



UNA VOCE

November 2012

Vol. 20, No. 2

The Organization of Canadian Symphony Musicians (OCSM) is the voice of Canadian professional orchestral musicians. OCSM's mission is to uphold and improve the working conditions of professional Canadian orchestral musicians, to promote communication among its members, and to advocate on behalf of the Canadian cultural community.

Three Cheers for Volunteers

by Barbara Hankins, Editor

Do you notice how it seems that it's the same people who carry much of the weight of our Players' Associations? Sometimes we aren't aware of who is quietly working behind the scenes (quick, name the musician reps on your Artistic Advisory Committee). However it's more likely the case that "the usual suspects" show up for the PA meetings and volunteer to carry out the business for their colleagues. The situation could be because those people really like what they are doing (witness those happy faces in the OCSM photo of the last issue), but so often it's because no one else has volunteered to help.

Here's a certain way to surprise your PA chair : say "How can I help?" In doing so you'll also help yourself to better health.

A study released by the Corporation for National and Community Service, *The Health Benefits of Volunteering: A Review of Recent Research*, shows that volunteers have greater longevity, higher functional ability, lower rates of depression, and less incidence of heart disease.



Speaking of volunteers, in this issue look for Merrie Klazek's assessment of the CBC cut-backs, Vicky Dvorak's story of the kws Foster Child, Bob Fraser's summary of the 2012 OCSM conference, Francine's account of her Arts Day

experience, Matt's review of the woes of some U.S. orchestras, and Becky Whitling's fascinating comparison of the price of beer across the country. Cheers to all our contributors!

The 2012 OCSM Conference

By Robert Fraser

OCSM Secretary

Editor's note: an abridged version of this report appeared in the October 2012 issue of the *International Musician*.

This year's OCSM Conference, held in Toronto, was all about unity: within our orchestras' bargaining units, within our Locals, and within the AFM itself; for the first time an AFM Player Conference and an AFM Local Conference met together for face-to-face discussions.

The OCSM Conference began on Wednesday, August 15 with our Negotiating Orchestras' Workshop (NOW), led by SSD Canada's Mark Tetreault and Bernard LeBlanc, and OCSM legal counsel, Michael Wright. The NOW is a round-table meeting of all the orchestras currently in negotiations. It is a chance to share information and take some ideas back to the table.



OCSM Founder Ruth Budd with OCSM Executive members (L to R) Greg Sheldon, David Brown, Matt Heller, and Bob Fraser. Photo courtesy of Garry Page, Trumpeter and Director of Marketing, WholeNote Media Inc.

The plenary session began later that day with a presentation by one of OCSM's founders, retired Toronto Symphony bassist Ruth Budd. Ruth was OCSM's first chairperson; OCSM grew out of a caucus of symphony representatives attending the Canadian Conference of the AFM in the early 1970s. This caucus, known as the "Symphony Symposium" was the brainchild of Ruth and her TSO stand partner, the late Sam Levine. Sam was the Vice-President of Local 149 at the time and active with the Canadian Conference. The inaugural meeting of OCSM as a separate organization was held in the summer of 1976. It was inspirational to hear about some of the struggles of orchestral musicians in Ruth's day, and important to realize how far we've come. Much of what we take for granted now (audition procedures, health and safety issues, proper representation) is a direct result of the work of Ruth and her colleagues. It was also inspiring to see that Ruth has not slowed down in her retirement; she continues to make music, including conducting a choir in the seniors' facility where she now resides!

Michael Wright's presentation this year was entitled "Equity in Collective Bargaining." Besides collective bargaining, unions are now expected to defend their members against various forms of discrimination: discrimination on prohibited grounds (human rights), discrimination by management against workers who engage in union activity (anti-union animus), and discrimination as a result of arbitrariness or favouritism. This last point was a springboard to discussion of an issue that has affected our orchestras for some time: the right of extra musicians to vote on collective bargaining agreements.

