



UNA VOCE

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OCSM 2010 conference highlights

by Francine Schutzman,
OCSM President and Conference Coordinator

This year's OCSM conference will be held at the Holiday Inn Midtown in Montreal from the afternoon of August 11th until noon on the 15th. The emphasis will be on tools for advocacy. Our featured speakers will be Alain Pineau, from the Canadian Conference of the Arts, and Randy Cohen, from Americans for the Arts.

OCMS has been a member of the CCA for many years, but this is the first time that someone from that organization will be addressing the conference. Alain Pineau has been National Director of the Canadian Conference of the Arts since November, 2005. Before that, he spent 34 years of his life with the CBC, where he was, amongst others, French radio journalist, Managing Editor of French Radio Network New, Associate VP of Regional Broadcasting Operations, and VP of Planning and Regulatory Affairs. Before joining the CCA, he launched and managed for nine years Galaxie, CBC's for-profit pay audio service. Alain gave the keynote speech at the Canadian Conference in Montreal in 2009. He proved to be an energetic and inspiring speaker, and I believe that the OCSM delegates will be able to learn a great deal from him. We hope that he will help us develop our understanding of cultural policy and our ability to self-advocate.

Randy Cohen is Vice-President of Local Arts Advancement at Americans for the Arts. A member of the staff of Americans for the Arts since 1991, Randy is among the most noted experts in the field of arts funding, research, policy, and using the arts to address community development issues. In January 2010, Randy released The National Arts Index, the first ever annual measure of the health and vitality of arts in the United States. He published the two premier economic studies of the arts industry – Arts & Economic Prosperity, the national impact study of nonprofit arts organizations and their audiences and Creative Industries, an annual mapping study of the nation's 680,000 arts establishments and their employees. Randy led the development of the National Arts Policy Roundtable, an annual convening of leaders who focus on the advancement of American culture, launched in 2006 in partnership with Robert Redford and the Sundance Preserve.

The reason that someone from an American organization has been invited to a Canadian symphonic conference is that Randy is, quite simply, a dynamic speaker who can get anyone excited about the tools for arts advocacy. I've heard him speak at ICSOM and ROPA conferences and thought that this would be a good opportunity for Randy and Alain to trade information and energy.

All OCSM members are welcome to attend the conference. If you would like more details, please ask your orchestra delegate or contact me at: <schutzman@sympatico.ca>.

What happens at an AFM convention (and why you should care)

by Robert Fraser, OCSM Secretary

[Robert Fraser will soon be an eight-time Delegate to the AFM Convention.]

If you're like most of the musicians I know, you probably don't care much for meetings. Most of us like our meetings short and non-confrontational – the fewer people who speak, the better. Imagine, then, a meeting that lasts for four days, with over three hundred in attendance, where almost all of the business centers on bylaw and policy changes (there can be as many as a hundred proposed changes) and an often-contentious election of officers. Not only are there plenary sessions during the day, there are also sub-committees that meet throughout the evening; sometimes until well after midnight. Did I mention that the meetings take place in Las Vegas in the summertime? If you're the type of person who likes to get some fresh air as an antidote to sitting indoors all day, an outside temperature of 37 degrees doesn't provide much relief!

I'll admit I'm not doing a great job of selling this. However, you should care about what happens at an AFM Convention, and here are three reasons why.

The first reason is obvious: money. The AFM Convention determines how much of your money stays in the Locals, and how much funds the AFM's head offices. The AFM's principal sources of income are *per capita dues* and *Federation work dues*. Per capita dues are the portion of your annual membership dues that goes to the AFM. Do

you know how much that is? Probably not – you have to read the rest of this to find out. Federation work dues, as you would guess, come from the work dues that are deducted from your paycheque. In 2007, OCSM orchestras paid almost \$1.1 million to their respective Locals in the form of payroll-deducted work dues (that includes extras and salaried musicians). Almost \$224,000 of that went to the AFM offices in New York. That means our 1100 regular OCSM members (and who knows how many extras) paid about 5% of the AFM's total work dues revenue. Do you know how much of your work dues deduction stays in your Local? Probably not – read on....The AFM receives an almost equal amount from both per capita and work dues (about \$4.5 million annually from each). The big difference: while everyone pays per capita, only working musicians pay work dues. My guess is that fewer than 10,000 of the AFM's 90,000+ members pay almost half its dues revenue.

