



UNA VOCE

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OCSM (the Organization of Canadian Symphony Musicians) 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.

Meditating on Media/Medea

by Barbara Hankins

Thank you for all the international support, which proved to sustain our prolonged and arduous struggle, throughout this year and now we, as an Orchestra, must start our journey of rebuilding a New Brazilian Symphony Orchestra, setting this as an example for musicians throughout the world, showing that together we can make the difference and most importantly make Music.

— Déborah Cheyne, president Sindmusi (musicians' union)

Sixteen million Canadians use Facebook – there's no arguing the opportunities for influence and connections that creates. Our colleagues in Brazil may not have been as successful in righting the wrongs done to them were it not for the sustained international pressure, much of it communicated through social media. Recently I mentioned the outrageous action of the Louisville Orchestra management – announcing auditions for replacement musicians for those on strike – and a colleague of mine said, "Oh yes, I saw that on Facebook."

Our personal support of issues – whether local, national, or international – can make a difference, however you choose to communicate it. However, keep in mind that social media, like the Greek goddess Medea's potions, can be fatally poisonous as well as healing and protective. See Matt Heller's "Social Networking Do's and Don'ts" in *Una Voce*, vol. 18 no. 2, and also the November 2011 *Senza Sordino* (www.icsom.org). I encourage you to check out the OCSM/OMOSC Facebook page and website.

In this *Una Voce* issue we recap some of the highlights of the 2011 OCSM Conference in Vancouver, Arts Day on Parliament Hill, news from OCSM orchestras, an update on our new conductor evaluations, and a tribute to Lenny Leibowitz. Feedback is always welcome: (bhankins@gto.net).

2011 OCSM Conference

by Robert Fraser

This year's OCSM Conference, held in downtown Vancouver, British Columbia, was dedicated to the AFM Symphonic Services Division (SSD), in recognition of the almost thirty years of support musicians have received from the SSD and its predecessor, the Symphony Depart-

ment. OCSM marked another important thirty-year milestone this year: the thirtieth anniversary of President Francine Schutzman's involvement with OCSM. She began as a Delegate from the National Arts Centre Orchestra at the 1981 OCSM Conference, also held in Vancouver, so it was fitting that we returned to that city to celebrate her stepping down from the Presidency, which she has held for the past eight years. Accolades for Francine came from all over Canada and the United States to this Conference, from AFM and Player Conference Officers, AFM staff, and Delegates past and present. On the final day of the Conference, a resolution was passed to wish Francine well in her years going forward, and to nominate her for the Betty Webster Award for service to the orchestral profession, awarded each year by Orchestras Canada.

Our Delegate reports this year were all cautiously optimistic. Thankfully, we have not had any orchestras face bankruptcy this season, unlike our counterparts in the US. Katherine Carleton, the Executive Director of Orchestras Canada, reported that data collected from our managements indicated that we produced slightly fewer concerts in the last reporting period, but had slightly higher attendance per concert. We are hoping that as our audience base holds, so will our donor base and government funding, but the Canada Council is advising us to prepare for budget tightening on the part of the Federal Government. To that end, advocacy is always on the agenda, and this year we had as a guest speaker Amir Ali Alibhei, the Executive Director of the Alliance for Arts and Culture, British Columbia. His approach to arts advocacy is very comprehensive: his focus is not solely on the economic benefits of the arts, but the intrinsic, instrumental, and institutional benefits of the arts. He said: "There is a big difference between an 'organization' and an 'institution.'" Speaking of institutions, the Delegates were given a tour of the Vancouver Symphony Orchestra's new School of Music on the second day of the Conference. This remarkable facility is the product of the collaboration of a private developer, all three levels of government, and fundraising undertaken by the Symphony. A private condo developer purchased the property next to the Orpheum Theatre (the Symphony's concert hall), and in exchange for extra height allowance, the developer gave three floors of the building over to the new school. These



Front row (kneeling) L-R: Bernard LeBlanc, Barbara Hankins, Mary Rannie, Elspeth Thomson; second row: David Thies-Thompson, Olivia Blander, Merrie Klazek, Leslie Dawn Knowles, Francine Schutzman, Liz Johnston, Arlene Dahl; third row: Marie-Violaine Ponte, Edie Stacey, Carla Lehmeier-Tatum, Rob McCosh, Jim Biro, Ray Hair, Matt Heller, Bob Fraser, Mark Rogers, Margaret Voorhaar, Sam Folio, Eddy Bayens; fourth row (mostly hidden): Julie Shier, Steve Wilkes (former OCSM secretary), Greg Sheldon, Gary Borton, David Owen, David Brown, Jane Maness, Bruce Ridge, Mark Tetreault, Humbert Martins, Roger Blanc. Photo credit: Arlene Dahl

three floors contain classrooms, teaching studios, and a beautiful recital hall, which can be set up with either tiered seating or a level floor.

