



# UNA VOCE

## **December 2005 Vol. 13 No. 1**

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## **From the Editor**

### **A Tale of Two Orchestras**

Greetings to all of my colleagues. After fifteen years as bass trombonist in the Victoria Symphony, this season finds me "pinch-hitting" in the Calgary Philharmonic Orchestra. I think every OCSM musician should have the opportunity to perform in more than one orchestra during their career. I know many of you have done this, but to those who haven't I highly recommend it (I wish it were possible for everyone). It gives a whole new perspective that you can't get from reading the "Wage Scales and Working Conditions in the Symphony Orchestra" chart. It really brings to life the things that are different between orchestras, and more importantly, the things that are the same everywhere. I am not one to make gross generalizations, but having performed in two cities, and having met colleagues from across the country at OCSM conferences, I think I could safely make the following assertion: that OCSM orchestras are made up of fine musicians, dedicated to bringing the joy of music to their communities, and working hard to make a living in a society that does not know how to either properly value what they do or compensate them for it.

### **Whither Una Voce??**

This summer at the OCSM Conference, the delegates expressed your concerns that you don't hear from OCSM often enough. I agree wholeheartedly with this, and must take some of the blame as Una Voce editor. I would eventually like to produce four issues of Una Voce per season (approximately one every two months). I'll try and get three out this year – but my question to you is: aside from the obligatory business of OCSM, what sorts of articles would you like to see in Una Voce? My opinion as editor is that things like "late-breaking news" are best carried by other media (the OCSM list, e.g. – more on that below). Would you like to see more from our partners in the industry – the Canada Council, the CBC, and Orchestras Canada? Would you like to see items of interest from other parts of the orchestra world besides Canada? More reports from the various constituent orchestras? Instructions on the care and feeding of viola

sections? (keep them at least fifteen feet away from the trombones and give them plenty of offbeats). Do let me know – my e-mail is [editor@ocsm-omosc.ca](mailto:editor@ocsm-omosc.ca).

### **The OCSM E-Mail List**

Currently there are 189 musicians on the OCSM E-Mail List. This is much better than earlier in the year, but still only about 16% of our full membership. Do join this forum, it's spam-, ad- and virus-free, and it will keep you informed of what's happening in the Canadian orchestral scene. Just go to the OCSM Website [www.ocsm-omosc.ca](http://www.ocsm-omosc.ca), go to the "members" area, enter your e-mail address in the space provided, and the list moderator will take care of the rest.

### **Robert Fraser**

**Editor, Una Voce and OCSM Secretary  
Bass Trombonist, Victoria Symphony**

## **"So, what is OCSM anyway?" (Or, What have you done for me lately?)**

The new orchestra season is almost half over, and from coast to coast new orchestra players (and some veterans) have heard the acronym "OCSM" and are wondering what, exactly, is an "OCSM?" You may have heard something about good insurance rates, but is that all?

The short answer to that question is no, that's not all.

Rob McCosh, former OCSM President, wrote an article in the November 1999 edition of Una Voce that outlined exactly what OCSM does. I will do some partial plagiarizing here (thanks, Rob!) and provide a "FAQ" list at the end.

The Organization of Canadian Symphony Musicians (OCSM) is a non-profit corporation and a player conference of the American Federation of Musicians (AFM). The first meeting was on August 15, 1976, and there were 8 charter member orchestras. OCSM was incorporated in 1981. We represent 20 professional orchestras across Canada that have a Master Agreement, a season of at least 20 weeks, a minimum musician's salary of \$8,000 in 1985 dollars (indexed for inflation this amount is \$13,808 as of October 2005), perform symphonic, operatic, or ballet music as a regular part of their season, have an elected players' committee, and no less than 15 musicians under full contract. This works out to over 1,000 symphony musicians under the OCSM banner.

Concretely, OCSM provides the following services to its members:

- Lower-than-average instrument insurance rates, thanks to an exclusive arrangement between OCSM and Hayhurst Elias Dudek Insurance (HED) in Winnipeg, MB.