The second reason is those bylaw changes. Who determines who votes on your collective agreement? Who

determines the premiums for the Strike Fund? Who determines the minimum levels of service a Local must provide to all musicians? All this is written in AFM bylaws and, in some cases, policy statements. These are set at AFM Conventions.

The third reason is elections. The people that represent the AFM to the rest of the world are elected at an AFM Convention. You may have a great relationship with your own Local and everything is hunky-dory as far as your own orchestra's agreement is concerned, and you may think that the International Executive Board (IEB) has little or nothing to do with your everyday concerns. Not so. The IEB hires symphonic services staff, they take part in the negotiation of international agreements, and work closely with those who lobby our respective governments, and those are just a few of their responsibilities.

So, how does an AFM Convention work? As I mentioned, it centres on two things: bylaw and policy changes, and election of officers. Bylaw changes come in two varieties: those from the top – recommendations made by the AFM's International Executive Board (IEB), and those from the grassroots – resolutions presented by Local delegates, groups of Local delegates, or Player Conferences. [By the way, Player Conference representatives from OCSM, ICSOM, ROPA don't get to vote on the floor, but they can introduce legislation and have voice at the Convention. Only Delegates from AFM Locals get to actually vote]. Proposed resolutions must be submitted before March 1. These recommendations and resolutions are then assigned to committees. The busiest of these are the Law Committee and the Finance Committee, which sometimes meet together to consider proposals. Proponents or opponents are invited to address these committees, which means that if you care about two different proposals before two different committees, you may find yourself in the position of having to be in two places at the same time. The committees then deliberate and make either a *favourable* or an *unfavourable* recommendation to the plenary session, where the motion is then put to a vote after further discussion. Sometimes the delegates will vote against the report of the committee, but it doesn't happen that often.

The voting itself is complicated. Each Local in good standing is entitled to at least one Delegate and as many as seven, depending on the number of members it has. At the 2007 Convention, there were 197 Locals represented by 317 Delegates (23 of those Locals and 36 Delegates were from Canada). Most matters are decided by voice vote; aye or no. This gives one Local more or less the same voting power as any other. If the vote is not clear, the chair asks for a standing vote (it takes a lot more time, because they have to count over 300 people). In addition, thirty Delegates or fifteen Locals can demand a *roll call vote*. This entitles each Local to cast as many votes as it has members. This means that one Local (New York, with 9299 members) can effectively out-vote the 88

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Newsletter typeset by Steve Izma, Kitchener, Ontario

smallest Locals in the US. It is obvious that a roll call vote favours the larger Locals.

The voting system is completely different for election of officers. Instead of each Delegate having one vote, each *Local* has one electoral vote for every 100 members, capped at 50 votes. This means that for election of officers, those same 88 Locals that were out-voted on the roll call vote by the New York Local can effectively out-vote New York by a two-to-one margin.

Confused? You're not alone. Many who have attended Conventions for years are divided on the structure of voting – some say it favours small Locals at the expense of larger ones, and some say exactly the opposite.

So, where do you fit into all this? The recommendations and resolutions before the Convention are printed in the May issue of the *International Musician*. Your Local's Delegates represent you; therefore it's important that they know what you think. If your Local has a General Meeting in advance of the Convention, you should go and make it known how you feel about these issues, and if you cannot attend the meeting, you should contact your Local's Delegates anyway.