Even though the Canadian Conference began on Friday evening, many of our Local officers opted to arrive a day or two early and observe the OCSM proceedings on the Thursday and Friday. These included our Delegate round-table reports, presentations by our own SSD staff and the other Player Conference representatives, and presentations by two representatives of the CBC, Chris Boyce (Head of English Radio Services) and Mark Steinmetz (Head of Music). As you all know, the CBC has faced huge budget cutbacks, and everyone in the room that day had frank questions about the CBC's future. At the time of this writing, the CFM and the CBC have not concluded negotiations.

At each OCSM Conference, committees are appointed to deal with specific areas. Many of these committees continue their work between Conferences. The committees are Electronic Media (recording), Government/Communications (lobbying), Editorial (internal communications such as *Una Voce* and our website),

Bylaws, Conference Location, Nominations, Finance, and from time to time a special committee is struck – this year we had a committee redesign the Conductor Evaluation Programme. During the Conference these committees meet and report back to the full session. There is also discussion of a number of specific issues in the full session, such as the OC/OCSM/CFM Code of Ethics concerning the Audition Procedure, OCSM's role in assisting foreign orchestras in need, Local support of negotiations, and comparisons of various internal orchestra agreements and policies.

We were also given an overview of the AFM Integrated Media Agreement (IMA) by Deborah Newmark from SSD in New York. The IMA is a comprehensive agreement used in the US by orchestras whose managements are producing recordings – everything from CDs to downloads, video and Internet streaming. We have not yet used the IMA in Canada, but given the current state of the symphonic recording industry our Electronic Media Committee is currently working toward adapting the IMA for Canadian use.



OCSM President Matt Heller and OCSM Past President Francine Schutzman after the ceremony at which Francine received the Betty Webster Award.

On Saturday, the Delegates to both Conferences met in the same room and participated in breakout discussion groups together. There were four topics, and four facilitators – two from the OCSM Board and two from the Canadian Conference Board – who rotated between four groups of Delegates so that each group would discuss each topic. The facilitators then shared their findings with the full assembly. Two topics were chosen by OCSM: the relationship of Orchestra Committees and Locals (moderated by OCSM 2nd V-P Rob McCosh) and the issue of Local Tariff rates for freelance symphonic work vs. the rates in collective bargaining agreements (moderated by me). The other

topics were use of social media in our Locals and by our members, and the use of recordings to partially or completely displace live performance.

On Saturday afternoon, both Conferences heard a number of presentations, all of which were video-recorded for simulcast on the Internet and archived for streaming. The keynote speaker was Ben Cameron, Program Officer for the Arts at the Doris Duke Charitable Foundation. Always a dynamic speaker, Cameron stressed the need for new and innovative thinking in the arts, giving many thought-provoking examples. Following this presentation, we heard from AFM President Ray Hair, AFM Vice-President from Canada, Alan Willaert, and Musicians' Pension Fund of Canada's Fund Administrator, Ellen Versteeg-Lytwyn, and Legal Counsel Michael Mazzuca.

After the long day on Saturday, we were treated to some wonderful hospitality and entertainment by the host Local 149, who did a fantastic job of assisting both Conferences during their time in Toronto. During the evening's entertainment, we took some time for a special awards ceremony: Katherine Carleton, the Executive Director of Orchestras Canada and Eddy Bayens, President of Local 390 (Edmonton) presented OCSM's Past President Francine Schutzman with the Betty Webster Award, OC's honour for service to Canada's orchestral community.

The Conference wrapped up on Sunday with reports from Orchestras Canada and from our own OCSM standing committees, followed by nominations and elections. A bit bleary-eyed, but with renewed enthusiasm, the delegates and officers dispersed to the far reaches of our country to carry on the work of OCSM.

Getting Perspective with the Help of a Foster Child

by Vicky Dvorak
Kitchener-Waterloo Symphony

Editor's note: This is the third in a series of articles about charity and volunteer activity of OCSM members.

It all began in the spring of 1994 after a particularly difficult set of negotiations. We had been trying to decide whether or not to strike, feeling helpless and frustrated that we had little or no power to bargain. Morale was low. We were desperately in need of some perspective. It was time that we looked outside our little orchestra world and tried to make a difference in the lives of people who were really in need.

