

DECEMBER
2015

LIBRETTO



HAMILTON MUSICIANS' GUILD, LOCAL 293, CFM

General Membership Meeting



Monday, December 7, 2015

7:00 p.m.

Local 293 Guild Office

20 Hughson St. South, Suite 401

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Any notice appearing in this bulletin shall be considered an official notice to all members of Local 293 CFM.

GUILD CONTACT INFO

20 Hughson St. South, Suite 401
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Phone: 905-525-4040

Fax: 905-525-4047

email: local293hmg@bellnet.ca

www.hamiltonmusicians.org



<https://www.facebook.com/local293musicians?ref=hl>

Executive Board — Local 293 CFM

| | |
|---------------------|------------------|
| President | Larry Feudo |
| 1st Vice President | Reg Denis |
| 2nd Vice President | Steve Sobolewski |
| Secretary-Treasurer | Brent Malseed |
| Sergeant at Arms | Paul Panchezak |
| Marshall | Lorne Lozinski |
| Director | Janna Malseed |
| Director | John Balogh |
| Director | Ron Palangio |

Emeritus Officers:

Matt Kennedy
Harry Waller





President's Report

December marks the end of my second term of office as president and I'm looking forward to the start of a new term of office in January. In the span of four years we've grown our Local from 283 members to 635 strong. This was accomplished with a committed board that feels strongly about advancing the cause of musicians in our community.

Larry Feudo

Some of the highlights of the past four years include our two business of music seminars held at the Spectator, the resolution of the Opera Hamilton fiasco that resulted in \$20,000 being paid out to our musicians thanks to our lobbying city council successfully. In this process we managed to win friends on city council and further established the reputation of Local 293.

This year with the Pan-Am Games in town we managed to triple the amount of funds available for MPTF gigs around the city. Funding was provided to the Cactus Fest, It's Your Festival, Downtown BIA Promenade, BIA Pan Am Promenade, the Waterfront Trust Music Series and the Jackson Square Rooftop Concerts. A special thanks goes to MPTF Trustee Dan Beck who made it all possible. Extra special thanks to Brent Malseed who spent umpteen hours doing the paperwork, taking pictures and all that goes into making these events happen. As a matter of fact, Brent does a great deal to make the office run as smooth as possible always going the extra mile to see to it that our members are well looked after.

We're particularly proud to say we've managed to get six Lester Petrillo Fund grants for our members who fell ill and couldn't work. I think it's nice to know that when the chips are down our members can count on us to help.

We've reached out to other labour organizations such as The Workers Arts & Heritage Centre and the Hamilton and District Labour Council which in turn has strengthened our solidarity with the labour movement and provided more jobs for our musicians as they are committed to hiring union members for their social functions.

We also marched in the Labour Day Parade for the first time in decades. We're looking forward to having a larger presence in the parade next year with more members participating.

Over the years we've made donations to the King Biscuit Boy Scholarships for Mohawk College students in the music program. We've also made donations to the Hamilton Spectator Summer Camp for Kids Fund as part of our community partnership with the Spectator.

Lastly, I'd like to thank Steve Sobolewski and Lorne Lozinski for their many years of service to the local as they have both opted not to run again for the board. Replacing them will be Glen and Brenda Brown and we look forward to their participation in the new year.

Wishing everyone all the best of the season,



Yours in solidarity

Larry Feudo





Secretary-Treasurer's Report

Executive Board 2016/2017 – I would like to thank the membership for their vote of confidence in my nomination and acclamation for another term as Secretary-Treasurer and Delegate to AFM Conventions & Conferences. I would also like to thank Lorne Lozinski and Steve Sobolewski for the years of service as Executive Board Members of Local 293. Both Lorne and Steve decided not to run for re-election this year. Congratulations to all board members who were re-elected and to Glen Brown and Brenda Brown as new members to the Local Executive Board.

Brent Malseed

Membership - Our membership now stands at 636 members. This is an increase of 11 new and reinstated members since the last issue of the Libretto was published in October, 2015. I would like to take this opportunity to welcome all the new and reinstated members as listed in the "Membership Matters" section on page 9 of this Libretto. Recruitment and Retention is a priority for this local and to achieve this we strive at providing quality service and advice to all members. An article was published in the September 2015 issue of the International Musician, written by Tina Morrison, AFM International Executive Board entitled "Snapshots: How To Encourage Union Membership". We were impressed with Tina's article and with her permission, have reprinted it on page 5 of this issue of Libretto. The Executive Board of Local 293 strives to accomplish the vision of the AFM Mission Statement by working together, organizing the unorganized musician, lobbying local politicians, building relationships with local labour organizations, networking with music educators, colleges and universities, negotiating fair agreements, raising industry standards and placing the professional musicians in the foreground of the cultural landscape. It is only by working together that we will have a meaningful voice in decisions that affect all musicians in our community.

P2 Visa Process - The wait time for getting a P2 visa is currently quite long, as the U.S. Homeland Security office is backlogged. It is very important to make sure that you allow at least 90 days for visa processing. For those who need it, there is a type of P2 visa that covers a full year if, for example, you are making a recording in the U.S. with a number of sessions spread out over the year. Please see Robert Baird's article on page 23 reprinted from the November issue of the International Musician.

****IMPORTANT PROCESSING DELAY ALERT** US Immigration reports a P2 processing backlog.**

To avoid delays, submit your P2 package at least **75 – 90** calendar days before your first show.