And by the way, \$56 of your annual dues go to the AFM as per capita (there is a proposal to raise this to \$61) and 0.55% of your wages go to the AFM as Federation work dues. That alone is a good reason to read your May *IM*.

Orchestra Committee responsibilities

by Barbara Hankins

At the 2009 conference, OCSM was given the directive to take a leadership role in reminding Orchestra Committees (OCs, in some orchestras called Players' Committees) of their responsibilities as representatives of the union Local. Many of us take on duties as elected members of OCs, without being fully aware of what is expected of us.

Symphonic Services Division has a helpful pamphlet on this topic and OC members are encouraged to review it, and keep it handy as a reference.

Here are a few highlights:

Roles and Responsibilities:

- Communicate through meetings, minutes, newsletters and periodic updates
- Provoke dialogue in the orchestra on relevant issues
- Function as a liaison between musicians and Local
- Represent all the varied interest groups of the orchestra
- Work with Local Union on all contract disputes.

There are a few "thou-shalt-nots" worth mentioning, from the SSD pamphlet:

The orchestra committee's role does not include:

- personal agenda through his/her orchestra committee position
- unilateral decision making on the validity of a grievance
- unilaterally waiving conditions of the contract without the advice and consent of the Local and orchestra
- participation in decision making which should be solely the function of management (such as discipline and discharge)
- making decisions on media issues that are covered by AFM media agreements, except local broadcasts that are covered in the collective bargaining agreement.

Some Collective Agreements have clauses for discipline and termination that include the OC chair being in attendance to observe that proper procedures are carried out. If there are orchestras that find this problematic, perhaps it could be a conference topic.

Although we needn't overwhelm the Local with Players' Association details, such as whose turn is it to host the pig-out, it is important that we keep them posted and work together on all contractual issues, including grievances, easement requests, contract violations, working conditions, how vacancies are handled, etc.

The OC chair must have familiarity with parliamentary procedure in order that Association and Committee meetings run smoothly and fairly. Some orchestras have found it helpful to have a "parliamentarian" appointed. This person would assist the chair with any questions of meeting rules. This person would also sleep with *Robert's Rules* under her pillow.

OC members need to be familiar with their Players' Association Bylaws and refer to them often. Sometimes it's handy to have an OC member in charge of assuring the Bylaws are being followed. The Bylaws also need to be periodically reviewed, so that if they differ from common practice of your organization, that they are updated to reflect what works best.

Being an OC member can be a tiring, stressful and thankless job. So let's try to at least address the latter by thanking our OCs for their work on our behalf.

President's report

by Francine Schutzman

This year's AFM Convention promises to be an extraordinary one. At the last convention, in 2007, there were 93 resolutions and recommendations to deal with. This year, there will be only 17 resolutions – an extraor-

dinarily low number. There will also be 25 recommendations from the International Executive Board, plus one or two recommendations from individuals on the IEB. It's hard to tell if our fellow AFM members across North America think that the AFM is running so well that further improvements are unnecessary, or if they've simply given up. I fear that the latter might be the case.

A report by labour consultant William Roehl, commissioned by the AFM in 1989, made several recommendations regarding the relationship between the players' conferences and the AFM (OCSM is one of five PC's). These were adopted in full by the IEB. Five more points, concerning mainly the Recording Musicians' Association (another PC) but with some affecting all of the PC's, were adopted in 2005. Among other things, those points established that the heads of the players' conferences should be scheduled to speak at the AFM Convention. These speeches are usually scheduled at the last minute and seem to be inserted at times that are guaranteed to ensure that the smallest number of delegates hear them (for example, after lunch on the third day, when the delegates are starting to get quite weary). The IEB recently rescinded those five points, but OCSM has been assured that we will still have a place on the agenda. How this plays out remains to be seen. The main point is that there seems to be an impetus to lower the status of the PC's within the AFM. By the time you read this article, the May issue of the International Musician will have been sent out, and you can read the IEB recommendations for yourself to see if this apprehension is well-founded.