This was the beginning of the Kitchener Waterloo Symphony Players' Association foster child. We decided to sponsor a child in Bolivia through Foster Parents Plan of Canada (now called Plan Canada). Each spring for the last 18 years we have collected enough money to cover the sponsorship fee plus a little extra donation. The money goes to promote programs in the child's community in the areas of education, sanitation, healthcare and water. Right now, we are sponsoring a little girl named Noemi Rojas who lives in San Ramón, Bolivia. She is six years old. We keep in touch with our foster child through pictures and letters and over the years as the children grow up or move away, we are introduced to a new child in need of a helping hand.

How great it is to be part of the solution, and to make a difference in someone's life!

It makes us look at our own lives with new eyes.

Sustainability in the Face of Funding Cuts: What It Means for the CBC and for Us

by Merrie Klazek
Thunder Bay Symphony Orchestra

It would not surprise me if Chris Boyce and Marc Steinmetz from CBC Radio hesitated before stepping into the conference room at the Hyatt Regency last August to talk to the OCSM representatives from across the country about why live music remotes are becoming (or for most of us have already become) a distant memory. It was a bit like being thrown to the lions, and so first off I commend them for braving the storm and doing their best to explain to us how they are approaching the challenge of sustaining the CBC through significant government cutbacks.

The concerns that we musicians have surrounding the CBC's dramatic shift in programming and fund allocation over the past several years are varied and strong. As it should be with anything precious to us, we are passionate and emotional when given the opportunity to tell the 'powers that be' our perception of the losses we have experienced. As listeners, we have a loss of quality classical music programming, as musicians trying to make a living we have a loss of revenue from broadcasts, as Canadians we have a loss of what we viewed as a connector, creating ties that gave us a glimpse of the activities of our colleagues across the country. I believe that these losses and perceptions are real, but change is inevitable and all sides would likely

agree that it is not ideal. The goal of their presentation was not so much to field our impassioned questions as it was to give some insight into the new directions for the CBC. I will give an overview of the important points to that effect, supporting with facts and figures, but will inevitably expose my position that they have, in some areas, thrown the baby out with the bath water. Adjusting to changing climates and tastes is just smart business, but adjustment in this case bears some similarities to total wipe out.

Each year the federal budget is announced and it is no secret that the CBC doesn't expect any increases from our current government. Lay offs of over a dozen engineers and producers as well as the closing of numerous stations across the country didn't seem to "cut it" when trying to accommodate decreasing funds, so the directors of CBC decided to pursue advertising, and serious cuts to live music. Both of these ideas leave a bad taste for musicians, who have long thought of the CBC as being on the same team as us, providing a joint-effort product to Canadians. This coexistence is not a reality any more.

Reducing the number of mobiles for the broadcasting company translates into saving millions of dollars. The directors spoke of the benefits of the more portable, and therefore cheaper, technology: what once needed a large bus of equipment now needs a van. They assured us that this is not the end of live recording, but we can see that it is the end of live recording as we knew it. Their focus for the remaining live recording budget will be on "unique programs and performances" with a desire to have more of a "creator/producer" role, rather than simply documenting concerts. The disturbing implication is that they have little interest in music for its own sake, and seem to have the notion that they can make the music more interesting and exciting for listeners by creating the projects themselves. Personally, I can think of nothing more interesting or exciting than a great performance of a Brahms Symphony that makes you pull your car over and just listen. It appears that if we find ourselves engaged by the CBC, it will likely be a gig of a very specific nature that they want to be identified with, involving collaboration and "relevant contemporary appeal." If this is their position, I question their repeated use of the word "curator," as the role of a curator is implicitly temporary and therefore must respect the history and roots of an organization, while putting a new spin on things. I do however understand that changes needed to be made, as over half of the CBC's budget was devoted to live music before the cuts, which was not in keeping with consumption. Some

stats: last year 230 concerts were recorded, this year under 100; last year 30 orchestra concerts were recorded, this year under 5. Incidentally, they had entered into a live recording agreement with the coc, but the agreement was discontinued this season because the terms offered were even lower than the compromises previously agreed to, and none of the unions involved could accept them. Regarding advertising, this is likely another downhill slope, as they will not have a lot of say over content. Advertising changes will depend on the licensing renewal hearing this month.