MPTF – The community of Hamilton and area witnessed a great variety of professional talent throughout the Hamilton area this past summer with generous co-funding from the Music Performance Trust Fund. I was able to attend many of these concerts to snap some photos of our members which have been posted on pages 11 through 14 of this issue of the Libretto.

Congratulations to Loralee McGuirl - Local 293 member Loralee McGuirl will be on a 2 hour Murdoch Mysteries Christmas Special airing on December 21, 2015. Loralee will be singing "Joy to the World" and "Deck the Halls"



General Membership Meeting December 7th - I hope to see you at the upcoming General Membership Meeting on December 7, 2015. This meeting will be held at the Hamilton Musicians' Guild Board Room at 20 Hughson Street South, Suite 401, Hamilton. This is the first time we have held a meeting at our office location. The meeting starts at 7:00 pm and there will be someone at the front door to let you in from 6:30 to 7:00 pm. If you arrive after 7:00, you will need to dial 401 at the front entrance building security system and someone will come down to let you in (Instructions will be posted on the door the evening of the meeting).

All the best to everyone during the holiday season and the New Year.



Yours in solidarity

Brent Malseed



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AFM/CFM Immigration Services

The AFM has been recognized by both US Citizenship and Immigration Services (USCIS) and Citizenship and Immigration Canada (CIC) as an authorized petitioner for temporary work permits on behalf of AFM/CFM member musicians. For P1, P3 and O1 Consultations, AFM provides the consultation letter required by the USCIS, but does not supply USCIS forms (see here for more information: <http://www.afm.org/departments/touring-travel-theatre-booking-immigration/visa-questions-and-answers>). You may also access information from the USCIS website: <http://uscis.gov/graphics/index.htm>.

Canadian members who wish to work in the US may be eligible for a Class P2 non-immigrant work permit. For more information on Immigration Visa Questions and Answers: <http://www.cfmusicians.org/services/work-permits>

Please note, at this time P2 permits are being processed within 75-90 days.



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Snapshots: How to Encourage Union Membership

By Tina Morrison,

AFM International Executive Board Member and President of Local 105 (Spokane, WA)

The conversation begins: “Oh, so you’re a musician, too! Do you belong to the union? What union? Don’t you know about the American Federation of Musicians? I’m a member of Local XXX because I want to make music to the best of my ability, and to do so, I need appropriate compensation. While music making is an individual endeavor, everything work-related is part of a much bigger picture. My ability to work is impacted by outside influences beyond my control and that is where union membership is important.

I’m individually responsible for my music making, but only with the leverage of a larger group of people with similar interests can I have influence on decisions that affect my ability to work making music. Join the union and become informed. All of the roads to being a working musician in the US or Canada lead back to the influence of the American Federation of Musicians”

The union doesn’t do anything for me. “Okay, so you joined the union and nothing changed. Did you join the union, or did you simply send in your application and dues and get into the database? The union isn’t a cable subscription service. It’s more like a gumball machine where you drop in the coin but actually have to reach into the spout, pick out the gumball, and then chew it to get the full flavor of what you paid for.

“The union is interactive with a key word being ‘active’. Have you attended a new member orientation? Have you met with your local officers? Have you been to a union meeting? If you have, did you speak up? If you raised an issue was it in the context of ‘the union needs to fix ____’? And then your perception is that nothing happened? Did you follow up with your local to find out whether your issue has been examined? Have you offered to assist with finding a solution? Many of the work issues we face as musicians don’t have simple solutions but by interacting with other member musicians we can find answers that will either help us resolve the issue or provide us with information that takes us in an entirely different direction making the original issue less unimportant.”

All I want to do is show up to my job, make music, and get paid. “You, and everybody else. No musician I have ever met became a musician so they could join the union and become involved in union activities. We get out into the workforce and start realizing there are issues beyond our individual control. Then it comes down to choices: we can either get out of the business or we can find resources that help us address our issues and find workable solutions. Generations of musicians have turned to union membership as the best resource for finding those solutions. Those of us who have found the union, and benefited by union membership, have an interest in helping other musicians join us as well. Greater union membership equates to more resources and more control over our work.”

For more talking points when having a conversation about the union, check out the AFM Bylaws, Article 2 - Mission.

Please see this AFM Mission Statement on page 6 of this Libretto.

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MISSION STATEMENT

We are the American Federation of Musicians
of the United States and Canada



Professional musicians united through our Locals so that:

We can live and work in dignity;

Our work will be fulfilling and compensated fairly;

We will have a meaningful voice in decisions that affect us;

We will have the opportunity to develop our talents and skills;

Our collective voice and power will be realized in a democratic and progressive union;

We can oppose the forces of exploitation through our union solidarity.

We must commit to:

Treating each other with respect and dignity without regard to ethnicity, creed, sex, age, disability, citizenship, sexual orientation, marital status, family status, or national origin;

Honoring the standards and expectations we collectively set for ourselves in pursuit of that vision, supporting and following the Bylaws that we adopt for ourselves;

Actively participating in the democratic institutions of our union.

With that unity and resolve, we must engage in direct action that demonstrates our power and determination to:

Organize unorganized musicians, extending to them the gains of unionism while securing control over our industry sectors and labor markets;

Bargain contracts and otherwise exercise collective power to improve wages and working conditions, expand the role of musicians in workplace decision-making, and build a stronger union;

Build political power to ensure that musicians' voices are heard at every level of government to create economic opportunity and foster social justice;

Provide meaningful paths for member involvement and participation in strong, democratic unions;

Develop highly trained and motivated leaders at every level of the union who reflect the membership in all its diversity;

Build coalitions and act in solidarity with other organizations that share our concern for social and economic justice.