- The Una Voce newsletter. Twice a year (and we are looking to expand this number) you receive news, information, and updates concerning OCSM and member orchestras through this newsletter.
- The OCSM Musician Directory. Every OCSM musician address and phone number, available to you, so that you can find musicians with whom you may have lost touch. Although the print edition has not been available for the last year or so, our secretary Bob Fraser is working hard to make the directory available online within the next few months.
- The yearly “Wage Scales and Conditions in the Symphony Orchestra” comparative report. This document is produced by the AFM through collection of information from OCSM delegates, union locals, and orchestra managements. It is very useful to see how your organization measures up in all areas, and negotiating committees rely on this to help them draw up their contract demands.
- The Conductor Evaluation database. Those conductor evaluations which your OCSM rep distributes after each concert actually do serve a purpose—the numbers are fed into our database, and when an orchestra is searching for a new conductor, musicians can access this evaluation to see what our colleagues across the country thought about a conductor’s skill (or lack thereof).
- The OCSM Relief Fund. When an orchestra is in trouble, usually resulting from labour difficulties or closure of the orchestra, the OCSM Relief Fund forwards emergency cash to the musicians to help them with their needs.
- The Annual OCSM Conference. This once-a-year meeting allows all delegates and the Executive to get together, along with members of the Symphonic Services Division of the AFM (SSD), AFM International Officers, and other invited panellists and participants, in order to educate and provide support for member orchestras. Negotiating workshops are held with SSD and our legal advisor to help those orchestras who are currently in negotiations. Your delegate is expected to bring this wealth of information provided at the conference back to your orchestra and orchestra committee. (This year’s major conference topics were the current state of the AFM, harassment and musician injuries and, of course, the Montreal Symphony strike.)

In addition to these tangible services, the OCSM executive works behind the scenes, lobbying for our members’ needs and rights. This includes sending reps to the annual AFM Canadian Conference, to the biennial AFM convention, to board meetings of Orchestras Canada, to meetings with the Canada Council and, sometimes, provincial-level funders, and discussions with CBC.

An OCSM Executive representative also attends meetings of the IEB (International Executive Board) of the AFM, as well as attending the annual conference of the International Conference of Symphony and Opera Musicians (ICSOM) and the Regional Orchestra Players’ Association (ROPA). OCSM also has regular participation in the Player Conference Council (PCC) meetings and teleconferences, where OCSM, ICSOM, ROPA, the Theater Musicians Association (TMA) and the Recording Musicians Association (RMA) discuss mutual issues.

OCSM also has a trustee member on the AFM Strike Fund looking out for your interests.

OCSM is currently participating in the media and recording agreement negotiations between the AFM and a representative group of orchestra managers from Canada and the United States. Decisions

taken as a result of this negotiation will affect all of us who record with our orchestras.

To sum this up in one small paragraph, OCSM shares information, stands up in solidarity with other orchestras when they are in trouble, lobbies on behalf of professional Canadian orchestra musicians, tries to influence AFM policy to benefit (or in some cases, to not harm) symphony musicians, and offers general support to Canadian orchestra musicians. OCSM is regarded within the industry as the mouthpiece for Canadian orchestra musicians—they come to us when they want to know what Canadian orchestra musicians think.

The Executive meets daily by e-mail, and occasionally we hold a teleconference when we need real-time discussion and decisions on a pressing topic. We use e-mail to communicate with delegates and members through the OCSM e-mail list, and to pass on pertinent information. The Executive also meets face-to-face during our mid-winter meeting, usually held around the table of Francine’s dining room in Ottawa (and we are sustained by her excellent culinary skills). We catch up on what has been happening to OCSM orchestras since the August conference, talk about industry-level movement, consult with SSD, and plan the following summer’s conference.

So, in a nutshell, that’s what OCSM is and does. The following is a list of some of the most common questions we get about OCSM:

**Q: What is OCSM?**

A: Read the above article.

**Q: Where is the office of OCSM located?**

A: There is no actual office space for OCSM. The OCSM office is located in the home offices of Francine Schutzman, Ottawa (President), Eline Brock Sanheim, Quebec City (1<sup>st</sup> Vice President and owner of a really messy desk...), Barbara Hankins, Kitchener (2<sup>nd</sup> Vice-President), Bob Fraser, Calgary by way of Victoria (Secretary), and Elaine Thompson, Toronto (Treasurer and owner of the most tidy desk I’ve ever seen). Francine has most of the “archives” in her house, and most mail either goes to her home or to Elaine’s.