We all identify with the loss of quality classical music programming. When asked about this, and the 'dumbing-down' of the thin shards of classical programming that remain, their response referred to an IPSOS survey which showed that there has been a major shift in music consumption with fragmentation of listeners into small niches. They spoke of their product remaining unique and that listeners are hearing what other radio stations are not providing. This has not been my experience, as it sometimes feels like they took one of those fragmented niches and catered everything to it.

However, something positive has come out of their study and efforts, and I am genuinely excited about it. With terrestrial radio frequencies being saturated, the obvious next step was turning to the internet, and CBC Music was created. With this service, the music you want to hear is available to you anytime. Launched last February, CBC Music has had a very positive response. Visitors can create their own profile with their favourite genres and performing ensembles. The idea is to build vibrant communities around genres on this free streaming radio with videos, recorded music, concerts, and play lists. Of particular relevance to us is the classical page, which hosts 10 channels of classical music "programmed by experts," as well as live "Concerts on Demand." Interestingly, they told us that classical music has received the most hits since the site's inception. Of more relevance to us however, is the artists' component of CBC Music where you can sign up as a listener or a musician. The Music artist page allows you to create a profile that can have recordings, videos, links to fan's profiles, concert calendar, links to any CBC Music podcasts or videos that you are in, and more. Several orchestras are already on board with CBC Music. It is highly accessible even for neophytes like me. I recommend chatting with your management about creating or enhancing and updating a profile for your orchestra. Amidst the disappointments of the changing industry of live recording and radio, we can

still remain true to our art and generate excitement around our classical music community on forums that do exist.

The Canadian Conference of the Arts to Close Doors after 67 Years

Excerpted from a posting on the CCA website, October 30, 2012.

Editor's note: OCSM has been an organizational member of the CCA for many years. Executive Director Alain Pineau was a guest speaker at OCSM's annual conference in Montreal in 2010.

The Canadian Conference of the Arts (CCA), the largest national alliance of the arts, culture and heritage sector across Canada, announces that it will begin winding down its operations immediately. Founded in 1945 by a group of eminent artists, including painters Lawren S. Harris of the Group of Seven and André Biéler, the CCA has had the unique mandate in the Canadian cultural sector of promoting the interests of Canadian artists and of the cultural sector at large at the federal level, and of providing a national forum where issues of common interest can be discussed and pursued. The name of the CCA has been associated with all major cultural policy developments at the federal level, from the creation of the Canada Council for the Arts in 1957 to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005.

A year and a half ago, the CCA became aware of the Harper government's intention to put an end to 47 years of funding. In April, the CCA was informed that the government had limited its assistance to six months of funding, clearly an enormous hurdle for the organization to overcome. Despite considerable efforts and early positive results, the Board of Governors of the CCA has come to the conclusion that it is impossible to achieve the objectives of the new business model in less than two years. The Board considers that it would be irresponsible to risk the money generously offered to the CCA so far: it has therefore decided to cease operations immediately and to put the organization in a state of suspension, in the hope that in the not too distant future others will pick up the torch and relaunch this unique instrument for the good of the Canadian cultural sector.

National Director Alain Pineau states, "The past seven years have been the most challenging and exciting ones of my professional life. This was not the way I was hoping to end my time with the CCA, but I leave

knowing that all of us at the Secretariat have given everything we had to make this transition a success. I can only hope that someone else will pick up the challenge. The Canadian cultural sector needs and deserves a CCA if it is to be effective and thrive."

The CCA will be leaving behind a legacy of research, archives and projects. A message to members on the closure, from both Alain Pineau and Kathleen Sharpe, is available on the CCA's website at (www.ccarts.ca).

Striving to Keep the Music Playing in the U.S.

By Matt Heller
OCSM President

This has been a grim season for orchestra negotiations in the US. We've already seen lockouts and painful concessions in Atlanta and Indianapolis. Concessionary contracts have been imposed in Richmond and Spokane (where the symphony is now on strike). Seattle threatened to strike in response to 15 per cent pay cuts, before an interim agreement provided some breathing room; and the Chicago Symphony went on strike for two days. And as of this writing, both the Minnesota Orchestra and the St. Paul Chamber Orchestra, cultural pillars of the Twin Cities, have been locked out for several weeks.

