



# CNMN Bulletin

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## FORUM 2010 Coming Soon To Halifax: 7-9 January

In just over 5 weeks, many of us will be in Halifax at the FORUM 2010: *Partnering Diversity*. This will be an extraordinary event: a special opening concert by Symphony Nova Scotia performing all new music by Canadian composers, concerts by some of Atlantic Canada's best new music groups such as Upstream, suddenlyLISTEN, Vocalypse and Motion, and a chance to meet performers, composers, producers, educators and a range of creative musicians, sound artists and concerned cultural citizens from across Canada and around the globe.

*Our three international guests* will give us access to an impressive wealth of experience and networking potential.



Keynote speaker **George Lewis**, born in Chicago but currently living in New York, is a celebrated improviser and jazz musician, as well as being a well-known innovator in computer music and interactive electronics. He is a winner of a prestigious MacArthur Genius Award and is head of the jazz department at Columbia University.



**Joel Bons** is equally at home in new music and world music, and has been an important member of the Nieuw Ensemble, one of the Netherlands' best known chamber groups, as well as running the ATLAS Ensemble, an intercultural ensemble creating exciting new work.

**Matthew Greenall** is the Executive Director of Sound and Music (SAM) in London, England. SAM is a bold new venture by the British new



music community, an organization that combines the British Music Information Centre (their CMC), with a company that produces concerts and tours of new music, world music, jazz and electronics.

The list of 26 Canadian panelists is equally impressive: **Russell Kelly**, head of the music section at the Canada Council, **Jonathan Bunce** of the Music Gallery (Toronto's most active and diverse new music presenter), **Moshe Denburg**, director of the highly successful and innovative Vancouver Intercultural Orchestra, **Jennifer Taylor**, head of the

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du Canada

cross-over classical/new music series Music Toronto, **Joane Héту**, head of the legendary Montréal label Ambiances magnétiques, and **Erika Beatty**, CEO of Symphony Nova Scotia, to name just a few of the people presenting at the FORUM 2010.

There is no better way to learn more about what is happening with creative music across Canada, and who is making it happen, than to meet people in person during a FORUM.

Recent events, such as the cuts to the Heritage Canada Diversity Music Programme, have shown how important it is for new music artists to work together in building a better environment for new music in Canada. We hope to see as many people as possible in Halifax January 7-9.

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**“There is no better way to learn more about what is happening ...across Canada”**

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**Visit our web site for detailed information and to register.**

**[www.newmusicnetwork.ca/forum2010.e/](http://www.newmusicnetwork.ca/forum2010.e/)**

☉ *Tim Brady, CNMN president*

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## CNMN Elections ~ Call For Nominations

The two-year term for the CNMN Board of Directors finishes at the end of May 2010. Are

you interested in running for a position?

This is a self-nominating process. All CNMN members are welcome to nominate themselves for this election. Current board members may nominate themselves for re-election. *Nomination deadline: February 15, 2010*

Twelve positions to be filled, 2 year mandate (June 2010 – May 2012)

- 2 – Atlantic Canada
- 3 – Québec
- 3 – Ontario
- 1 – Manitoba
- 1 – Saskatchewan
- 1 – Alberta
- 1 – British Columbia

The board meets by phone 3-4 times per year. Board members should expect to contribute some time and energy to various committees and projects over the course of their mandate.

Election ballots will be sent in April, with a May 1st election deadline.

Details about the current board of directors can be found here: [www.newmusicnetwork.ca/org.e/dir.php](http://www.newmusicnetwork.ca/org.e/dir.php)

Contact Emily Hall at: [admin@newmusicnetwork.ca](mailto:admin@newmusicnetwork.ca) should you wish to connect with any of the board members.