**Q: Why is OCSM talking like a union? We are supposed to be musicians, not union activists.**

A: Actually, OCSM is a conference of the AFM, which is a labour union. Ergo, we are unionists. It is not only appropriate but *essential* that OCSM carry out its role as activist to support, protect, and promote the rights of symphony musicians in Canada. This includes supporting other unions and union causes outside of the music world, since solidarity between unions helps keep all of us stronger. (This is the part of the article where we should all stand and sing “Solidarity Forever,” if you know the words.)

**Q: Where do my dues go?**

A: Your dues go to paying for services such as production and printing of Una Voce, paying for the annual conference meeting room facilities, paying fees to expert panellists and/or our legal rep for their expertise during our conference, keeping available money in the relief fund, and paying the costs of Executive travel to fulfill our responsibility to represent our members at different industry-level-meetings. It also pays for any necessary legal advice the Executive may require.

**Q: Travel expenses? Does that mean you’re spending our money on 5-star hotels?**

A: We wish! The executive is extremely frugal with your money. When possible, we avoid hotels and stay with friends or family in the city we must visit. When that is not possible, we take care to find the

best hotel rate we possibly can. One executive member even uses her personal accumulated hotel points to stay free when possible, thereby reducing the cost to OCSM. If we must fly, we spend time researching the best possible economy fare we can find. Otherwise we drive or take the train, and even carpool, as we did from Toronto to Kitchener this summer to the conference, to avoid extra travel costs.

**Q: Is the Executive paid?**

A: The President receives a small stipend for her huge job, as does the secretary for the extra work involved in producing *Una Voce*. The amounts are minimal, however, and generally the executive doesn't bill for all of the expenses we incur individually (e.g. office supplies). The Executive positions are volunteer positions, so that your dues go back into services for you and your colleagues across the country.

**Q: Can anyone become a member of OCSM?**

A: If you are a contractual member of an OCSM orchestra, you are automatically a member of OCSM, as technically it is your orchestra that is a member of OCSM rather than you as an individual. Your orchestra committee must pay dues for you and extract them from you in the way that is agreed to by your individual orchestra. If you are a sub in an OCSM orchestra, you may join OCSM if you wish. This gives you access to the OCSM e-mail list and the directory, as well as giving you a voice within OCSM. Individuals or organizations whose interests are similar to those of the Corporation of OCSM and who wish to be affiliated with the OCSM can apply to become "Associate Members."

**Q: What happens if I don't pay my dues?**

A: You will be shot. No - actually, your orchestra committee will have to make up the delinquent payment from its own funds and try to recoup them from you. You should be aware, however, that if you haven't paid your OCSM dues you will lose your special "OCSM rate" with HED Insurance.

**Q: Is OCSM still relevant? After all, we have SSD.**

A: Yes, OCSM is relevant! OCSM, ICSOM, and ROPA lobbied to get the SSD in the 1980's. SSD is a wonderful resource and a valuable partner to OCSM. Its mandate is to serve all symphony musicians in Canada, whether they play in the OSM or in the Prince George Symphony. OCSM is more specific—we represent the concerns of the professional and full-time symphony musicians in Canada.

For all we do at OCSM, there is always more to do. If you would like more information, you can talk to your orchestra's OCSM rep, and you can check out the website at [www.ocsm-omosc.ca](http://www.ocsm-omosc.ca) to sign up for the OCSM e-mail list, which allows you to talk with other OCSM musicians from across the country about issues and questions which concern you.

If you would like to become more involved, talk to your OCSM rep, or contact one of the members of the Executive. We love to hear from you.

**Eline Brock Sanheim**  
**1<sup>st</sup> Vice-President, OCSM**  
**Violinist, Orchestre Symphonique de Québec**

## From the President

You may have noticed my somewhat strange account in the October International Musician of the OCSM conference. There was some necessary editing done on the article, and I wasn't able to see the edited version before it went to print. Here is the original, which was written at the end of August:

"We had one very tricky issue to deal with at the conference. You are probably all aware that the Montreal Symphony Orchestra has been on strike since May [*Ed. note – the strike was settled in October, after this article was written*]. They believed that no one else would be able to play their summer concerts (two festivals and a series of concerts with Charles Aznavour). It turned out that those concerts were being put on not by the Montreal Symphony but by third-party engagers against whom the MSO players were not on strike, so those engagers were in a legal position to hire other musicians. Unfortunately, another OCSM orchestra, the Orchestre Métropolitain du Grand Montréal, chose to take that work. I should point out that the members of that orchestra are per-service players who make substantially less than the members of the MSO, and they were happy to get the extra work.

