



UNA VOCE

June 2007 Vol. 14 No. 4

From the Editor

Welcome to the last issue of Una Voce for the 2006-07 season. Despite being a "last" issue, there are quite a large number of "firsts" in it.

This issue marks the first time we have had four issues of UV in one season in many years. There is an inherent difficulty in delivering four issues by regular mail – the amount of time it takes to edit, translate, layout, print, mail and distribute UV makes it difficult to squeeze four issues into the space of our shortest orchestra seasons.

Therefore, we are trying another first – an on-line issue of UV. I hope that all of our 1100 musician members are able to avail themselves of this issue. We have had a lot of discussion on whether we should go paperless, and the debate seems to always come down on the side of keeping a paper issue. In spite of all the electronic technology we have at our disposal, there is something about paper that still appeals to us (maybe it's because orchestras still use paper sheet music).

This issue also marks the first time we have had special "pre-AFM Convention" content. There are three candidates running for the important position of Vice-President from Canada of the AFM (another first), and we've invited each of them to make a campaign statement to our members.

OCSM Directory

By now you should have the latest OCSM Directory. A directory of 1100 musicians is bound to have errors or changes to be made. Please feel free to forward those changes directly to me at aslanshowe@telus.net.

Have a great summer.

Your humble servant,

Bob Fraser
Editor, Una Voce
Secretary, OCSM

2007 OCSM Conference

Francine Schutzman, President, OCSM

This summer's OCSM conference will be held in Ste. Foy, Québec, from August 8th to 12th. The agenda is still being worked out as we wait to hear of the availability of several people. As usual, we will have reports from each orchestra as well as presentations from the AFM-EPW Fund, the hard-working staff members of the Symphonic Services Division of the AFM, and Katherine Carleton, the Executive Director of Orchestras Canada. As many of you already know, Bobby Herriot will be stepping down as AFM Vice-President from Canada in June. We thank Bobby for his work for Canadian musicians and look forward to welcoming the new V-P to our conference. All the candidates have been invited, just in case! We have asked each of them to write something for this issue of Una Voce so that you have some idea of who may be representing Canadians in the AFM for the next few years.

The highlight of the conference will be something that is new for OCSM: a bilingual workshop on negotiations on August 9th by lawyers Michael Wright (English) and Claude Melançon (French), with simultaneous translation provided. We very much hope that this will encourage observers to attend the conference for at least that day. We would like to be able to provide such translation services for the entire length of the conference every single year, but the cost is prohibitive.

We are hoping that consultant Paul Boulian will be able to give a presentation of the findings of the Elephant Task Force of the American Symphony Orchestra League. This has to do with audience development. I saw this presentation in Ottawa and felt that it would be of interest to all of the delegates.

We will also be talking about whatever has transpired at the AFM Convention, which will be held in Las Vegas from June 18th-20th, and the AFM Canadian Conference, held in the same location on June 16th and 17th. OCSM will be sending three delegates to both the Canadian Conference and the AFM Convention: Dan Blackman, Bob Fraser and me. As delegates from a player conference, we don't have the right to vote, but we can make our voices heard,

and we have the right to testify before the committees considering the various proposals put before the convention (see the May issue of the International Musician). This convention proves to be a contentious one. We will be arguing against proposed increases in federation work dues for symphonic musicians, and we ask you to urge your Local's delegates to do the same. We hope to be able to go to the OCSM conference with news of our success. I would like to add that this is a strong reason to become involved in the workings of your AFM Local. Not only do you have a bit more control over your destiny, but if you attend the AFM Convention as a delegate from your Local, you get to vote.

We hope to see many of you in Ste. Foy this summer.

CBC Negotiations

Francine Schutzman, President, OCSM

I am happy to report that the CBC negotiations have finally concluded, nearly a year after the last agreement expired. There was a six-month extension to the agreement, and a team of AFM Local officers, staff members and yours truly spent four separate weeks trying to hammer out a new agreement. This was certainly the most difficult round of CBC negotiations that I have experienced – the result of the CBC's eternal financial problems and their wish to revamp the agreement to gain much more flexibility (the famous "F-word"). As I write this, a memorandum of agreement is being prepared, and it's possible that by the time you read this issue of Una Voce, you will have voted already on the agreement. If not, I urge you to accept it. There were gains and losses, but we held firm on some issues dear to us.