IN MEMORIUM

Harry McDade

February 11, 1934 - November 20, 2015

Suddenly at the Carpenter hospice on November 20th, 2015, Harry McDade, aged 81, beloved husband of Joyce McDade, passed peacefully after a challenging fight with lung cancer. Beloved Dad of Steve, Carol and her husband Paul. Loving Granda of Emily and Lauren. Harry leaves behind many Scottish relatives.

Harry was a well-respected pianist in the Hamilton/Burlington area. Also known for a great sense of humour. His main vocation was as an electrician, then upon retirement included piano tuning and restoration.

At Harry's request, there will be no visitation or funeral. Private family cremation has taken place.

Donations to Carpenter hospice will be greatly appreciated by the family.

Harry was a member of the Hamilton Musicians' Guild for many years.



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Local 293 StreetBeat

Great to see longtime Local 293 member Jesse O'Brien back in the musical news. Jesse is a multiple nominee in this year's Maple Blues Awards. As well as a much deserved nod in the "best piano/keyboard category" he is also nominated as "best producer" for his work on Harrison's Kennedy's latest CD, "This Is From Here". Dave King, who we mentioned in our last Streetbeats column has been recognized as well for his work with Steve Strongman. He has been nominated in the "best drummer" category. We wish Dave and Jesse good luck in the final balloting.

Paul Panchezak

Speaking of longtime members, Local 293 Life Member Sonny Del Rio is on a roll it seems. Back in the spring family, friends and fans rallied to stage a benefit concert to raise money for some much needed dental work, without which sax playing would be impossible. The show was wildly successful and a substantial amount was raised. The Local helped out as well with a contribution from the A.F.M.'s Lester Petrillo Fund. The good news is that Sonny is back and playing better than ever. He staged a free "Thank You" show recently where he put the new choppers through their paces and a good time was had by all. On Sunday December 6 Sonny will be hosting his annual charity Christmas show at the Bay City Music Hall. Look for many surprise guests including Santa.

After many years making other people sound good, Frank Koren finally gets to lend his considerable talent to his own career. Frank has just released his first solo effort, Red Chair, recorded at the world renowned Grant Avenue Studio. The CD is already reaping considerable critical acclaim. It's about time Frank stepped to centre stage.

One of the highlights of this year's Music In the City series in Gore Park was the concert by Leonard, Burns and Dell on a beautiful summer afternoon. Sue Leonard, Cindy Dell and Brennagh Burns, all Local 293 members are putting the finishing touches on their brand new CD release. If you enjoy exquisite harmonies and strong songwriting you will want to keep an eye out for that one.

Finally it was a pleasure to meet and speak to Dan Beck at the recent "Business of Music" seminar that Local 293 put on along with the screening of the documentary "Broke". It was a rare opportunity to access someone with Dan's experience and credentials in the music business. It's even rarer when someone of that stature is so personable and generous with his time. A class act and an honorary member of Local 293.

By the way, before we close the column for this issue, here's a quick reminder: if you have a development in your musical career that you would like to see included in Streetbeats – an album release, the start of a major tour or a special concert or event– drop us a line at the Local 293 office and we'll share the news with your union brothers and sisters.

Regards,

Paul Panchezak, Sergeant-at-Arms



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Membership Matters

(Membership activity since last Libretto)

WELCOME NEW & REINSTATED

Jacob Gorzhaltsan
Zoe McMillan
Erin MacLeod
Suzanne Ogrinc-Lock
David Bentley
Shawn Moore
Michael Thomson
Clarence Poirier
Derek Caven
Luigi Oriente
Chelsea McWilliams
Christopher Newman

RESIGNED IN GOOD STANDING

Cassandra D Warner

SUSPENDED

Carlos Armao
Justin Bozzo
Jeff Campbell
Dave Carloni
David Carrillo
Dan Casale
Albert Corbeil
Luciano DeFazio
Jeff Eager
Emily Field
Greg R Fraser
James Henry

Stephen MacAndrew
Garnet Shawn Maher
Ryal L Pellicciotta
Sean Royle
Dominic S Skrebiec
Matthew Soliveri
Giuseppina M Tavares
William C Turner
Chris Chiarcos
Laura Cole
Ron Cole

EXPELLED

Bill Bell
Damir Demirovic
Jason Haberman
Rachael Kennedy
John O'Neil
Alexei Orechin
Paul Presseault
Neil Quin
Adam Rawski

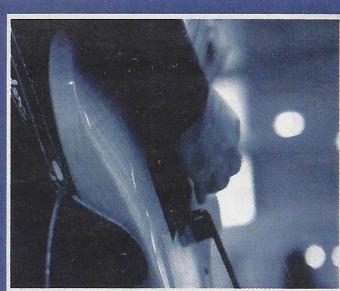
NOTE: If you have any questions about your membership status, please contact the office.

Resigning in Good Standing

Moving out of the region? Got a great job somewhere else? Taking a break from the music scene? We are sorry to lose you, but before you leave, please send us a letter or an email to let us know when you'll be ending your membership in Local 293. This will prevent any additional fees for both you and the Local. We can also help you transition into another Local if you are moving.