Our legal counsel, Michael Wright, returned to the basics for his presentation: a primer on Labour Law as it pertains to symphonic musicians in Canada. His report had three parts: the basic legal regime that governs collective bargaining, the legal protections in place for union representatives, and the duties of union representatives. Michael was also on hand for our Negotiating Orchestras Workshop, along with SSD staff Mark Tetreault and Bernard Leblanc. Tetreault (who works in the CFM offices in Toronto and acts as a negotiator for a number of OCSM orchestras) and Leblanc (who works in the Local 406 offices in Montreal and negotiates in Quebec, and collects data for our wage charts) also gave a presentation outlining all the media agreements as they pertain to symphony orchestras.

In addition to our regular report from the Musicians' Pension Fund of Canada (formerly the AFM-EPW Fund Canada), we had another first: a presentation by the Fund's Investment Counsel, Ron Kruschen, from Asset Performance Inc. He gave a report on how his company offers training for Pension Trustees, how they choose and evaluate various investors, and how investment policy is developed.

The AFM IEB was represented by AFM Vice-President

from Canada Bill Skolnik, AFM President Ray Hair, and Secretary-Treasurer Sam Folio. This year's Conference coincided with a negotiation session with the Canadian Broadcasting Corporation (CBC), so the OCSM Electronic Media Committee was able to join with the AFM's negotiating team. President Hair also gave his presentation on the history of the AFM, a cautionary tale on the importance of unity.

Substitute Resolution No. 1

Whereas, The AFM recognized the particular needs of symphonic musicians by creating the Symphony Department in 1982, first headed by Lew Waldeck, and

Whereas, The Symphonic Services Division (SSD) was created in 1990 as a result of the Roehl Report, and

Whereas, Symphonic musicians in North America have benefitted from the support and assistance provided by the SSD, be it

Resolved, That the OCSM Delegates dedicate this 2011 OCSM/OMOSC Conference to the Symphonic Services Division of Canada and the United States.

Note: This substitute replaced the original Resolution No. 1, which neglected to differentiate between the Symphonic Services Division and its predecessor, the Symphony Department.

Resolution No. 2

Whereas, Arts advocacy is part of the mission of OCSM/OMOSC, and

Whereas, Public funding for the arts is constantly under threat, especially in times of financial crisis, and

Whereas, ROPA's Resolution No. 3 from their 2011 Conference calls for renewed arts advocacy on the part of its own members and of the AFM, be it

Resolved, That OCSM/OMOSC encourages its member orchestras and professional members to engage in arts advocacy wherever and whenever possible, and be it further

Resolved, That OCSM/OMOSC stands with its brothers and sisters in the other AFM Player Conferences in opposing all efforts to cut funding for the arts.

Resolution No. 3

Whereas, The remuneration of Canadian Symphony musicians does not allow for the provision of a comfortable retirement, and

Whereas, The Musicians' Pension Fund of Canada (MPFC) represents for almost all in the symphonic community the only future financial security, and

Whereas, The careful management of that fund is of great importance to the participants in the fund, therefore, be it

Resolved, That OCSM/OMOSC expresses to the Board of Trustees and the administrative staff of the MPFC its deepest appreciation for the prudent and efficient management of this important resource.

Resolution No. 4

Resolved, That OCSM/OMOSC goes on record as having full confidence in the ability of the Vice-President from Canada, Bill Skolnik, in serving the needs of all CFM and AFM members, and we look forward to our ongoing collaboration to improve the working conditions of all musicians.

Resolution No. 5

Resolved, That we, the members of OCSM/OMOSC thank Chris Durham for this work as SSD Director these past two and a half years, and look forward to his ongoing support as a contract negotiator for SSD.