Challenging negotiations are certainly nothing new. Each of these situations is very different, with its own causes, context, and prognoses; we shouldn't lump them all together into one big crisis. They do show some worrying trends, however.

- Fifty-two-week seasons are in decline. With the settlements in Indianapolis and Atlanta, there are now two fewer 52-week orchestras – Atlanta's season is now at 41 weeks, while Indianapolis' falls to between 38 and 42 weeks. The latest Minnesota Orchestra proposal also reduces the season length.
- Basic job protections are threatened. In the St. Paul Chamber Orchestra, musicians over age 55 have been offered a retirement incentive with the prospect of termination, in a proposed orchestra size reduction from 34 to 28 musicians.
- Even some apparently healthy organizations are seeking regressive contracts. This is the case in Spokane, where a 13.3 per cent cut was imposed despite a surplus last year. Elsewhere, small deficits have justified disproportionate cutbacks.

The most painful cuts so far have been felt in Atlanta and Indianapolis. Atlanta Symphony musicians

gave \$5.2 million in concessions over 2 years, and agreed to reduce through attrition from 95 to 88 musicians. Indianapolis' bridge agreement (through February 2013) reduces salaries by 32 per cent with the prospect of further cuts if fundraising goals aren't met.

The musicians of the Twin Cities face sacrifices as bad or worse: salary cuts approaching 40 per cent for Minnesota Orchestra and 33 per cent for the St. Paul Chamber Orchestra, in the latest reported proposals. These numbers are alarming enough in isolation, in their immediate impact on musicians' quality of life. Looking beyond short term interests, musicians warn of these proposals' deeper impact on the integrity and artistic life of their orchestras. It's that intangible loss, undoing the efforts of many people over many years, that most concerns them.

Stories like these have been all too common these past few months, and it's easy to lose the forest for the trees. As symphonic and opera musicians, we need to be the best possible advocates for our art form, which means supporting our colleagues in troubled negotiations, as well as maintaining strength and solidarity in our own. Talks in Canada haven't been reported as widely, but many of our orchestras face similar challenges. Along with the musicians of Minnesota, Spokane, Atlanta, and Indianapolis, we strive to keep the music playing, while upholding the dignity of our profession.

Arts Day 2012

by Francine Schutzman
OCSM Past President

Arts Day on the Hill took place on October 23 this year. Organized by the Canadian Arts Coalition, it is an opportunity for representatives from arts groups across the country to meet with MPs in order to tell them something about our organizations and to ask for their support in specific ways.

This is the third time that I have taken part in these meetings as a representative of OCSM. The representatives are split into teams, and because of an earlier meeting on October 22 for which only a few of us were available, I took part in two different teams. In each case, my partners (two for the first meeting and three for the subsequent ones) were from Ontario, representing various theatre and music organizations (KW Symphony, Canadian Opera Company, Centre for New Music). Also in each case, I was the only person who had been part of Arts Day in previous years, so I was able to provide a bit of guidance as to what to expect. Howev-

er, everyone contributed something: my partners were all well-prepared, well-informed and passionate about their organizations and the arts in general.



Actor Graham Abbey with MP Justin Trudeau, Canadian Arts Coalition's annual Arts Day on Parliament Hill.

We all took part in a gathering put on by the Arts Coalition the night before Arts Day, and I have to say that the amount of work that had gone into setting up these meetings was impressive indeed. We were all seated at tables with our team partners, and we received handouts, bios of the MPs we were to meet, lists of arts grants that had been given to members of their ridings, a sample script, and hints about how to best present ourselves. We were warned that we needed to be flexible, and this advice came to the fore when one of my team's meetings was canceled and another was delayed. In all, we met with three MPs – one Conservative and two Liberals – and we felt that the encounters had been good ones. The MPs all gave us warm receptions and seemed open to what we were saying, although they pointed out that there was a limit to what they could do, given the current government's desire to balance the budget. We went in with two "asks":

- That the government renew investments in such funds as the Canada Arts Presentation Fund and others that it announced in June 2009. Of the circa \$120 million that the government invests in these essential programs annually, nearly \$80 million is coming up for renewal.
- That the government maintain funding levels to the arts through the Canada Council for the Arts at \$181 million in fiscal year 2013–2014 and that consideration be given to raising this investment to \$300 million per year as circumstances permit.