In an effort to heal the rift caused by these events, the conference delegates passed a resolution to uphold the mission statements contained in Article 2, Section 1 of the AFM Bylaws, which emphasize union solidarity, and we added a mechanism to our own Bylaws that gives us the ability to remove an orchestra from membership for just cause, including performing the work of another OCSM orchestra that is engaged in a work stoppage. We also passed a resolution urging the AFM to assist the Montreal Local with an internal organizing campaign, and urging the two orchestras to reach out to each other with public demonstrations of solidarity and mutual support. This is probably the most difficult issue that has come before any of the OCSM conferences, and I hope that the passage of time will help us all to learn and to move forward."

One might question whether or not we want to wash our dirty laundry in public, but I believe that the OCSM members have a right to know that this most serious issue was discussed at this year's conference.

You will notice elsewhere in this issue of *Una Voce* a resolution (see Resolution No. 8, Part 4) that was passed as a result of a discussion that took place during meetings of the Electronic Media Committee. The resolution deals with electronic dissemination of children's concerts but also touches on one aspect of what should happen when one orchestra goes into the jurisdiction of another, either on tour or as part of a residency. I am now going to break an unwritten rule for OCSM Executive Board members and talk about my own orchestra (National Arts Centre). I was pleased to learn – and hope that you will be, too – that, on our upcoming tour to Alberta and Saskatchewan (which will be history by the time you read these words), we will be presenting children's concerts that are merely the first step in an ongoing attempt to reach youngsters who are probably not receiving the same kind of musical education in their schools that most of us enjoyed. Here are the words of Claire Speed, who is the Director of Music Education for NACO:

### Music Ambassador Programme

Beyond the Alberta-Saskatchewan Tour, the National Arts Centre hopes to leverage already existing music education resources – teacher resource kits and student newspaper guides – to sustain and extend its educational outreach to mainly rural schools throughout both provinces. From January 2006 through June 2008, the Music Ambassador Programme for elementary schools

will reach thousands of students and teachers in up to 300 schools in Alberta and Saskatchewan. This programme will begin in January 2006 following the NAC Orchestra's Performance and Education Tour, with the objective of targeting teachers and schoolchildren in grades 4-5-6 in rural (70%) and urban (30%) communities.

The primary teaching resource to support the programme is the NAC's *Vivaldi and the Four Seasons* Teacher Resource Kit and student newspaper guides. **Instructional Resource Developers** in both provinces have been hired by the NAC to tie the content of the Vivaldi Kit and newspaper to the provincial curriculum guidelines for music at the grades 4-6 level.

What is noteworthy about the program is that the Instructional Resource Developers are musicians who are associated with OCSM orchestras in Regina, Saskatoon, Calgary and Edmonton.

Those of you who subscribe to Orchestra-L and/or who read Senza Sordino (ICSOM's newsletter) will know of the ongoing controversy regarding the Cleveland Orchestra's planned residencies in Florida. Everyone's sensitivities are on full alert right now in order to avoid doing anything that might harm another orchestra in some way but also to continue doing what orchestras have been doing for many years when they tour to another city: to introduce different ideas, to give us all a chance to compare and contrast, and – in the best circumstances – to exchange visits with other groups. The following resolution was passed at the ICSOM Conference this past August:

RESOLVED, That the Governing Board take the initiative of forming a committee with representatives of ICSOM, ROPA, and OCSM, to discuss, debate and hopefully to come to a consensus on recommendations to the IEB for the creation and implementation of a "Code of Ethics" for touring and/or residencies to which musicians, Boards and managements of symphony, opera, and ballet orchestras may look in order to inform, and hopefully influence, their plans for travel and/or residencies into certain cities at critical time[s] in the life of the local orchestra in said city."

We welcome your comments on this matter.