Resolution No. 6

Whereas, The musicians on a Players' Committee (PC) may change from year to year, and

Whereas, There are certain obligations for titled officers of said PC to do on an annual basis, therefore, be it

Resolved, That OCSM/OMOSC recommends that all its Member Orchestras' Players' Committees put in place job descriptions, including but not limited to: timelines which need to be adhered to according to PC, Local and AFM By-laws, and most specifically that the treasurer of a PC whose orchestra belongs to the AFM Strike Fund remit the premium to the AFM Strike Fund Office no later than April 1, recognizing that membership is on an orchestra basis, whereby each beneficiary musician in a participating or-

chestra shall be obligated to contribute annually to the Fund, the sum total for each orchestra based on the core as stipulated in the CBA, regardless of whether all the positions are filled in any given calendar year.

COC Orchestra Gets New Integrated Media Agreement

by Elizabeth Johnston

Canadian Opera Company Orchestra



This has been the third year in a row that CBC and COC Orchestra have come to an agreement on a deal for broadcasting all seven of its mainstage productions. Previously, the COC had CBC remotes perhaps once or twice a year, and sometimes not at all. These media agreements name the COC as owning the copyrights of the recordings. This year's agreement is different because it now involves a "Live to Tape" video recording of "Tosca," which the company will be mounting in January.

In the deal, COC gets:

- to sell or give rights for a two-play radio broadcast on CBC (English and French), plus one year of internet streaming on the CBC website.
- single plays on NPR and EBU
- streaming on the COC website for one year
- the use of the audio recording of *Tosca* as a soundtrack for the video taping of *Tosca*.
- licensing of *Tosca* for two cinecast presentations
- a one year TV window for *Tosca* on CBC's *Bold*, and internet streaming linked to the CBC website for a period of one year after the first cinecast or broadcast on *Bold*, whichever comes first.

All 56 members of the orchestra will receive \$180 plus 11 per cent pension for the seven audio recordings, whether they play on them or not. Any extra musicians who played will get the same deal for the recordings they play on. The additional monies for video taping *Tosca* will be \$220 (plus pension) per musician. The company still has to raise money (around \$200,000) to afford the video production of *Tosca* and if they decide not to video tape it, they do not pay the musicians the fee for the video taping. In this scenario, COC would still pay out the fee for the audio taping (\$180 per person).

The first proposal for this deal came in June 2011, and the final Memorandum of Agreement was signed October 3, 2011. In addition to the difficulties of the negotiation process with management, the deal was complicated because of the chain of approvals that needed to occur: a nod from OCSM, Local 149, the CFM, and the musicians of the orchestra. That was not a straightforward path, and I'm sure that each year will continue to present its new challenges to our orchestra's Media Committee, Players' Committee, and OCSM delegate.

Pencils to Pixels: Conductor Evaluations Move Online

by Matt Heller



On my desk is the August 2002 revision of the OCSM Conductor Evaluation Form. Most of us know this version quite well, especially OCSM delegates who have handed out and collected hundreds of them. In case you haven't looked at one recently, though, there are

four questions: first, rate the conductor on a scale of one to five in twelve (12!) categories; second, your overall opinion of the conductor on a scale of one to ten; third, choose the most appropriate position for this conductor out of nine options, including the ever-popular "None of the above!"; and last, the form asks you to identify yourself by instrumental group.

Why change it? Our Conductor Evaluations Committee met in August 2011 with several goals. We wanted a form that was shorter and quicker to complete. We wanted to eliminate some vexing features – why is "one" excellent and "ten" unacceptable? and do we really need so many separate categories? We wanted to move to an online system, which wouldn't require mountains of photocopies and long turnaround times for results. Above all, we wanted to bring this program back into widespread use, and to preserve a valuable resource.

Reaching a consensus on changes to the form was not easy. We had long debates, both in Vancouver and by email, about the essential metrics. In the end, we chose five categories which we felt could encompass many others: Rehearsal technique, Baton technique, Attention to detail, Musical interpretation, and Achieves rewarding performances. We ask the basic question, "Would you like to see this conductor again?" and if the response is yes, we ask you to select from six possible roles. Lastly, we give you the option to add a comment. This is perhaps the most controversial new feature, and deserves some comment itself. An online survey has the unique advantage of true anonymity, or as close to it as possible. However, our reasoning was not just "because we can." Comments add nuance and life to a sometimes dull exercise. They solve one of the frustrations the previous form could not address, even with its dozen categories: often, the only way to describe what didn't work, or what worked spectacularly well, is in words.