One of the most important aspects of the new agreement, to me, is the fact that we kept the clause which says that everyone in an orchestra will be paid for a remote broadcast whether or not the person is needed for that concert. This has been a sticking point for years with the CBC. We have discussed possible alterations to this clause – including at last summer's OCSM conference -- but any scenario that we could imagine was fraught with difficulties and with inherent elements of unfairness. The bottom line is that the CBC has special lower rates (and has had for many years) for recording the entire orchestra. Our orchestras are entities, not a collection of various instruments, some of which may be considered more important than others. If a CBC producer wants to record a concert using reduced strings, for example, and not pay the whole group, there are other articles in the agreement which lets him/her do exactly that.

There will be a new article in the agreement which deals with the production of saleable product from live concerts. This provides for a more favourable rate than the new

Symphonic Live Recording Agreement that was ratified last year by AFM musicians. The rate itself depends upon the length of the concert, but it is in the \$300 range, with any necessary patch sessions, not to exceed 60 minutes in length, to be paid in addition to the basic fee. As with the Symphonic Live Recording Agreement, each project is subject to secret-ballot ratification by the musicians.

The term of the agreement is four years, so to 2010 (including the year that has already passed since the expiration of the last agreement), with average yearly increases in fees of 2.5%. Pension will be going up to 11%. That's all the good news. The bad news is that the amount that the CBC guarantees to spend each year on AFM musicians has been sharply reduced. However, the monies credited toward that guarantee will all be fees paid directly to musicians, which was not always the case in the past.

I would say that each side felt that it made gains but that it gave up quite a bit. Someone told me that that is the sign of a good negotiation.

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Editor – Robert Fraser

OCSM Executive Officers (term of office in parentheses)

President (2005-07)	Francine Schutzman
1st Vice-President (2006-08)	Daniel Blackman
2nd Vice-President (2005-07)	Barbara Hankins
Secretary (2006-08)	Robert Fraser
Treasurer (2006-08)	Jeff Garrett

Current OCSM Orchestra Delegates:

Calgary Philharmonic Orchestra	Mike Thomson
Canadian Opera Company Orchestra	Colleen Cook
Edmonton Symphony Orchestra	Edith Stacey
Hamilton Philharmonic Orchestra	Elsbeth Thomson
Kitchener-Waterloo Symphony Orchestra	Katherine Robertson
National Arts Centre Orchestra	David Thies-Thompson
National Ballet of Canada Orchestra	Richard Sandals
Orchestra London Canada	David Pell
Orchestre Métropolitain du Grand Montréal	Monique Lagacé
Orchestre Symphonique de Montréal	Vivian Lee
Orchestre Symphonique de Québec	Marc Moscovich
Regina Symphony Orchestra	Gary Borton
Saskatoon Symphony Orchestra	Arlene Shiplett
Symphony Nova Scotia	Suzanne Lemieux
Thunder Bay Symphony Orchestra	Erin Brophay
Toronto Symphony Orchestra	Frank Morphy
Vancouver Symphony Orchestra	Karen Foster
Victoria Symphony	Kenji Fuse
Windsor Symphony Orchestra	Greg Sheldon
Winnipeg Symphony Orchestra	Arlene Dahl

Candidates for AFM Vice-President from Canada

David Jandrisch

At the beginning of the 1970's, the then neophyte Canadian Conference of the AFM added a day entitled "Symphony Symposium" preceding its usual two-day Conference. Sam Levine designed and chaired this meeting, the purpose of which was to enlighten and educate Local Officers to the wants and needs of symphony musicians in Canadian Locals. The attendance of any player at this meeting was coincidental to them being Conference delegates. Its success was measured by the continuation of the Symposium at subsequent meetings with player reps being invited and participating to the extent that additional days were added prior to the Symposium for the players to meet on their own. Eventually, OCSM was born, and functioned as an "arm" of the Conference. During John Trembath's term as President of OCSM, I (then President of the Conference) encouraged John to apply to the AFM for Conference status. He did, and the rest is history.

I give you this bit of trivia simply to let you know that throughout my career as an officer of a Canadian local, President of the Canadian Conference and Vice-President from Canada, I have continually considered that an excellent relationship between OCSM and the AFM is extremely important to the AFM and to the symphonic musicians in this country.