To alleviate any confusion regarding Resigning in Good Standing, please note:

You can only resign in good standing if you are indeed in Good Standing. Good Standing means that you have paid any back dues and/or penalties before resigning. To resign you simply write the Local (post or email) to inform the office of your intention to resign. To rejoin the Local there is a \$15.00 fee. If you have any questions, please call contact the Secretary-Treasurer.



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As an online booking and referral service, your success depends on a strong presentation—every act on the website needs to look and sound great. By this, we simply mean that you need:

- professional bio for your group
- quality audio
- at least one good YouTube video
- professional photos
- your song list or repertoire

Net wages will be at or above the local union's wage scales, and Locals will receive both work dues (if applicable) and contracts. AFM Entertainment will handle all communications with a potential purchaser.

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AFM Entertainment reserves the right to accept, reject or edit any submitted materials.

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 David Clewer
 Robert Devey
 Roger Flock

Dennis Grasley
 (aka Sonny Del Rio)
 Al Hirsch
 Jean-Norman Iadeluca
 Al Ippolito
 Matt Kennedy
 Ralph Lefevre
 David Linfoot
 Robert Lowe
 Maggie MacDonald
 Michael Maguire
 Glenn Mallory

Brent Malseed
 Kevin Mann
 Peter Marino
 Russell McAllister
 Joseph McGarr
 Jack Mendelsohn
 Diane Merinuk
 Natalie Mysko
 Frank Musico
 R. James Nelles
 Jon Peterson

Avis Romm
 David Russell
 Steve Sobolewski
 John Staley
 Donald Stevens
 Jacqueline Sutherland
 Valerie Tryon
 Harry Waller
 Rudy Wasylewsky
 Russ Weil
 Arlene Wright

Congratulations to the following who were elected by acclamation at the General Membership & Nomination Meeting on October 20, 2015, to serve the membership of Local 293 as Executive Board Members for 2016 & 2017:



HAMILTON MUSICIANS' GUILD

Local 293, AFM/CFM

Executive Board 2016/2017



Larry Feudo
President



Brent Malseed
Secretary-Treasurer



Reg Denis
1st Vice-President



Janna Malseed
2nd Vice-President



Paul Panchezak
Sergeant-at-Arms



Ron Palangio
Marshall



John Balogh
Director



Glen Brown
Director



Brenda Brown
Director



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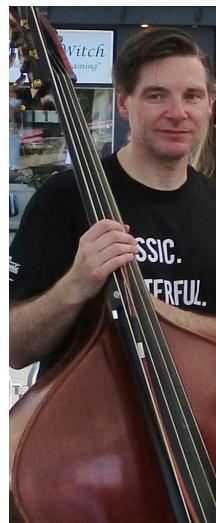
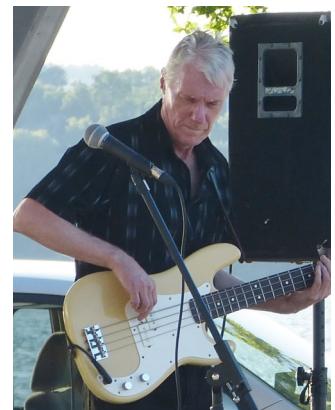
Music Performance Trust Fund

The 2015 summer series of concerts was co-sponsored by the Waterfront Trust, the Downtown Hamilton BIA, the Dundas Cactus Festival, It's Your Festival (Gage Park), Jackson Square, the Pan Am Games through the City of Hamilton and the Hamilton Musicians' Guild, Local 293, AFM with co-funding from the Music Performance Trust Fund (MPTF).

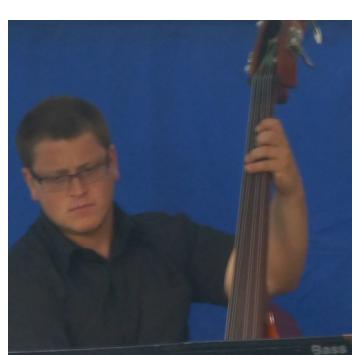
The Music Performance Trust Fund is funded via a royalty stream from the signatory record labels, led by the three major labels, Sony Music Entertainment, Universal Music Group, and the Warner Music Group, and with the help of locals of the American Federation of Musicians, presents thousands of live, admission-free musical programs annually in the United States and Canada.







*It's
All
About
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Manage Your Member Profile

The Federation is proud to announce the latest enhancements to the AFM.org website.

AFM members can update their addresses, phone numbers, privacy settings, e-mail addresses, and website addresses all in one place.

There are additional tools for local officers, such as access to the control panel to handle members, groups, registration, content, update dues structure, and more.

Members can self-manage their AFM information with these custom pages:

- **My AFM**—choose personal shortcuts to documents and searches
- **My Info**—manage your personal profile
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- **My Music**—list instruments you play, who you play with, and who represents you



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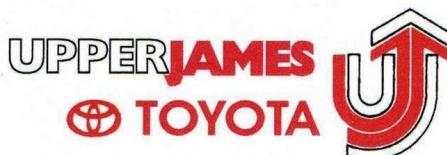
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You and Your Money

What they don't teach you in music school!

Keeping proper financial records is a necessary task for anyone wishing to successfully pursue a career as a self-employed musician. This article is the second installment dedicated to musicians who are new to the business side of earning a living from their musical activities. You may be a person who works a day job and is issued a T4 at the end of the year by your employer plus you have self-employed income of which your paid activities as a musician may be just a part. Keeping the business records initially is fairly straight forward but requires discipline and commitment during the course of the year.