Conductor evaluations are one of the most tangible ways that OCSM reaches and serves its members (right up there with *Una Voce!*) Rarely can we so directly fulfill our mission as "the voice of Canadian professional orchestral musicians." Here is an opportunity to influence the futures of our orchestras and our profession; to advance the careers of talented conductors; and to help our OCSM, IC-

SOM, and ROPA colleagues choose the best possible music director candidates. This season will be a trial year for the new form, and no doubt there will be further revisions. I would encourage all orchestra committees and delegates to try out the form – it is available to use now – and to let us know what you think. In the end, your opinion is what conductor evaluations are all about. More details can be found in the Delegates' area of the OCSM website, and a French translation will be available soon.

In Memoriam: Lenny Leibowitz

by Francine Schutman,
National Arts Centre Orchestra

As I write this, I have just returned from a memorial service for Lenny Liebowitz. Those of you who subscribe to *Orchestra-1* will have read of Lenny's passing on October 3. People gathered from all over (North Carolina, Chicago, San Francisco, Honolulu . . .) to pay tribute to the man who did so much for everyone in the symphonic industry.

Lenny's oldest friend described how the two of them, fellows from Brighton Beach, had to work to fit into the preppy world of Bucknell. They both became lawyers, with Lenny specializing more and more in representing unions. (When his son asked him why he didn't ever represent management, he replied that he wasn't interested in working for the bad guys.) Not only was he the legal counsel for ICSOM for forty years, but he worked for other entertainment unions and Local 802 in New York, plus groups of teachers and fellow lawyers.

There were many speakers but just one common theme: as ICSOM chair Bruce Ridge put it, "On this very day, everyone in an orchestra in North America will experience a benefit that can be attributed to Lenny." He did more to improve the professional lives and living standards of musicians in symphony orchestras than anyone else. He raised the bar even for those who didn't enjoy the benefit of having him as their chief negotiator. His encyclopedic knowledge of the industry was a boon to all of us, and we will always be grateful for that. Thank you, Lenny.

The Long Haul of Contract Negotiations

by Charles Benaroya
Orchestre symphonique de Québec

On September 27, 2011, the Orchestre symphonique de Québec (OSQ or the employer) and the Association des musiciennes et musiciens de l'Orchestre symphonique de Québec (AMMOSQ) signed a new collective agreement af-

ter negotiating for nearly three years. What follows is an outline of the process.

Negotiations for the new contract began in October 2008. With the old collective agreement set to expire on July 20, 2009, it seemed reasonable to hope that a new agreement would be signed ahead of that deadline.

The following year saw very little movement from either side and, at the request of the OSQ, the process went into mediation in May 2010. In December 2010, the OSQ made a new offer. The OSQ had recently unveiled a new strategic plan for the next several years which included, among other things, increasing the orchestra's visibility, particularly in the summer, as well as making the orchestra a more attractive employer in order to attract and retain high quality musicians. In keeping with these new philosophies, the OSQ offered to increase the length of the season from 33 weeks to 38 weeks by 2014. The AMMOSQ accepted the proposal in principle in front of the mediator and asked for a written copy to be brought before an assembly of the musicians to be ratified. The version given to the musicians to vote on by the OSQ contained several discrepancies from what had been discussed in front of the mediator, notably pertaining to insurance and the calculation of sick leave. The AMMOSQ therefore rejected this version, requesting to be given a contract that better reflected what had been discussed in mediation.

During the following three months the OSQ made no contact with the AMMOSQ. In March 2011, the employer submitted a new document that, while still offering a 38-week season, contained most of the same changed clauses that the AMMOSQ had objected to previously. The employer stated that this was their final, global offer and that it must be accepted by April 1 or it would be withdrawn. The AMMOSQ requested an extension of the deadline until April 4 to hold an assembly. The extension was granted by the OSQ, however, upon arriving at work on April 4, musicians found a letter on their stands signed by Mme Sophie Galaise, the director general of the OSQ. The letter outlined the history of the negotiations as well as the main points of the current offer. The letter concluded by saying; "While we were previously disposed to wait for your assembly on the 4th of April, we understand that AMMOSQ does not intend to recommend this offer's adoption. Under the present circumstances, we have no choice but to retract our offer and try to find a compromise through other means." Despite this pre-emptive retraction, the musicians of the OSQ voted unanimously to accept the entirety of the new offer, pending clarification on how sick leave and insurance payouts would be calculated, hoping to avoid having the restart the negotiations from scratch. The effort was in vain and the offer was thrown out.

The OSQ made a new offer later in April 2011. With the threat of possible cuts in federal government subsidies looming, a renewed effort was made by both sides

and by September a new accord had been reached. On September 27, 2011, the musicians voted to accept the offer and the new collective agreement was signed into reality.