The PC's have advanced only two resolutions for the 2010 Convention to deal with: the first is to honour the memory of Ron Bauers, who helped so many of our orchestras with his brilliant analyses of our organizations' finances. This one is sure to pass without controversy. The second was authored by OCSM in accordance with a resolution that was passed at last summer's conference in Thunder Bay. Its goal is to remove the Canadian exemption to having theatre contractors on Local boards. This is, if I remember correctly, the fourth time that the resolution will have been placed before the delegates. Why, you might ask, is a symphonic conference dealing with an item that surely affects only theatre musicians? There are several reasons: there is no theatre musicians' association in Canada. In many of our cities, the people who get hired to play in the pit for musicals are the same people who sit on the stage for symphonic concerts. Most importantly, it is simply the right thing to do, and nobody else seems to be doing it. It is improper and against the basic tenets of unionism for someone who has the power to hire you (or not) to be in a position of conflict. If you have a complaint because of a gig and want to take it to the board of the Local, you should not have to be put in the position of having the person who might have been responsible for a misdeed sitting in judgment over you and deciding whether or not your

complaint is legitimate. Some years ago, personnel managers of orchestras were prohibited from sitting on Local boards. It is time to stop the practice of allowing theatre contractors that privilege.

What can you do about all this? Read the May International Musician. Look at the blurbs of those who are running for the IEB. Study the resolutions and recommendations. If you have strong feelings about the people for whom you think your convention delegates should be electing to office, or about the items that will be put to a vote, let your Local board know. Go to a general meeting if there is one scheduled to take place before June 19th, which is when the Canadian Conference convenes in Las Vegas, immediately prior to the AFM Convention (June 21-24). Let your voice be heard. Your delegates are there to represent you, and they can't do that if they don't know what you want. Lastly, if you want an eye-opening experience, attend the Convention yourself as an observer.

Obituary

Peter Smith, died February 17, 2010

Peter was a founding member of the NAC Orchestra, serving under four music directors since 1969, playing second clarinet, bass clarinet, and saxophone. Peter studied at the University of Toronto while freelancing on clarinet, saxophone and guitar. Over his long career, he played in the Toronto Symphony Orchestra, the National Ballet of Canada Orchestra, the Stratford Opera Orchestra, as well as playing lead clarinet for Duke Ellington.

A founding member of the Ayorama Woodwind Quintet, Peter performed for student audiences in countless school performances. He taught privately at the University of Ottawa, Carleton University and the Conservatoire de Hull. In addition to his considerable artistic and educational contributions, Peter was an affable, affectionate, and patient colleague and friend to many within the extended NAC family.

Peter is survived by his wife Carolyn and their two children, Adam and Stephanie.

Your health is in your hands

by Leisa Bellmore, Shiatsu Therapist

Few things in life matter more to us than our health and it's even more important for those of us whose careers depend on it. As a musician, one of your worst fears is probably an injury that would prevent you from being able to play.

I've worked with countless musicians and other performing artists as a Shiatsu Therapist over the years and

while I have found that all of them have a deep concern for their health and well being, many of them are not aware of what they can do to improve and maintain their health. It seems that when young people are studying music there is very little focus on what they can do to ensure a long and pain-free career. As a result some musicians don't develop a self-care regime until they find themselves faced with an injury, an overuse condition such as Carpal Tunnel Syndrome, or recurrent pain. By taking some simple preventive measures, pain and injury can often be avoided.

A professional musician is, in many ways, no different than a professional athlete. You overuse certain muscle groups and under-use others. You must continually rehearse and are expected to perform well. The only difference between a professional musician and a professional athlete is that athletes have a health care team at their disposal to ensure that they can avoid pain and injury and can play at their best.