When I ran for re-election as VP from Canada at the last Convention, two points on my platform were directed specifically to symphony musicians. The first stated that I would re-engage Michael Wright as Legal Counsel. The second dealt with Neighbouring Rights payments to symphonic musicians. There are literally millions of dollars owing to you! I stated in 2005 that at least partial payment would be made to musicians by the end of the year. The present administration apparently does not think that this payment is of sufficient importance to make it a priority during the last four years. **I do**, and if elected, I promise that payments will be made prior to the end of 2007. It is only with your support that I can make these promises a reality.

David Jandrisch
Local 190 (Winnipeg)
Former AFM V-P from Canada

Len Lytwyn

I wish to thank President Francine Schutzman for giving all prospective candidates for this office the opportunity to present some of our individual views with respect to the "concept" and involvement of player conferences as constituent member entities within the AFM.

Each conference has the right to submit resolutions and to debate reasons for their adoption from the convention's floor. As we all know conferences also have voice on all matters being considered during any convention. This, of course, is only one of the numerous functions player conferences provide but is perhaps the most necessary one.

I believe that for the AFM to function as an effective union, given the various musical genres in which members of the AFM gainfully perform, it is absolutely essential for player conferences to exist and to actively participate in the AFM's overall decision making processes.

In my opinion, the time has arrived wherein there is a need for additional player conferences to be organized for Freelance/Touring/Non touring musicians who perform as permanent members of self-contained musical acts, and for aspiring recording artist musicians who have their own unique collective interests which AFM and its Locals are unable to accommodate and/or support given our current bylaw structure. In this latter regard there exist large numbers of these emerging artists who are not members and for the most part see no tangible reasons to join, except when they require a work permit to enter the U.S. to perform. I do recognize however that it would be extremely difficult to organize any player conference from these segments of performance.

Further, in this regard and by the time this information is available to the members of OCSM, everyone will have had the opportunity to have read my "Notice of Candidacy" contained in the May, 2007 issue of the International Musician.

See "Len Lytwyn" on next page...

Bill Skolnik

There are a great many issues facing the AFM today, but there is one issue that has remained constant for at least all the years I have been a member. That issue is contact and transparency between the members of the AFM and the officers and staff of the AFM. So it is with grateful appreciation that I welcome this opportunity to address all of the members of OCSM. I want to particularly thank Francine Schutzman and Bob Fraser for offering up the idea of a candidates' column and implementing it.

Like all of you, my formal musical education was classical. I studied piano, voice, harmony and counterpoint at the Royal Conservatory of Music in Toronto. Unlike all of you I never performed in the classical field. During my close to 20 years as a freelance musician my career was predominantly in theatre and recording for film, television and radio. I worked across Canada and in the U.S. I lived in Western Canada for eight years; 6 years in Vancouver and 2 years in Calgary. For a few years I belonged to three locals, Vancouver (145) Calgary (547) and Toronto (149). I returned to my classical roots when I accepted a position as a music producer with CBC Radio. I recorded and programmed orchestras, chamber music and recitalists. I also commissioned works from Canadian composers. I've had the privilege of hearing performances from every one of the OCSM member orchestras and I've attended live performances in more than half of them.

For me, OCSM has several crucial roles in the AFM. Here are some of them.

There is a rich orchestral tradition in this country that at one time was represented by regional orchestras and radio orchestras. Except for one, all the radio orchestras have disappeared. Nonetheless the CBC remains the musical cornerstone of our country. CBC is the world's largest single engager of musicians.

See "Bill Skolnik" on next page...

...Len Lytwyn
(cont'd from previous page)

Therein I touched on my involvement as a Local 149 Executive Board Member, Business Representative, Vice president and President.