Kevin Mann

Tax evasion is the process of not paying your properly calculated taxes. It is a crime. *Tax avoidance* is a process of paying your properly calculated taxes where the taxes that you pay are minimized in accordance with Canadian tax laws. These laws invariably change almost every year as politicians vie for re-election and modify their social policies. Once every 18 months I get approached by someone who is looking for an accountant to help him with his taxes because he has not filed a tax return for five years. These people have inflicted on themselves a nightmare of their own creation. Do not be one of these people.

In general: Revenues minus expenses = net income or taxable income

You are required to keep a full listing of all revenues that you receive as employment income. If someone pays you for your services and they maintain their own set of books and that transaction is going to be recorded on their books then you also have to record it in your own accounting records. Keep a handwritten page or an Excel spreadsheet where you record all of the revenues for the year: the amount, the place, the time, and the person who paid you or is going to paying you. Maintain a copy or a photo copy of everything for which you received payment especially handwritten cheques before you deposit them. Add these receipts up to arrive at a total revenue for the year and give this figure along with the backup to your accountant. Do not provide totals by months because your accountant needs the total for the year to use in the tax return calculations. If you are a band leader or group leader on a gig and you pay side musicians then the best procedure is to record the money you received in total from your customer and then keep a record of the disbursements that you made to your side men for each job that you worked otherwise all of the money could be attributed to you by the CRA.

Expenses: what to include – **EVERYTHING** – everything that applies to the effort you expended to generate the revenues that you earned. This is where tax avoidance comes in - maximize the expenses that you claim plus use any personal tax credits that are available to you.

Try keeping a travel log of the kilometres that you drive for business. The current CRA rates for an expense deduction are \$0.55 per kilometer for the first 5,000 kilometres and \$0.49 per kilometer thereafter. The total kilometres resets to zero every January first. If you drive long distances, this expense total may exceed the total of all of the other individual auto expenses plus it provides a fairly irrefutable record of your business travel for the CRA. Try it for a couple of months and then pick whichever method offers you the higher expense deduction.

HST is a topic for a different article. Your accountant can help you with this. If your total self-employed business revenue from all sources exceeds \$30,000 a year you have to file an HST return. Your tax bill and your HST bill require two separate filings. Group your expense receipts by type of expense. Total them for the year and if you are subject to filing an HST return then have the HST for both revenues and expenses by each revenue and expense type already totaled for your accountant. One of my service providers stated a couple of months ago that he always considered that a good accountant saved him more than he cost.

For earnings from self-employment, many musicians set aside a standard cash balance of 15% of their total receipts as a reserve to pay their income taxes at the end of the year. What percentage you set aside should match your tax bracket. If you have to pay HST then I suggest that you also set aside a reserve to pay for HST. This money is not yours so don't play with it. Set up a separate bank account for business and another for the reserves if you have to. File your tax returns on time. Being late simply provides an opportunity for the CRA to charge you late fees and interest on overdue payments. This is the digital age, the CRA does not forget about you. For example; say that you owe tax for 2014 and do not file your return for 2014 on time then the late-filing penalty is **5%** of your 2014 balance owing, **plus 1%** of your balance owing for each full month that your return is late, to a maximum of **12 months**. Government late fees and fines generally do not comprise a tax deductible expense.

For my clients I offer some spreadsheets that they can use to initiate their own organized record keeping. The best way to keep your records is to simply jot them down every weekend as you complete the week's activities otherwise you will tend forget what you've done and once you get in the groove it's pretty straightforward. A little preparation time upfront can save you money and headaches down the road. Best regards to you in these endeavors and good luck with your musical activities.

*Any comments or viewpoints expressed in this article are those of Kevin Mann Accounting.
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Kevin Mann, MBA is a Chartered Professional Accountant, a member of the Hamilton Musicians' Guild, a performing bassist and the President of Kevin Mann Accounting. He has provided extensive financial and managerial expertise to a wide range of not-for-profit and for-profit businesses including being a board director and member of local symphonies.

MROC & NEIBHOURING RIGHTS ROYALTIES

Musicians' Rights Organization Canada (MROC) distributes Neighbouring Rights and Private Copying Royalties to musicians and vocalists, across all musical genres, in Canada and beyond.

Most musicians know that songwriters collect money from SOCAN for radio airplay of their songs, but many musicians and vocalists remain unaware that they are entitled as musicians and vocalists to performers' royalties for the radio airplay of their recordings. Since 1998, Canadian law has recognized the performer's performance on a sound recording. As a musician or vocalist, you are entitled to **Neighbouring Rights Royalties** when a recording on which you performed gets radio airplay. These royalties are completely distinct from, and in addition to, any SOCAN royalties to which you as a songwriter are entitled.

Neighbouring Rights Royalties are paid to musicians based on tariffs covering commercial radio, satellite radio, pay audio and Canada's public broadcaster CBC/ SRC; and the use of recordings as background music in commercial/public venues. Tariffs for additional royalties are continually in the works. In Canada, royalties are also generated by a levy payable on blank audio CD-Rs sold in Canada. Distributions are based on a blend of radio airplay and album sales.

Their website www.musiciansrights.ca provides useful information on neighbouring rights and private copying royalties and on other revenue streams available to performers. There you'll find the forms you'll need to get signed up. They can also mail you an information package and forms. You can contact them at: **Musicians' Rights Organization Canada (MROC), 1200 Eglinton Avenue East, Suite 505 Toronto, ON M3C 1H9; info@musiciansrights.ca or 1-855-510-0279.**

*This information is used by permission.