To nominate yourself, contact Tim Brady, CNMN President, [tim@timbrady.ca](mailto:tim@timbrady.ca) 514.931.9747 ☉

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## CD Collection Project FUNDING CUT PROTEST

*A message from Vivienne Spiteri*

The July 31<sup>st</sup> 2009 decision by the department of Canadian Heritage and Official Languages was to close down, as of April 2010, the **Canadian Musical Diversity** component of the **Canada Music Fund** that has been administered by the **Canada Council for the Arts** since 1986 through two programmes: *Grants for Specialized Music Sound Recording* and *Grants for Specialized Music Distribution*. The \$1.3 million from these programmes will be reallocated to **FACTOR/ Musicaction**.

As a gesture of artists' disagreement with this decision, we would like to place before the Minister of Canadian Heritage and Official Languages the evidence of the programme's results in the hope that:

1. He will listen to the recordings;
2. The recordings will stimulate an awareness of and sensitivity to the kind of work that is directly jeopardized by his decision.

Recipients of the Canada Council for the Arts recording and distribution grants are hereby invited to send original CDs (one CD) of their recordings to the Minister of Canadian Heritage and Official Languages, James Moore, **c/o the Canadian Conference of the Arts in Ottawa** <[www.ccarts.ca](http://www.ccarts.ca)>, from where I will pick them up and deliver them as a whole and in person to the Minister's Office.

It is hoped that a large number of recordings that arrive together at one time on James Moore's desk will demonstrate solidarity within the artistic community and make a greater impact than if individual CDs were sent separately.

The recordings must **ARRIVE** at the offices of the Canadian Conference of the Arts by **DECEMBER 16 AT THE VERY LATEST**. It is best if artists do not expect to receive these recordings back as they will likely remain in the offices of Canadian Heritage.

If you can spare a recording under these circumstances, please send it to:

**THE CANADIAN  
CONFERENCE OF THE ARTS**  
Attn.: Megan Forsythe  
406-130, Slater Street  
Ottawa ON K1P 6E2

Thank You. Please contact me should you have questions.

☉ *Vivienne Spiteri*  
[info@isidorart.qc.ca](mailto:info@isidorart.qc.ca)

### Heritage Canada Cuts to Diversity Funding for Specialized Sound Recording

CNMN, along with the Canadian League of Composers and Jazz Festivals Canada, issued a joint press release on Oct. 20 calling for Heritage Canada to, in fact, just follow it's own report, which praises the Specialized Sound component of the Diversity Music Fund as being the most efficient and effective funding in the

entire programme. It does not make sense to cut the best programme you have! CNMN, along with other partners in the community, will continue to work on trying to find an effective solution to this issue and to be an effective means of communications, both within the music community and to the larger listening public.

#### ☉ PARLIAMENTARY STANDING COMMITTEE MEETINGS

In late October, the Parliamentary Standing Committee on Canadian Heritage heard arguments concerning the recent cuts to the Diversity Music Fund. A range of individuals and organizations from the arts community were present and made strong presentations as to why this policy needs to be reversed – creative music making must be supported within the Canada Music Fund!

#### Tuesday, October 20, 2009 - Meeting no. 30

Gary Cristall (Musician), Jesse Zubot (Musician, Owner of Drip Audio) and Nilan Perera (Musician) made statements and answered questions.

#### Thursday, October 22, 2009 - Meeting no. 31

Sylvie Gamache (Conseil québécois de la musique), Jean-François Denis (DIFFUSION i MédIA), Christophe Papadimitriou (L'OFF Festival de jazz de Montréal), Carole Therrien (Gilde des musiciens et musiciennes du Québec) and Luc Fortin (American Federation of Musicians of the United States and Canada)

made statements and answered questions.

#### Thursday, October 29, 2009 - Meeting no. 33

André Ménard (Musicaction), Heather Ostertag (FACTOR), Carol Bream (Canada Council for the Arts) and Russell Kelley (Canada Council for the Arts) made statements and answered questions.

#### ☉ GET THE WHOLE PICTURE

Want to read and/or hear exactly what went on at these meetings? Full minutes along with audio webcasts are available online.