It may interest the members of OCSM that, with respect to the subject of representation by and for the specific and different sectors of performance within our membership, during my tenure as Local 149 president I proposed Local Bylaw amendments which had the effect of imposing a duty on each elected member of the Executive Board who were not titled officers to represent a specific sector of performing members. I had come to the conclusion that a professional musician member, who primarily earns his/her livelihood in a specific area of employment, e.g. a pit musician in musical theatre, could not possibly represent the specific and unique collective interests of musicians who work in a band which they themselves organize and operate as business partners. Conversely, it is also not realistic for a musician who has earned his/her livelihood as a partner/member of a band and who is then elected as a member of the Executive Board to appropriately represent the unique and special interests of the theatre musician when matters affecting his/her work place are being decided by the Local's Executive Board; although to represent all sectors of the members' workplace is the inherent responsibility of each elected board member. It could only be possible for the local's board to arrive at appropriate/proper decisions if the board was composed of members who work in those specific and varied genres of musical performance. This was my attempt to mandate a representative board structure. The Board could then rely on the specific experience and influence of individual members who perform in a specific sector when arriving at decisions affecting the varied areas of performance.

The interesting aspect of my proposed board structure was that an unusually large number of symphonic players attended this general meeting. After much debate for, and in opposition to, this proposal, it was the symphonic players (and others) who voted in support of these amendments which were adopted. This adoption required a 2/3 majority

vote. This decision by the local general meeting was appealed to the AFM who upheld the appeal as being "unconstitutional". Consequently this newly adopted board structure was never implemented. There is of course much more to this story but that is for another time. I did find it very appropriate in 1995, upon my return to the Canadian office, that a form of my original representative concept was now in existence as player conferences.

This experience also sparked my interest in trying to understand how and what made my proposed board structure "unconstitutional" as it impacted on the AFM's "Constitution and Bylaws" (as they were then formally titled). This led to my interest and study of Robert's Rules of Order. By the way, I still disagree with the AFM's ruling!

To conclude, and in regards to my election platform, I have recently sent my campaign information to all Canadian delegates. I have also provided a copy to your editor who I understand can make it available online to any member, on request.

I hope you will take a few minutes to avail yourself of this information which also contains my personal contact information in the event that any member of OCSM wishes to contact me regarding any aspect of my campaign. Your thoughts and comments will be appreciated.

Len Lytwyn - Member, Local 149 and your choice for Vice President from Canada, AFM

...Bill Skolnik
(cont'd from previous page)

The AFM does not and cannot promote one style of music over another. The AFM, rightly so, must lobby on behalf of all its members and the various musical arts they represent. As we are all aware, classical music at the CBC is under siege. Thus it remains for OCSM to act as guardians of classical music on our national air waves. I'd like SSD Canada take on a new role as the orchestra lobbyist with the CBC. SSD Canada can become as familiar with the orchestra provisions of the CBC agreement as they are with local orchestra agreements. Let's have SSD Canada meet with regional music producers initiating contact between them and the orchestras in their territory and bring the broadcast

ideas of the musicians to the CBC. There is no need to wait for management to do the selling.

OCSM, along with ICSOM and ROPA, is vital to the AFM because they represent our one true labour model. Theatre pit orchestras change as the shows change. Recording musicians do not belong to consistent ensembles let alone an orchestra. Freelancers are small business folks who need a trade association as much as they need organization. I believe in our connections to organized labour and I believe our OCSM orchestras and their conventional collective bargaining agreements are tangible symbols of those ties. OCSM, ICSOM and ROPA components hardly ever change. They are the rocks within our movement and a consistent, reliable example of why we must exist for the welfare of all musicians.

Earlier I alluded to the importance of transparency. This is a motherhood issue but it is still not consistent throughout Canada. Some of the OCSM orchestras have excellent relationships with their locals. Some - not so excellent. We can identify the successful partnerships and apply the principles used in those models to all the orchestras and their locals. This can only be accomplished in partnership with OCSM and the locals but it will strengthen us as an organization.

Everyone in an orchestra should feel secure. Players must feel confident that their local will have the resources to vigorously pursue a major grievance. We need to figure out a way to provide that level of comfort to all the locals with OCSM orchestras in order to give our orchestra players peace of mind.

I have run out of room here and I was just getting started. Please feel free to contact me about my candidacy at my home by telephone at 905-279-2943 or email at billskolnik@sympatico.ca. For anything else you can also contact me at the Toronto Musicians' Association, 416-421-1020 extension 235 or bskolnik@torontomusicians.org.

Thanks for listening.

Bill Skolnik
Executive Director and Board Member
Toronto Musicians' Association
Local 149