statements of the Association. The complete set of financial statements were subject to a review by Grant Thornton LLP which concluded on October 14, 2020 that based on the review, nothing has come to their attention that caused them to believe the financial statements are not, in all material aspects, in accordance with Canadian accounting standards for not-for-profit organizations. For a complete set of these financial statements, please contact the Association.

Calgary Musicians Association - Local 547, A.F. of M. Statement of Operations and Changes in Fund Balances

Year ended August 31

	General Fund	Contract Guarantee Fund	Stan Brown Benevolent Fund	Total 2020	2019
Revenues					
Annual dues	\$ 109,329	-	-	\$ 109,329	\$ 110,020
Work dues	91,750	-	-	91,750	117,917
Permits / affiliation fees	9,773	-	-	9,773	17,206
Administration fees	1,515	-	-	1,515	3,851
Interest income	4,365	-	-	4,365	2,872
Initiation – Local	1,000	-	-	1,000	1,700
Initiation - A.F. of M.	1,040	-	-	1,040	1,820
Advertising	1,405	-	-	1,405	1,485
Reinstatement fees	345	-	-	345	895
Donations	-	-	1,553	1,553	1,309
Wage subsidy (Note 11)	38,016	-	-	38,016	-
Other income	254	-	-	254	50,088
	<u>258,792</u>	<u>-</u>	<u>1,553</u>	<u>260,345</u>	<u>309,163</u>
Expenses (Schedule 1)	<u>239,609</u>	<u>-</u>	<u>120</u>	<u>239,729</u>	<u>247,304</u>
Excess of revenues over expenses	\$ 19,183	\$ -	\$ 1,433	\$ 20,616	\$ 61,859
Fund balance, beginning of year	\$ 197,484	\$ 2,883	\$ 10,748	\$ 211,115	\$ 150,256
Fund disbursements	-	-	(3,400)	(3,400)	(1,000)
Fund transfers	70	-	(70)	-	-
Excess of revenues over expenses	<u>19,183</u>	<u>-</u>	<u>1,433</u>	<u>20,616</u>	<u>61,859</u>
Fund, end of year	<u>\$ 216,737</u>	<u>\$ 2,883</u>	<u>\$ 8,711</u>	<u>\$ 228,331</u>	<u>\$ 211,115</u>

Statement of Financial Position

August 31	General Fund	Contract Guarantee Fund	Stan Brown Benevolent Fund	Total 2020	2019
Assets					
Current					
Cash	\$ 56,353	\$ 2,883	\$ 7,711	\$ 66,947	\$ 43,348
Short term investments	178,000	-	-	178,000	178,000
Receivables (Note 4)	16,283	-	1,000	17,283	42,863
Prepaid expenses	2,123	-	-	2,123	2,635
Rental deposit	2,000	-	-	2,000	2,000
	<u>254,759</u>	<u>2,883</u>	<u>8,711</u>	<u>266,353</u>	<u>268,846</u>
Tangible capital assets (Note 5)	483	-	-	483	1,451
Investments	117	-	-	117	117
	<u>\$ 255,359</u>	<u>\$ 2,883</u>	<u>\$ 8,711</u>	<u>\$ 266,953</u>	<u>\$ 270,414</u>
Liabilities					
Current					
Payables and accruals (Note 6)	\$ 21,694	\$ -	\$ -	\$ 21,694	\$ 26,882
Prepaid dues	11,700	-	-	11,700	23,108
Escrow deposits	5,228	-	-	5,228	9,309
	<u>38,622</u>	<u>-</u>	<u>-</u>	<u>38,622</u>	<u>59,299</u>
Fund balance	<u>216,737</u>	<u>2,883</u>	<u>8,711</u>	<u>228,331</u>	<u>211,115</u>
	<u>\$ 255,359</u>	<u>\$ 2,883</u>	<u>\$ 8,711</u>	<u>\$ 266,953</u>	<u>\$ 270,414</u>

Excerpts of Notes to the Financial Statements (Unaudited) August 31, 2020

Significant accounting policies

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations ("ASNPO"). One of the significant accounting policies is as follows:

Fund accounting

The Association follows the restricted fund method of accounting for contributions. The revenues and expenses related to the collection of unrestricted donations and fund raising activities are reported in the **General Fund**.

The **Stan Brown Benevolent Fund** is used to make interest free loans, to a maximum of \$1,000, to members whose work has been drastically curtailed by long-term illness or disability or members who find themselves in dire financial straits.

The **Contract Guarantee Fund** is used to make interest free loans to members whose contracted engagements have been cancelled, terminated or unpaid. If the claim is uncollectible, the loan will be forgiven. No loan shall exceed \$2,000 and the net payout from the fund in any fiscal year shall be limited to \$5,000. A minimum balance of \$2,000 will be maintained in the Fund.

Other investment income earned on the restricted portions of the Funds are reported in the respective restricted fund.