I believe our health is our own responsibility and each of us must take an active role in preserving it. That doesn't mean that you'll avoid illness and injury throughout your life, but by using appropriate self-care techniques you can certainly minimize them and minimize their impact on your general health and your performance. Should you find yourself struggling with an injury or experiencing recurrent pain, seek help from a medical professional. The sooner you seek help, the less of an impact it will have on your health and your performance.

The benefits of self-care are many: prevention of injury and overuse syndromes; decreased incidence of pain or discomfort; faster recovery from intense rehearsals or performances; improved abilities, greater endurance and enhanced performance; and of course, career longevity.

That said, I will outline some basic self-shiatsu techniques you can do that can help keep you feeling and performing at your best. Another added benefit is that regular stretching and self-shiatsu will create greater body awareness – you may notice those areas that are becoming tight or overworked sooner, before they become problematic, and can take steps to relieve them before they cause you undue pain. You may also notice that you're more aware of your posture and will be able to correct it when it isn't ideal.

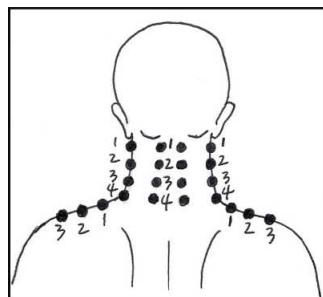


Figure 1: Lateral cervical (side of the neck)

Shiatsu is a Japanese type of massage with roots in Traditional Chinese Medicine. It not only increases circulation but decreases the sensation of pain. It also helps to alleviate muscle tension, increase flexibility and range of motion, and improve the functioning of muscles, joints and nerves. The therapist uses their hands, mainly their thumbs, to apply comfortable, sustained pressure to pressure points which are found all over the body. Pressure can be quite deep or very gentle depending on the recipient's comfort level and health condition. When applying pressure you should gradually increase the pressure to a comfortable level, hold it for three-five seconds, then gradually decrease the pressure. This is not a case of "no pain, no gain" – make sure the pressure is comfortable. If using very gentle pressure on a delicate area you may wish to sustain the pressure for longer – up to twenty seconds or so. Usually the sequences are repeated three times. If you're pressed for time, do one repetition. If an area requires a little more attention, by all means do more repetitions or increase the duration of the pressure.

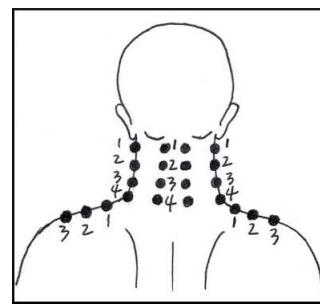


Figure 2: Posterior cervical (the back of the neck on either side of the spine).

One problem area for many musicians is the neck. Whether it is from the posture while playing, from the neck and shoulder muscles working so hard or simply from stress, I've yet to work with any musician who did not need a fair bit of attention to this area.

There are four points on each side of the neck (see Figure 1). The first point is just below the bony protuberance (the mastoid process) that is just below the ear and the fourth point is at the base of the neck just before it curves into the shoulder. Begin with the left side, working from top to bottom. Use the index and middle finger of either hand held together. Repeat with the right side. If pressed for time, you can certainly do both sides at once.

There are four points which run from just under the base of the skull down the neck alongside the spine (see Figure 2). Apply pressure with your index, middle and ring fingers held together and do both the left and right sides at the same time. The pressure should be applied on a slight angle so that you are pressing into the soft, muscular section alongside the spine.

There are three points along the top of the shoulder, the middle one being the most important (see Figure 3).

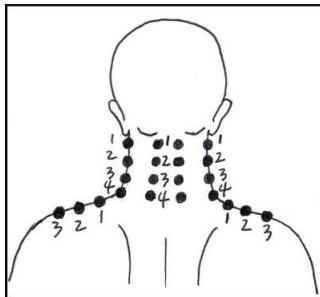


Figure 3: Supra-scapular (along the top of the shoulder).