**Francine Schutzman**  
**President, OCSM**  
**Oboist, National Arts Centre Orchestra**

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## In Rebuttal: Wal-Mart Boycott, vol.12, no. 2 of UNA VOCE

*Editor's Note: In the previous issue of Una Voce, the OCSM Executive urged all OCSM members to join a boycott of Wal-Mart stores because of that company's stance against organized labour. In response, we received the following letter from an OCSM member, and at his request we are printing it in this issue, along with a response from OCSM President Francine Schutzman.*

Dear Editor: In all fairness I must say that one of my sons is a Wal-Mart manager. After graduating with honors from university but unable to gain employment in his chosen field, he found badly needed work with them as a temporary employee stocking shelves on the midnight shift several years ago. After staying on at their request and working his way up the promotion ladder he is now the store manager of one of their larger stores in the southern Ontario region. Wal-Mart Canada employs tens of thousands of people of all diversities. Some of them are seniors who still wish or need to work part time. The company also employs as many disabled people as

possible. For these people the dignity of a job is almost priceless and allows them a degree of independence they might not otherwise enjoy. Wal-Mart employees are known as 'Associates' and all of them, from the store manager down to the midnight cleaning staff, participate in the company's profit sharing plans. (One of the big reasons why they have rejected unionization is because they would have to forfeit this profit sharing in order to do so). It is also company policy to promote and sell Canadian made products and quite possibly a lot of these goods are manufactured in union shops. The people who work at Wal-Mart are your friends, relatives, and neighbors. Many of them are also our patrons. A union publication calling for a boycott of a non-union company might be understandable, but OCSM is not a union organization. It is an organization whose purpose is the promotion of Canadian symphony and opera musicians and their respective orchestras. In that regard it is a neutral entity, is not an appropriate forum for either pro- or anti-union statements, and should never again be used in that manner.

Respectfully Submitted,  
Donald F. Kuehn,  
Member, the Toronto Symphony Orchestra

### **President Schutzman responds:**

Dear Don –

I appreciate the fact that you have written to present your side of the Wal-Mart issue. You say that OCSM is not a union organization. In fact, it is. We are a conference within the American Federation of Musicians. In Canada, the AFM is called an association for technical reasons, but it fills the function of a union. It acts like a union, talks like a union, and looks like a union. And we are all AFM members. We voluntarily recognize the national office in national agreements and our locals in our local agreements as being our bargaining agents. Our relationship is codified not only in Federation and local bylaws but also legally through our provincial labour laws.

OCSM is not only "an organization whose purpose is the promotion of Canadian symphony and opera musicians and their respective orchestras." We take an active part in lobbying for government reform, for changing legislation within the AFM and for making sure that our members abide by union principles. We are involved in committees to negotiate new media agreements for the AFM and, indeed, to guide the future of the AFM itself. We are in constant contact with our counterparts in the States to discuss union-related issues. I believe that we are a most appropriate forum for pro-union statements, and the delegates at the 2004 OCSM conference urged us to become involved in social (and union) issues outside the orchestral field. This is why we included the message about Wal-Mart in the Spring 2005 issue of Una Voce.

Sincerely, Francine Schutzman, OCSM President

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## **Does the SPF owe you Money?**

You may not realize it, but thousands of musicians are owed money from the Sound Recording Special Payments Fund (SRSPF; formerly the Phonograph Record Special Payments Fund) for the years 2003, 2004, and 2005. In some cases, a change of address may be the reason you didn't get your cheque. In other cases, an error in the spelling of your name may be to blame. Either way, you can reclaim this money.

To see whether you are owed money, check the list of musicians with unclaimed distributions. Go to [www.sound-recording.org](http://www.sound-recording.org) and

click the link to "Unclaimed Funds" on the left. The list of musicians with unclaimed distributions will appear.

If you find your name on the list, you will need to contact the New York office of the Special Payments Fund.

Sound Recording Special Payments Fund  
570 Lexington Avenue, 21st Floor  
New York, NY 10022  
Phone: (212) 310-9400  
Fax: (212) 310-9481  
info@sound-recording.org

You need to give them your Social Insurance Number (or Social Security Number if you have worked in the US) in order to confirm that you are the intended recipient.

I have done a check of the list (unfortunately my name isn't on it!) and found many names of musicians I know from across Canada. In the OSQ alone, at least 15 musicians were owed money. Several of them were owed cheques totalling nearly \$300 US.