It's difficult to determine how effective the meetings were, given the desire of the Conservatives to ex-

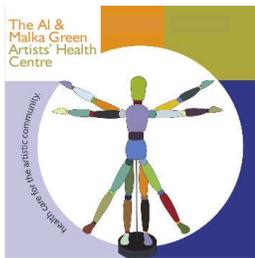
ercise fiscal restraint and the place of the Liberals in the current government, but I felt that each MP with whom we met now has a better understanding of how our organizations work. They are all aware that life isn't easy for most of the artists in Canada, and they all seemed to be appreciative of what we contribute to Canadian society. Those who are interested in hearing more about Arts Day may look at a blog (complete with photos) by Coalition steering committee member Shannon Litzenberger: <http://www.shannonlitzenberger.com/arts-policy/archives/872>.

10 Years of Helping Artists

by Leisa Bellmore

As musicians you belong to a unique occupational group with unique health care needs. Your health concerns, as with all artists, are often specific to your profession and your circumstances. Your work often requires repetitive movements, tight deadlines, less than ideal work environments, grueling rehearsal schedules and performing despite any health issues.

That is why we are here. Our goal is to keep artists creating art. If your health is suffering, so is your art.



Frustration with the cost and lack of specialized health care for artists prompted discussion of creating a facility to meet their needs. The Artists' Health Centre Foundation (now the Artists' Health Alliance) was founded and in 2002 the Al & Malka Green Artists' Health Centre (AHC)

opened at Toronto Western Hospital.

We are the only clinic in Canada, perhaps the world, which addresses the needs of the entire artistic community in a hospital setting. As an integrative clinic, allopathic and complementary and alternative health care, practitioners collaborate to provide the best possible health outcomes. We offer a patient-centred, holistic approach within an evidence-based framework. Referrals to doctors and specialists within the hospital system are also provided.

Integrative assessments are a unique service offered at the AHC. Rather than seeing one practitioner for an initial assessment with other practitioners later integrated into the care plan, the assessment involves three practitioners: a Physiotherapist, a Chiropractor and either a Shiatsu Therapist or Massage Therapist. The team consults on treatment options and develops

an integrated care plan that best suits the patient.

This approach recognizes that individuals need care that is tailored to suit individual needs. Each person may respond differently to a given treatment. A combination of modalities may achieve the best results, particularly when complex health histories, multiple conditions or unresponsive chronic conditions are involved.

An integrative approach offers benefits to the patient and practitioner. The patient gets the best care possible as all relevant practices are involved, with the convenience of having all of their health care needs addressed in one clinic setting. This approach builds teamwork and satisfaction amongst practitioners, and eases the burden on the healthcare system.

The mandate of the AHC includes research, education, and outreach to the arts community. Additionally, the AHA raises funds to subsidize health care for artists in need.

A career in the arts can mean creating despite financial difficulty. At times like these, an artist's health and well-being can become a greater challenge. Artists can apply for the Joysanne Sidimus Subsidy Fund to ensure access to the health care they need to continue creating.

For ten years the AHC has been providing specialized care to artists. We've had over 18,000 patient visits. We are dedicated to advancing standards of excellence in health care for professional artists, something that will be of benefit not only within our local community, but far beyond.

For more information on the AHC or the AHA please go to www.artistshealth.com.

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Leisa Bellmore is the Shiatsu Therapist at the Artists' Health Centre at Toronto Western Hospital. Her professional interests include stress management and self-care interventions for chronic health conditions.