Visit the link below. In the calendar (top right box), click on the relevant dates: October 20, 22 and 29. Then, click on the various icons in the middle grey box on the right. ☉

[www2.parl.gc.ca/CommitteeBusiness/CommitteeHome.aspx?Cmte=CHPC&Language=E&Mode=1&Parl=40&Ses=2](http://www2.parl.gc.ca/CommitteeBusiness/CommitteeHome.aspx?Cmte=CHPC&Language=E&Mode=1&Parl=40&Ses=2)

### Excerpts from "OPEN LETTER TO JAMES MOORE"

☉ From *vivienne spiteri*,  
21 October 2009

DEAR JAMES MOORE,

The Department of Canadian Heritage's reallocation of \$1.3 million from the Canadian Musical Diversity component of the Canada Music Fund to FACTOR/Musicaction has entailed the closure of two programmes

administered through the *Canada Council for the Arts* since 1986: those of “Grants for specialized sound recording” and “Grants for specialized music distribution”. There are differences and no overlap between the two independent groups: FACTOR/Musicaction target mainstream commercial music and artists, while the *Canada Council’s* programmes support “specialized” non-commercial, non-mainstream music...whose impetus is artistic, experimental and exploratory, and where its intent is other than economic gain, profit or mass popularity. With this reallocation of funds, “specialized” music and its creators find themselves divested of all financial resources. The Minister states that the Canadian artist community is pleased with the reallocation, and that it requested these changes itself. Any artist would be pleased to see music receive additional support. But this pleasure is not to be confused with the displeasure of having monies *withdrawn* from other music organisms and reallocated at their expense. FACTOR/Musicaction confirm that they do not support “specialized” music projects and that it is they who requested the changes. The planned curtailment of the programmes will see certain artist minorities denied by government the right to participate in the artistic heritage of Canada and to share their work with Canadians. Surely the role of government is to encourage the exchange of information, knowledge, artistry, learning and experience between the artist and the people, rather than to place itself as an obstacle

between them. How does the Minister imagine the continuation and evolution of this facet of Canadian musical creation?

In your July 31, 2009 statement you say: *Our music entrepreneurs and artists must ensure not only that their content is available digitally, but also that it is highly visible to aid its discovery among the wealth of content online.* By its very non-mainstream nature the work in specialized music stands to benefit most from the developments in digital high virtual visibility and distribution on a global scale. There is a contradiction when Heritage Canada on the one hand recommends this increase in visibility and access to virtuality and on the other, cuts out the very lifeline that leads to those ends. How can artists partake of any new technologies for greater global visibility of their product when access to the very technological advancements the Minister of Heritage Canada advocates is denied them? The situation is absurd.

No matter what format the final result, no music can be made available to anyone anywhere without first making the sound recording. Indeed, recording is ‘virtuality’s’ heritage, preceding any solid or virtual *product*, which in turn precedes its solid or virtual *distribution* and *accessibility*. Music does not come to cyberspace mysteriously and magically at the click of a mouse.

**Mr. Moore, I recommend:**

1) That the two programmes, *Grants for specialized sound recording*

and *Grants for specialized music distribution* be reinstated to the Canada Council, and that the Minister follow his own technological forward looking-ness by encouraging the acceptance that artists’ final product be updated to include a choice of various *virtual* formats besides the tangible CD/DVD.

2) That Heritage Canada expand these programmes to include:

a) Financial support for training artists to become computer literate and “virtually” autonomous in order to maintain and ensure consistent presence, visibility and sales of their product through global virtual technologies, to empower them with advertising tools that will permit them to network internationally, and to augment the number and diversity of their revenue streams and revenue.

b) Financial assistance for distribution companies of specialized music to help them to advertise globally and competitively in the worldwide virtual distribution of artists’ recordings.

3) That the original confiscated \$1.3 million be reinstated and increased to at least \$5 million, in order to accommodate these expanded programmes and to enable them to fund more of the excellent projects in “specialized” music that, due to lack of funds up to this time, have had to be refused.