Pressing on this point can relieve some of the tension in the superficial muscles which, when extremely tight, can hamper the functioning of the nerves that serve the arm and hand. Begin on the left side with the point closest to the base of your neck and work towards the shoulder ending just before the bone. Next concentrate on the middle point and use sustained pressure for twenty-thirty seconds, increasing the pressure to a strong yet comfortable level. Repeat with the right side.

Next we'll discuss the points on the inner and outer forearm. These will be beneficial at any time, but especially so before playing to warm up the muscles and after playing to ease the tension.

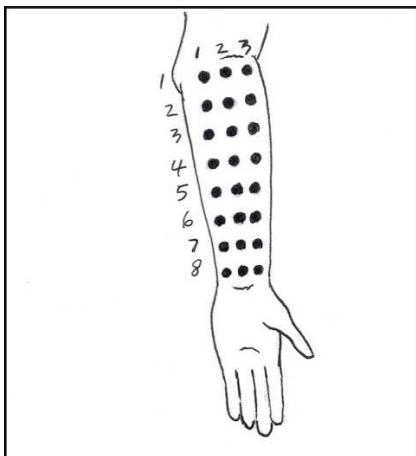


Figure 4: Wrist/Finger Flexors (the inside of the forearm).

Hold your left forearm in your right hand so that your thumb rests on the inside of the forearm (see Figure 4). Begin just below the crease of the arm with the elbow bent somewhat. There are three points here. Start with the one closest to your body and work your way out. Next you will work on points that form three lines running down the forearm from here to the wrist. There are eight points in each line. Again begin with the line closest to your body and work your way out. Repeat with right arm.

Turn your forearm over so that you are holding your upper left forearm in your right hand with your thumb

resting on the outside of it (see Figure 5). On the outer forearm there is one line of eight points. The first point, just slightly below the crease at your elbow, is particularly important as the deep radial nerve lies beneath it. First work this point three times before continuing with the rest of the points of this line. Repeat with right arm.

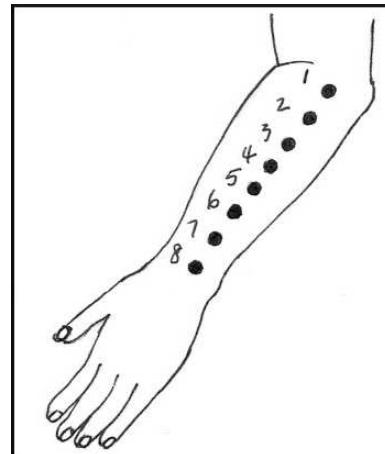


Figure 5: Wrist/Finger Extensors (the outside of the forearm).

Now these techniques will certainly not be all you need to take care of yourself, but do some stretching before you play then do some self-shiatsu and you'll be well on your way. You have the ability to improve the way you feel, and ultimately, improve your performance. You demand a lot of your body. Why not show it the appreciation and respect it deserves by doing everything you can to keep it at its best?

Leisa has been practicing shiatsu since 2001. She works with a wide range of clients, both private and corporate, with diverse health conditions. Leisa particularly enjoys working with musicians and other performing artists, helping them perform at their peak by helping them to overcome the stresses and strains on their bodies and minds. She has been working regularly with the Toronto Symphony Orchestra since 2002 and is currently working on a book on self-care for musicians. Leisa also works with a multi-disciplinary health care team at the Liberty Clinic in downtown Toronto. She regularly presents workshops teaching self-shiatsu and self-care to various audiences.

Passion for her work and the natural healing professions led Leisa to volunteer with the Natural Health Practitioners of Canada (NHPC) of which she is a member. She volunteered on the NHPC Board of Directors from 2004 to 2008, serving as President from 2007 to 2008. Leisa enjoys and works towards helping each of her clients attain their health goals and loves helping to increase her clients' health awareness.

To learn more, email or call Leisa at:
<info@shiatsuheals.com> or 416-844-1487.