A One-Bear Story

by Rebecca Whitling

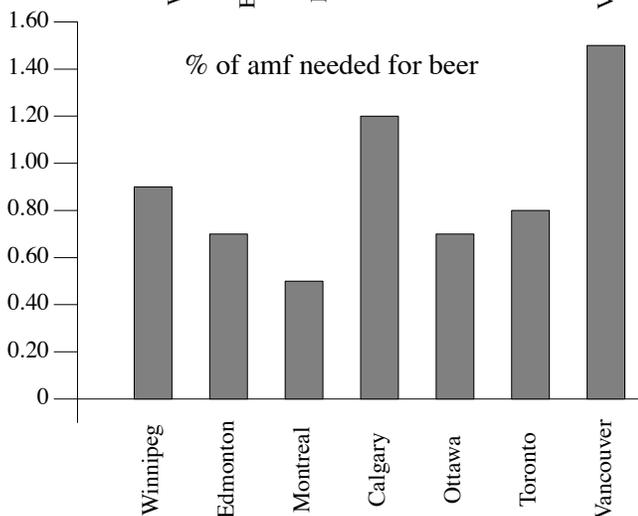
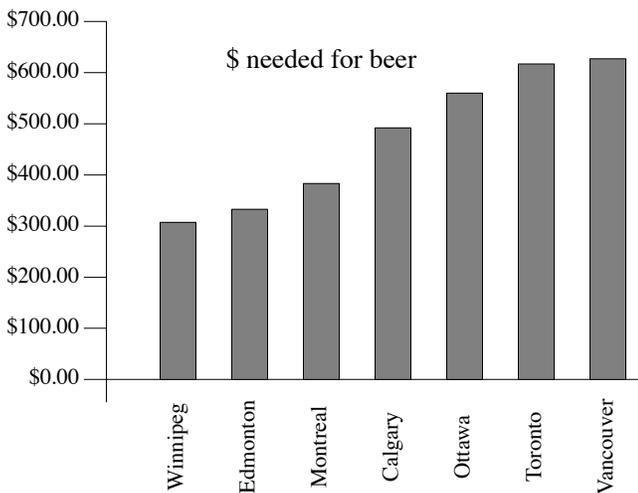
Vancouver Symphony Orchestra

Once the Vancouver Symphony Orchestra Negotiating Committee is struck, the first order of business is to compile a musicians' information kit which we distribute to orchestra members along with the contract questionnaire. The kit is largely a compilation of charts that are meant to show how we stack up against other Canadian orchestral musicians in areas like salary, length of season, benefits, percentage of budget going to musicians, etc. We've often found it challenging to factor the cost of living into a chart in a concise and meaningful

way, however, this year we came up with the “Beer Chart,” which draws on information from a website called (www.pintprice.com), as well as from Orchestras Canada (information submitted by Canadian orchestra managers), and the OCSM wage chart.

In creating the “Beer Chart,” we did make one giant generalization which is that orchestra musicians drink, on average, one pint of beer after a concert. Understatement though this may be, we needed to level the playing field in order to make the chart work.

The cost of a pint of beer is one indicator of the different costs of living in cities across Canada. In the 2010/11 Season, a VSO musician played 113 concerts (not including specials or school concerts). Estimating that an orchestral musician consumes on average 1 pint of beer after each concert, here is how a VSO musician compares to his/her colleagues in other Canadian orchestras.



City	Cost of a pint*	# of concerts	\$ needed for beer	AMF**	% of AMF needed for beer
Winnipeg	\$5.49	56	\$307.44	\$34,597	0.90%
Edmonton	\$4.50	74	\$333.00	\$46,086	0.70%
Montreal	\$5.99	64	\$383.36	\$72,128	0.50%
Calgary	\$6.23	79	\$492.17	\$42,024	1.20%
Ottawa	\$5.49	102	\$559.98	\$80,817	0.70%
Toronto	\$6.36	97	\$616.92	\$80,214	0.80%
Vancouver	\$5.55	113	\$627.15	\$43,086	1.50%

*source: www.pintprice.com

** AMF = annual minimum fee

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is an official publication of the Organization of Canadian Symphony Musicians, and is published in both English and French versions four times per year. Deadlines for the next two issues are February 15, 2013, and March 15, 2013. Inquiries may be made to Barbara Hankins (bhankins@go.net). Contributors to this issue: Leisa Bellmore, Vicky Dvorak, Bob Fraser, Barbara Hankins, Matt Heller, Merrie Klazek, Francine Schutzman, and Becky Whitling.

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Newsletter typeset by Steve Izma, Kitchener, Ontario