There is a limited time to reclaim this money—any remaining unclaimed cheques will be returned to the fund, so don't delay.

Check for you and for your colleagues. While you can't legally charge a finder's fee for passing on the information to a colleague on the list, you could casually mention that they might consider buying you a beer after next week's concert...

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## Health and safety - everyone's concern

A safe and healthy work environment is not only nice to have – it's a legal requirement! At the OCSM conference this year, we talked about the importance of a Joint Health and Safety Committee (JHSC) and the government regulations that ensure employers and employees comply. The tough talk is that employers can be sued big bucks and employees can be fired for failing to observe workplace health and safety policies.

This year the KWS is working to include H & S language in our CBA. The JHSC has made a few suggestions:

- The JHSC definitions and duties recognized under the "Committees" Article.
- The Personnel Manager duties to include Health and Safety obligations, as described in the Ontario Occupational Health and Safety Act (OOHSA).
- Working conditions to include reference to the "Safety Guidelines for the Live Performance Industry in Ontario" (also in accordance with the OOHSA)

Our JHSC started out about 5 years ago mostly observing and reacting to situations. Now we feel more confident in taking a proactive role by preventing dangerous situations. This year we instituted a fire drill procedure and changed the seating arrangement in our rehearsal studio to provide safer exits.

At the 2006 OCSM conference, I'll be anticipating reports that you've all got JHSCs set up. Let me know if I can be of help!

**Barbara Hankins**  
**2<sup>nd</sup> Vice-President, OCSM**  
**Clarinetist, Kitchener-Waterloo Symphony Orchestra**

## RESOLUTIONS FROM THE 2005 OCSM/OMOSC CONFERENCE

(all carried unless otherwise stated)

### Resolution no. 1

WHEREAS, It may, under certain circumstances, be important to an orchestra to make use of the AFM Bylaws for issues which may not be covered in their collective bargaining agreement; and

WHEREAS, Many symphonic collective bargaining do not have language incorporating the AFM Bylaws; therefore, be it

Resolved, That the Executive Committee and the Delegates to the 2005 OCSM Conference urge all constituent orchestras to include language in their collective agreements which incorporates all rules, laws, and regulations of the American Federation of Musicians (AFM) and of the Local in whose jurisdiction the musicians perform.

### Resolution no. 2

Resolved, That OCSM/OMOSC supports ICSOM Resolution #3, as follows:

#### ICSOM RESOLUTION #3

WHEREAS, the issue of AFM orchestras travelling into, and/or having a residency in a city in which the local orchestra has been shut down for any reason, has become a matter of great concern to the ICSOM Governing Board and to the many members of constituent orchestras of ICSOM, ROPA, and OCSM; and

WHEREAS, Those concerns are legitimate and, in many cases, crucial to the members of the defunct local orchestra in terms of their attempts to resurrect it; and

WHEREAS, It has become necessary for the sake of all symphonic orchestras that there be a "Code of Ethics" for touring and/or residencies to which musicians and their Boards and managements may look in order to inform their decisions regarding travel into certain cities at critical times in the life of the local orchestra. And

WHEREAS, Article 20, Section 3 of the AFM Bylaws contains the following relevant language:

"In order to prevent unfair competition, the IEB shall have the authority to establish policies and regulations affecting an orchestra 'in residence' outside the home jurisdiction of that orchestra or to restrict an orchestra from performing 'in residence' in the home jurisdiction of another orchestra"; therefore, be it

**Resolved**, That the Governing Board take the initiative of forming a committee with representatives of ICSOM, ROPA, and OCSM, to discuss, debate and hopefully to come to a consensus on recommendations to the IEB for the creation and implementation of a "Code of Ethics" for touring and/or residencies to which musicians, Boards and managements of symphony, opera, and ballet orchestras may look in order to inform, and hopefully influence, their plans for travel and/or residencies into certain cities at critical time in the life of the local orchestra in said city.

### Resolution no. 3

Motion to remove recommendation 4 from last year's conference from the table. Carried.

[Recommendation no. 4 from 2004 Conference] Resolved, That OCSM/OMOSC may endorse any suitable candidate for Canadian political office who has demonstrated interest in and support for the arts and organized labour. Resolution was defeated.