Loans receivable – Stan Brown Benevolent Fund

Date of Loan	Balance August 31 2019	Current Year Advances	Repayments	Doubtful Loans	Balance August 31 2020
July 2018	1,000	-	-	-	1,000
	\$ 1,000	\$ -	\$ -	\$ -	\$ 1,000

Schedule to the Financial Statements (Unaudited) Year ended August 31, 2020

Schedule of expenses

	General Fund	Contract Guarantee Fund	Stan Brown Benevolent Fund	Total 2020	2019
A.F. of M. - initiation	\$ 1,105	\$ -	\$ -	\$ 1,105	\$ 1,755
A.F. of M. - per capita	34,526	-	-	34,526	34,379
A.F. of M. - work dues	19,395	-	-	19,395	18,548
A.F. of M. - expenses	-	-	-	-	1,314
Accounting fees	4,382	-	-	4,382	4,269
Amortization	967	-	-	967	967
Awards	1,878	-	-	1,878	800
Bank charges and other	6,905	-	-	6,905	5,513
Computer maintenance	477	-	-	477	409
Conventions	-	-	-	-	5,244
Expense allowance - XC and other	6,547	-	-	6,547	5,202
Honorarium	7,817	-	-	7,817	7,225
Insurance	1,131	-	-	1,131	1,524
Loan loss provision	-	-	-	-	700
Meetings	-	-	-	-	30
Office equipment and repairs	629	-	-	629	724
Office salaries and fees	118,070	-	-	118,070	120,800
Office sundry	92	-	120	212	250
Payroll burden	4,686	-	-	4,686	4,781
Postage and courier	2,511	-	-	2,511	2,995
Promotion	2,910	-	-	2,910	4,525
Publications	951	-	-	951	2,043
Rent and taxes	18,900	-	-	18,900	18,375
Stationery and office supplies	2,342	-	-	2,342	1,325
Telephone	1,494	-	-	1,494	1,788
Utilities	1,894	-	-	1,894	1,819
	239,609	\$ -	120	\$ 239,729	247,304

NEW MEMBERS

NIECKAR, Paula oboe
 SCHOLZ, Paul trumpet
 TOMINAGA, Akiko piano

RESIGNED IN GOOD STANDING

ARMSTRONG, Sophie	HORNBY, Tyler	PERRIN, Sean
ASHMEAD, Carmen	JAMIESON, Breanne	RODGERS, Mark
BANE, Gareth	JONES, Josh	ROSS, Matthew
BARTCZAK, Kimberley	KILCHYK, Olena	SHOULTS, Ken
BLACKWELL, Carolyn	KIM, June	SULLIVAN, Natasha
BOOTLAND, Christine	KOSASIH, Eileen	SZEBENYI, Magdi
CANN, Michael	LARRABEE, Rob	VEGA, German
CLIFFORD, Dallas	LEE, Lidia	WANG, Linda
ENGLE, Marilyn	MAIKO, Tyson	WARKENTIN, John
FOREMAN, Charles	NAGY, Aranka	YEE, Roberta
GARDNER, Michael	PAIGE, Kobra	YOUNG, Rob
HANSEN, Austin		

AIL (AMERICAN INCOME LIFE INSURANCE)

Did you know that active members now have a **\$4000 Accidental Death and Dismemberment benefit** at no cost to members or to the union? This benefit is being provided by American Income Life Insurance Company, a 100% union company. If you haven't already returned the enrollment card through the mail you can do so online:

<https://mybenefits.aillife.com/Home/responsecard/SGFPG>

Members are eligible for the family eye discount and child safe kits also at no cost. An AIL representative will contact you to set up an appointment to deliver and explain these benefits to you as well as offer you the opportunity to consider other benefits available through AIL.

Questions? Email Brenda Wadey bjwadey@aillife.com



**THERE IS MONEY IN MUSIC,
 LET MROC SHOW YOU
 WHERE**

The Musicians' Rights Organization Canada (MROC) is a Canadian not-for-profit organization that distributes neighbouring rights and private copying royalties to musicians and vocalists. These royalties flow from the commercial use of sound recordings and are based on various tariffs approved by the Copyright Board of Canada.

For more information on MROC, please visit:
www.musiciansrights.ca
 Toll free 1.855.510.0279

NEED TO WITHDRAW YOUR MEMBERSHIP?

Then you need to '**RESIGN IN GOOD STANDING**'. Resignations require a letter or email to the office.

info@calgarymusicians.org

membership information



CVMI
 CANADIAN VIOLIN MAKING INSTITUTE

*Summer Course (July - August, 2021)
 Fall/ Winter Weekly Intensives
 Three Year Apprenticeship Program*

**CHRISTOPHER SANDVOSS
 HEAD INSTRUCTOR**

403.471.9419 canadianviolinmaking@gmail.com