If you are a musician or vocalist who has performed on a sound recording released during the last 50 years, MROC may have money for you!

Who are we?

The Musicians' Rights Organization Canada (MROC) is a not-for-profit organization that distributes neighbouring rights and private copying royalties to musicians and vocalists.

MROC is the only collective in Canada for musicians governed by musicians

How it works...

MROC pays musicians and vocalists neighbouring rights and private copying royalties related to their sound recordings.

AVLA and SOPROQ pay labels their share of neighbouring rights and private copying royalties.

SOCAN pays songwriters and music publishers royalties for performances of their songs.

Neighbouring Rights

A sound recording must have been recorded in Canada or a Rome convention country or by a company/independent artist from one of these countries.

Every musician/vocalist that played on that recording is eligible to receive royalties regardless of nationality.

Private Copying

You must be Canadian or a permanent resident of Canada to be deemed eligible.

What territories are covered by MROC?

MROC works for you beyond Canada. MROC has agreements with collective management organizations from around the world - including the UK and the United States.

How do I sign up?

You can sign up for MROC in two easy steps:

1. Visit www.musiciansrights.ca and register.

2. Tell us about the sound recordings you played on.

Where can I find out more?

Website: www.musiciansrights.ca

Facebook: <https://www.facebook.com/MusiciansRightsOrganizationCanada>

Twitter: @mroc_canada

Or contact us...

Email: info@musiciansrights.ca

Phone: 416-510-0279 (Toll Free) 1-855-510-0279 F: 416-510-8724

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February 15, 2016**

Payment at the Guild Office:

You can pay in person at the guild office (20 Hughson Street South, Suite 401, Hamilton, Ontario) by cash or cheque payable to the "Hamilton Musicians' Guild". You will receive your membership card and a receipt for dues paid at the office. Please make sure your contact information is up-to-date.

or

Mail Cheque to Guild Office:

You can mail a cheque payable to the "Hamilton Musicians' Guild" (Hamilton Musicians' Guild, Local 293, AFM, 20 Hughson Street South, Suite 401, Hamilton, Ontario L8N 2A1). Your membership card and a receipt for dues paid will be mailed to the address we have on file. Please let us know if you have a change of address or any other contact information that needs updating.

or

Payment by INTERAC e-Transfer:

You can now pay your dues through your banking institution.

The Payee must be "Hamilton Musicians' Guild" and our email address is local293hmg@bellnet.ca. Please use the following question "What is the Local Number"? (answer:293). If your financial institution requires more than a 3 character answer, please use the following question: "What is the Local Number times 2". (answer: 293293).

For more information regarding Interac e-Transfer go to

<http://www.interac.ca/index.php/en/interac-e-transfer/etransfer-faq>

or

Pay by Visa / MasterCards Online at the AFM:

You can pay your membership dues on line using Visa or MasterCard. Complete the online form at <http://www.afm.org/payment> (note: you will need the last 4 digits of your Social Insurance Number (SIN) for identification. On the drop down menu, make your payment to: **293: Hamilton Musicians' Guild**). **A 6% fee will be added to the Payment Total for use of the online payment feature.** The AFM will notify Local 293 immediately of your online payment and your membership card and a receipt for dues paid will be mailed to the address that we have on file. If you have moved, please note your new address in the comments section on the online payment form.



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KEEP THE IM COMING

The *International Musician* is available on the first of each month in the member's section at afm.org.

Your local reports all address changes to the Federation, which insures uninterrupted delivery of the *IM*. The sooner you tell your local you're moving, the faster your address is changed. Members who are suspended for non-payment of dues in any local they belong to aren't entitled to receive the *IM*, even if they're in good standing in another local. Receiving the *IM* is a membership benefit and, as with all union benefits, it isn't extended to musicians who don't pay their dues.

Additionally, you can read entire issues of the *IM* online in the member's section at afm.org. Each issue is available on the first of the month. **If you prefer to read the IM online** and want to eliminate the paper waste and excess postage, logon to www.afm.org/settings to update your profile, or call 212-869-1330 x270.





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Do we have your current contact information?

The Local 293 Office sends out important advisories to members by email and we want to make sure that you're not left in the dark!

It is important to notify the office of any changes to your contact information. This includes your email address, phone numbers and home address.

Call **905-525-4040** or email (local293hmg@bellnet.ca)

to make sure that we have your correct contact information.

You can also update your contact information online by going to: <http://www.afm.org/> on the right hand site of the home page, under **Links** click on **Manage your AFM Profile**

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This fund is a charitable trust fund that augments financial aid to disabled members of Local 293 who have been approved for assistance through the Lester Petrillo Trust Fund of the AFM.

AFM UPDATES "ROAD GIG" ASSISTANCE POLICY

When musicians travel to perform they face a host of challenges—from transporting and setting up gear in a new space, to finding a great late-night eating spot, to getting their instruments across a border or in the cabin of an airplane. The last thing any traveling group wants to worry about is getting “stiffed” on a gig. If that ever does happen, though, the AFM offers help through “Road Gig,” an AFM policy to assist traveling musicians in the event of contract defaults. But what exactly is Road Gig?

