

*American Federation of Musicians
Symphonic Services Division
Canada*

December, 2004

Changes in the Canadian Office

On August 1, AFM President Tom Lee announced the appointment of Laura Brownell as Director of the AFM Symphonic Services Division. For the moment, Laura is racking up the Airmiles commuting between the Toronto and New York offices and other hotspots as required. Laura was welcomed to the New York office with looming labour disputes in Chicago, New York, Cleveland and Philadelphia. Those are all resolved now but there's never much of a lull on the symphonic front when there are over 100 ICSOM and ROPA agreements plus innumerable unaffiliated orchestras with AFM agreements.

As yet, there is no replacement named for Laura in the Canadian Office but Cristina Zacharias, who remains Laura's Assistant, is dealing with various new and familiar faces.

Former SSD Assistant Steve Mosher added 'interim' to his resumé by re-joining SSD-Canada in early September. He is in the office until December 31 and will continue to compile the OCSM Wage Chart to completion in the spring. Steve is working closely with Mark Johnson on the many Canadian symphonic issues that emerge and he will be succeeded by a new SSD-Canada Assistant, Mark Tetreault, on December 1. Mark plays Tuba with the Toronto Symphony and was the Secretary of the Toronto Musicians' Association for a number of years. He was also involved with ROPA in its early years. Mark already represented the AFM at the Tax Issues meeting of the Canadian Conference of the Arts on November 3.

Mark Johnson is the new Director of Electronic Media Services Division for AFM Canada. Many of you know Mark from his twelve years as OCSM Delegate for the Calgary Philharmonic Orchestra and his long stint as Secretary-Treasurer, then President, of the Calgary Local. Among his many tasks, Mark is maintaining his table manners as the chief negotiator in the Windsor Symphony talks which resume this month.

Paul Sharpe is the new Freelance Musicians' Services Coordinator. Paul is not directly concerned with symphonic issues but if you have a string quartet, brass trio or woodwind quintet you should register for the online referral service he's devised <GoProMusic.com>. You can get to it through <www.afm.org> where you'll have to register before you can sign up your group.

We can expect the position of SSD-Canada Supervisor to be filled early next year. Be assured that in the short-term we have able people covering the symphonic desk.

Canadian Conference of the Arts Bulletin (excerpt)

Canadian Artists on the "SOFA" this past weekend

Ottawa, November 25, 2004 – The CCA's 2004 national policy conference on Status of the Artist (SofA) issues was held in Regina, Saskatchewan, on 19 and 20 November. It was, by all accounts, a pivotal event – an opportunity for 150 members of the arts and cultural communities from across Canada to come together for in-depth discussions and exchanges of information on what is widely acknowledged to be a challenging subject. The CCA's 2004 conference partner was the Saskatchewan Arts Alliance, whose input into content and organization was invaluable.

The two day conference was structured to bring a broad variety of voices to the table and to examine the existing (federal) legislation through a wide-angle lens – how it affects individual artists and arts organizations, how similar legislation can be developed at the provincial level, what sort of links must be made between the two levels of government jurisdiction, and what we can learn from other places where SofA legislation is more developed.

Over the next several weeks, CCA will be taking the recommendations and direction provided by the conference and turning them into a concrete work plan. Progress on this work will be reported in CCA's bulletins and on its website. CCA will also be publishing a detailed report on the conference, which will be available in the coming months.

[Excerpted from the Canadian Conference of the Arts Bulletin Nov. 24, 2004. See the entire bulletin, and others, at <ccarts.ca>.]

**Symphonic Services Division
Cristina Zacharias, czach@afm.org
Mark Tetreault, mtetreault@afm.org
416.391.5161 / 1.800.463.6333**

New Full Concert Rate for CBC Remote Broadcasts

On September 22, 2004 the AFM and CBC settled a long-standing dispute over payment for remote broadcasts.

The CBC had been picking up full concerts at the 90-minute rate and argued that they were only required to pay based on the actual music time, not on the length of the concert (incl. intermission, pauses between pieces). That was not the intent but the practice was prevalent throughout the country except in Quebec where, until last season, they were paying the 135-minute rate regardless of the length of the concert. The Toronto Musicians' Association, among others, ultimately launched a grievance. Both parties were motivated to reach a resolution and if this had gone to arbitration and the CBC lost, the retroactive impact on their budget would have been enormous.

Now, there is a new line in the Schedule "C" grid: "Full Concert Rates" (see chart below), and the Memorandum of Agreement reads:

- a) The Corporation may record full concerts as detailed in Schedule "C". Full concerts, regardless of length, will be paid at the Full Concert Rate. Operas will be paid pursuant to Schedule C.2. (C.2 is the 180-minute rate.)
- b) Concert segments may be recorded as detailed in Schedule "C" and will be paid based on the length of music recorded, regardless of number and/or length of intermission(s) or the gaps between complete works. The titles of the selections to be recorded and the estimated timings shall be listed on the contract. The Corporation will elect in advance to contract for a specific number of plays or specific CBC unlimited use window(s) as per Schedule "C".

All grievances filed by the AFM are withdrawn.

When recording less than full C.1 concerts, payment will be on the basis of existing C.1 rates, based on the length of the music recorded.

The result...

This agreement tightens up the process; now we have a better idea of what is being done, and at what rate.

The new rate allows for the entire concert to be recorded and broadcast regardless of length. The rate is between the 90-minute and the 135-minute – less than what the AFM believes it should be but more than what the CBC has been paying.

The CBC still has the option of single play, 2-play, 3-play etc or 1-month window, 2-month, etc. Given the number of variables that determine the cost of remotes, they have plenty of latitude in application of their budget.

"C"	1 play	1-48 hr	2 play	2-48 hr window	3 play	3-48hr window	1 yr window	3 yr window	7 yr window
Full Concert	132.00	148.50	165.00	189.75	206.25	222.75	247.50	288.75	330.00
Concert Segment									
30 min	71.25	77.55	86.15	99.05	107.70	116.30	129.25	150.75	172.30
60 min	96.45	108.50	120.55	138.65	150.70	162.75	180.85	210.95	241.10
90 min	120.35	135.40	150.45	173.00	188.05	203.10	225.70	263.30	300.90
135 min	139.65	157.10	174.55	200.75	218.20	235.65	261.85	305.45	349.10
180 min	192.95	217.10	241.20	277.40	301.50	325.60	361.80	422.10	482.40