The salient points of the signed agreement are as follows:

- The contract will last six years, until the end of the 2014–15 season
- The season is increased to 35 weeks from 33 weeks, beginning in 2011–12
- Salaries will be increased by 0.5 per cent in 2009–10, 0.19 per cent plus 1 per cent pension increase in 2010–11, 0.5 per cent in 2011–12 and 2 per cent per year in the three following seasons
- The summer season is no longer optional. Previously, musicians could opt out of the summer season before March 15th of the same year.
- The amount of time off that musicians can take off at their own discretion is increased from 5 days to 70 hours, or 2 weeks of work.
- Sick leave calculations will be calculated based on the proportion of services that the musician misses that week.

At the outset of these negotiations the goal was to sign a contract that would last three years. Instead the negotiations alone lasted almost that long. The result is not unacceptable, but one can hope that our next contract negotiations will happen within a more reasonable timeframe.

Parliamentarians Unite in Support of the Arts

by The Canadian Arts Coalition

Francine Schutzman, NACO, attended this event.

Artists and arts workers from coast to coast to coast gathered in Ottawa on Tuesday October 25 to discuss the key role arts investment plays in the economic and social health of Canada. With one hundred participants and 120 scheduled meetings, it was the best attended Arts Day yet.

Recognizing the Government's goal to reduce Canada's deficit by 2014, members of the Canadian Arts Coalition presented a more modest set of priorities than in previous years. Parliamentarians were asked to maintain investment in the Canada Council for the Arts, integrate arts and culture in the government's foreign policy initiatives, and to maintain funding levels to key arts, culture and heritage programs delivered by the Department of Canadian Heritage.

Members of Parliament across all parties signaled their support. Steering Committee members who met with Heritage Minister, James Moore reported a very positive dialogue, Moore assured the Coalition that the Gov-

ernment intends to find savings with minimal impacts to artists or the stability of the arts ecology, though the potential effects of future spending reductions remains an ongoing concern for the arts community. Moore addressed participants at the closing reception saying he was so pleased with the positive tone of the day and stressed that government and the arts sector must continue working together to find solutions to the challenges ahead. "Supporting culture isn't a left wing issue or a right wing issue, it's the right thing to do," said Minister Moore.

Canadian actress, Cynthia Dale, also addressed participants. "We are an arts nation who create, perform and bring Canada to the world," she said. The reception, hosted by Deputy Speaker Denise Savoie, was well attended with appearances by Parliamentary Secretary for Heritage, Paul Calandra; Minister of National Revenue, Gail Shea; NDP Heritage Critic, Tyrone Benskin; Liberal Heritage Critic, Scott Simms and other art supporting MPs such as Charlie Angus and Justin Trudeau. The meetings reflected a balance of members of Parliament from all parties with 40 per cent of meetings with Conservative members.

"The MPs we met with understood the contribution the arts make to the life, vibrancy and economy of their communities and recognized the need to protect the most vulnerable elements of the sector's ecology," said Coalition spokesperson Shannon Litzenberger. "We hope to build on this success to create ongoing positive communication with MPs in all ridings and keenly await the results of the deficit reduction action plan."

At the same time, the potential effects of future funding reductions remain an ongoing concern for the arts sector. The Coalition will continue to be watchful of forthcoming government decisions, and work with MP's across all parties in support of increased investment in arts and culture over the long term.

For further information:
(<http://www.canadianartscoalition.com>)

Collective Agreement Clauses We'd All Love to Have, Part 2

by Margaret Voorhaar
Orchestra London Canada



Biff the principal bassoonist had eaten the potato salad at last night's reception and had fallen ill. Boff, the second bassoonist, who had warily avoided the potato salad, would need to fill in at the next performance. He had to cancel his students in order to learn the parts. This would be a financial set-back, even with principal step-up.

Should he have:

1. Passed the bassoon parts to the clarinetist?
2. Eaten that potato salad himself and stayed home?
3. Taught his students and sight-read the concert?
4. Relaxed because he would be compensated for this inconvenience?

Answer: #4. In the case of emergency or illness, section musicians may be requested to play in a titled chair. . . . In such cases with less than five (5) days notice, a premium of twenty-five percent (25 per cent) will be paid in addition to the normal step-up fee. From OLC CBA, clause VII.15

This is, by the way a true story: the entire orchestra was ill, a cellist passed out on stage, a trumpet player was hospitalized, and all seconds were sightreading. High drama.

UNA VOCE

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