**Resolution no. 4**

Resolved, That where practical, written submissions to the conference will be in both French and English.

**Resolution no. 5**

Resolved, That the OCSM Executive examine the bylaws with a view to recommend amendments to create an Associate member orchestra category, and that the Executive report their recommendations to the 2006 Conference.

**Resolution no. 6**

Resolved, That no OCSM/OMOSC orchestra enter into negotiations regarding electronic media until the ongoing AFM negotiations for a new media agreement for self-produced product are concluded.

**Resolution no. 7**

Resolved, That OCSM/OMOSC encourage the AFM negotiating team for the upcoming CBC negotiations to call for a dedicated percentage of the CBC monetary guarantee to be spent on orchestras eligible for C1 rates. At a minimum, this amount should reflect current spending in this area.

**Resolution no. 8**

Resolved, That, when orchestras and/or AFM Locals are asked to approve remote broadcasts of educational concerts for no additional payment, they give permission according to the following guidelines:

1. The broadcasts must be closed-circuit, with limited access.
2. The concerts must be provided free of charge to the students.
3. The concerts will be provided to schools in remote areas or schools which for one reason or another are unable to attend the live performance.
4. The orchestra management had provided written assurance to the musicians that the broadcast will in no way infringe upon any programs of any other OCSM/OMOSC orchestras.
5. These conditions are agreed upon by the AFM head office, the Local AFM office and the players' committee.

**Resolution no. 9**

Resolved, That Article 5, Section 8 of the OCSM/OMOSC Bylaws be replaced with the following:

"The membership of an orchestra or individual may be terminated for just cause. Just cause includes but is not limited to non-payment of dues, failure to promote the mutual welfare of the members of OCSM/OMOSC orchestras, and performing the work of another OCSM/OMOSC orchestra that is engaged in a work stoppage.

The OCSM Executive shall inform the orchestra delegate or individual member in writing of concerns that could precipitate a dismissal no later than 30 days prior to the Annual General Meeting.

A resolution passed by a two-thirds majority vote of the member Orchestra delegates voting at an Annual General Meeting or a Special General Meeting shall decide the issue.

An appeal by the member orchestra or member in question must be received by the OCSM/OMOSC Executive within 60 days of the membership termination.

The OCSM Executive will set up an appeal committee within 30 days of the receipt of the appeal. The committee shall be comprised of three members appointed by the Executive. The Appeal Committee members will not have participated in the termination vote. The decision of the Appeal Committee shall be final and binding."

**Resolution no. 10**

WHEREAS there was a local organizing shortfall that resulted in l'Orchestre Symphonique de Montreal's (OSM) struck work being performed by l'Orchestre Metropolitain (OM); and

WHEREAS this action greatly reduced the bargaining power of the musicians of the OSM in their current labour dispute; and

WHEREAS solidarity among the various bargaining units of Local 406 is essential to the successful resolution of the OSM labour dispute and of future disputes within the Local's jurisdiction, therefore, be it

Resolved, That OCSM urge the AFM to make available to Local 406 its combined resources and expertise to assist with a comprehensive internal organizing campaign; and be it

Further Resolved, That OCSM urge the musicians of OM and OSM, as fellow OCSM members, to reach out to each other with public demonstrations of solidarity and mutual support in order to mitigate any damage that might have been done to their relationship and in order to ensure that they will work together in the future for the benefit of all symphonic musicians in Local 406 and beyond.

**Resolution no. 11**

Resolved, That OCSM/OMOSC appoint the firm of Grant Thornton, Winnipeg, as Auditors for the 2005-06 year of operations.

**Resolution no. 12**

Resolved, That OCSM/OMOSC appoint Stefan Jungkind of the Edmonton Symphony Orchestra as OCSM/OMOSC Data Bank Operator for the 2005-06 year of operations.

**Resolution no. 13**

Resolved, That OCSM/OMOSC upholds the mission statements contained in Article 2, Section 1 of the AFM Bylaws.

In particular, we resolve to be "united through our Locals so that...we can oppose the forces of exploitation through our union solidarity."

Furthermore, "with that unity and resolve, we must engage in direct action that demonstrates our power and determination to...build coalitions and act in solidarity with other organizations that share our concern for social and economic justice." Carried.

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