First, let's talk about what it isn't. Road Gig isn't roadside assistance, help at the border with a missing visa or passport, nor help in the event of stolen instruments or equipment (instrument insurance is offered through Mercer in the US and HUB/Intact in Canada). It is assistance with contract enforcement, in cases where a venue or purchaser defaults on payment.

Qualifications

The AFM will assist with collecting on defaulted contracts, when the following criteria are in place:

- The claim is for a traveling engagement.
- The engagement is covered by a written AFM contract (for US engagements only, other written contracts may also be accepted).
- The contract must have been filed with the appropriate union local, and must meet minimum scale.
- Each instrumentalist and member vocalist who performed/would have performed, must be a member in good standing at the time the engagement was scheduled/Performed.

The policy does not apply in cases where the venue/establishment is covered by an existing AFM Collective Bargaining Agreement, or in cases where musicians are acting as a backup unit for a traveling “name” artist/act.

Making a Claim

Claims can be made by calling 1-800-ROADGIG (762-3444) in the US, or 1-800-INFOFED (463-6333) in Canada. Claims can also be made via e-mail, to roadgig@afm.org. Any calls or e-mails received after normal business hours will be responded to on the next business day. Claimants should include a copy of the defaulted engagement contract, and all other pertinent information, such as venue and purchaser details, in their claims. Upon reviewing all this, the AFM will determine the appropriate course of action, and do everything it can to effect an equitable resolution to the claim.

Enforcement and Collections

When claims are made, the AFM's Touring, Theatre, Booking and Immigration Division will determine how best to pursue the claim. This usually begins with an official letter to the purchaser/venue to demand payment. If there is no immediate resolution, the AFM will seek authorization from claimants to pursue a legal collection process. At a minimum, the AFM may elect to pay musicians the Traveling Scale, at \$150 for leader and \$100 for sidemusician, for the defaulted gig.

When it comes to road gigs, the AFM isn't going to rush in and change a flat tire or keep a restaurant open past midnight. But we can help our AFM traveling members from being left out in the cold, when it comes to their gig contracts.





INSURANCE BROKERS & CONSULTANTS

**Current Benefits:**

- The member chooses the value of each item to be insured. Only items above \$10,000 require an appraisal. The policy pays the limit shown on the policy.
- The members are only required to insure the items they wish to insure.
- If an item that was stolen is ever recovered the member has the right to purchase that item back
- You can schedule any item you use in your performance. It does not necessarily have to be a musical instrument.
- Claims under \$5,000 are settled in our office allowing for quicker claims payments
- Equipment Rental reimbursement should you need to rent equipment because your scheduled equipment was damaged or stolen.
- Promotional Items (CD's ; T-shirts, Posters) for a limit of \$2,500 is included free with the policy
- Low Deductible Most commercial policies have a \$500 or \$1000 minimum deductible
- Multiple Liability limits available 1, 2 and 5 Million limits. This allows the member to meet most if not all venue requirements for liability certificates
- Great Customer Service - Email accepted 24/7 for adding or deleting equipment
- 800 number access all of North America
- Visa and Mastercard Accepted for payment
- Bilingual staff
- Instant Binding of Coverage on new applications
- Post mark date; phone call or email
- Enhanced CFM Insurance Product

All of these features remain the same, except as outlined below:

- **New Rate:** The equipment rate has been reduced from \$2.75/\$100 to \$2.00/\$100. *The \$2.00 rate is 37% lower than the old rate.*
- **New Deductible:** The deductible has been increased to \$100.00 from \$50.00. *You should still insure items under a \$100 in value because if a case of gear goes missing it could have a number of items worth under a \$100 but together total \$500 - \$1000;*
- **New Liability Rate:** The liability premiums have been increased to \$50.00 for 1 million and \$100 for 2million
- **Added coverage** for Advertising & Personal Injury
Note - Personal Injury is liable slander not bodily injury which the policy has always covered
- **Increased Equipment Rental Limit**
The rental reimbursement limit has been increased from \$1,000 to \$10,000 for no additional charge, should you need to rent an instrument, when yours has been lost, stolen or damaged.
- **New Coverage at No CHARGE : Lost Income**
Should you be unable to play as scheduled due to an insured loss to your equipment or if the venue experiences an insured loss and is closed, your policy will pay your lost income less expenses to a maximum of \$5,000 for contracts signed prior to the loss for up to 21 days. Your signed AFM-CFM contract form is your best tool for proving loss of anticipated revenues.

Note: Application Forms are available on our website at:
<http://www.hamiltonmusicians.org/membership-benefits/>

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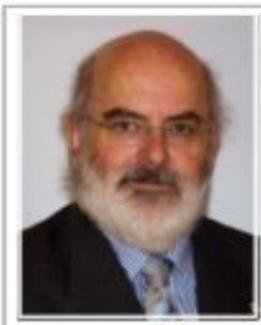
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Crossing Borders: Time Is of the Essence

by Robert Baird, President Baird Artists Management (BAM!)

Life is very busy and it is sometimes difficult to deal with things when

we should. Musicians who are going to cross a border to perform need to know that time is of the essence dealing with requisite paperwork.

Q: I recently completed organizing a tour in the US and applied for a visa and an IRS Central Withholding Agreement (CWA). The tour begins in six weeks. I assume that I will get my visa and CWA in time. Can you advise?

Unfortunately, you will not be able to get a visa in time to perform in the US. Current delays in processing at US Citizenship and Immigration Services (USCIS) will affect the application. USCIS now has an eight-week backlog. This situation underlines the importance of allowing enough time for regular processing, let alone any other factors that could delay the process.

If you will be applying for an O or P visa to perform in the US, it would not be too early if you started your preparations a year in advance. The applications should be filed no later than six months before your first performance. This time frame allows for possible requests from USCIS for further information and documentation to accompany your application, as well as other processing delays that are beyond your control. USCIS does its best to process visa applications in two weeks, but you cannot count on this due to the high volume of visa applications it receives each day.

Obviously, it may not be possible to file so far in advance, but it is a good idea to file as soon as you can. Many visas are processed fairly quickly when there are no delays. If you are desperate for a quick visa approval, there is

the option of Premium Processing for a fee of US\$1,225, in addition to the regular processing fee of \$325. This is a cost many artists cannot afford to pay. Premium Processing guarantees a response (but not necessarily an approval) from USCIS within 15 days. And for true emergency situations there is the possibility of obtaining an approval within 48 hours through the intervention of the office of a senator or congressional representative.

If you are applying for relief from US withholding via a CWA, you must submit your application no later than 45 days before your first US date or your application will be summarily rejected. There is absolutely no leeway allowed with this deadline. If your application is rejected, you will be charged the 30% withholding requirement.

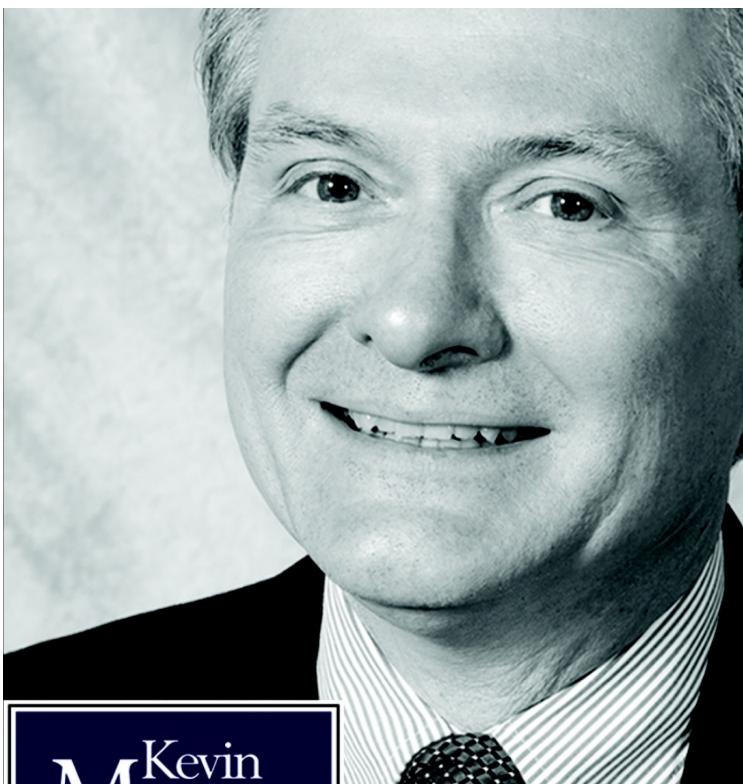
In Canada, you can also apply for relief from the 15% Canadian withholding requirement by submitting an R-105 Waiver Application to Revenue Canada. The application should be submitted no later than 30 days before the first performance in Canada.

Time is also a factor for foreign artists filing taxation documents in the US and Canada. One of the requirements of both a CWA and an R-105 is the filing of tax return for the year in which services were performed.

The deadline for filing a personal tax return in the US is April 15 of the following year and the deadline in Canada is April 30 of the following year. If you are a business the deadlines are March 16 in the US and June 15 in Canada. If you had to issue any T4A-NR slips then you must file a T4A-NR Summary no later than the last day of February of the following year. Note that there are late filing penalties and accrued interest charges in Canada for failure to file tax documents on a timely basis.

Plan ahead to avoid difficulties.

—I welcome your questions and concerns. Please send an email to: robert@bairdartists.com. While I cannot answer every question in this column, I promise to answer every email I receive.



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Musicians' Pension Fund of Canada

The Pension Fund provides:

- Retirement Benefits
- Disability Benefits
- Survivor Benefits



www.mpfcanada.ca

Who are we?

Musicians' Pension Fund of Canada was established primarily as a result of collective bargaining between employers and the Federation.

The Plan is registered under the Ontario Pension Benefits Act, and under the Income Tax Act.

Employee contributions are not required nor are they permitted. Contributions are made by employers and are held in trust for the purpose of providing benefits to eligible members and their beneficiaries.

The Fund presently has assets in excess of \$575 million.

The Plan is administered by a Board of Trustees, consisting of an equal number of employee and employer representatives. They are responsible for the overall operation of the Plan and serve without compensation.

Musicians' Pension Fund of Canada
Caisse de retraite des musiciens du Canada
2255 Sheppard Avenue East | Suite A110
Toronto | Ontario | M2J 4Y1 | FAX: 416-497-4742
TELE: 416-497-4702 | TOLL FREE: 1-888-462-6666
info@mpfcnada.ca | www.mpfcanada.ca

What's in it for me?

The Pension Fund provides:

- Normal Pension
- Early Pension
- Disability Pension
- Pre-retirement Death Benefits



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The Libretto is published a minimum of three times a year and is sent to over 700 regional, national and international recipients, including Local 293 members and AFM Locals in all major cities throughout Canada and the United States.

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