



UNA VOCE

April 2004 Vol. 11 No. 2

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Message From the President

On February 27th, four members of the OCSM Executive (Eline Brock-Sanheim, Karen Foster, Bob Fraser and I), along with Laura Brownell of SSD Canada, attended the Chalmers Conference in Ottawa. The theme of the conference was advocating for the arts, and the keynote speaker was H el ene Chalifour Scherrer, the new Minister of Canadian Heritage. Scherrer impressed us all with her vigorous presentation. Her key points were 1) cultural expression and our need to support excellence and diversity, 2) participation by all citizens in cultural expression and 3) that Canada leads the way in promoting diversity to the world. She promised that we would hear great news after the budget came out, although now that it has, our enthusiasm could best be described as muted. It appears that the Tomorrow Starts Today funding is safe for another year, but we don't know what the todays after tomorrow will bring. She avowed that she has taken our plea for sustainability for our organizations to the government.

John Hobday, Director of the Canada Council, was the other main speaker at the conference. He said that the Council is undergoing a large-scale planning exercise to tailor their goals toward greater effectiveness, but that the Council's fundamental mission is not changing. He said that the Council's granting policy will reflect organizational health, and they will provide management and governance tools to help organizations become healthy, but that funding for the working artist remains primary. The Council's great challenge is how to deal with the growing number of arts organizations and artists; they need to balance funding between key and

emerging organizations. Hobday has been making a case for a substantial increase in funding for the arts sector.

The rest of the conference presented us with ideas and tools for arts advocacy, which will be presented by the OCSM Executive at this summer's conference. We were unable to arrange a formal meeting with the Canada Council during our time in Ottawa (where Elaine Thompson joined us after the conference for our mid-season board meeting), but Laura and I had a get-acquainted coffee break with Angela Birdsell, the Council's new music officer. Some of you have had the same opportunity recently, since Angela has just made two trips to orchestras in western Canada, where she met with musicians as well as managements.

In the February 2004 *Una Voce*, I discussed the Futures Committee and its mission to streamline the activities of the AFM in order to best serve our members. As this issue of *Una Voce* is being prepared, I am getting ready to attend a meeting of my Futures Committee sub-committee in St. Louis, where we will discuss various methods of making the AFM more efficient and relevant.

You should know, however, that AFM President Tom Lee has already taken some actions that he feels will help accomplish this goal. In early March, four of the six International Representatives employed by the AFM were fired. These are the people who act as emissaries from the AFM national office, enforcing the AFM bylaws as they relate to the Local's operations and giving help where needed. There were five IR's in the States and one in Canada-- Alan Willaert. Alan has kept his job and there are now several new employees at the AFM head office, one of whom will be working as an IR and one of whom, Tina Hafemeister, has moved to the AFM office from Local 802 to be the new AFM coordinator and administrator of International Representatives. As orchestral players, you may or may not feel the results of these changes, but as Local members, you should be aware of changes occurring within the AFM. In addition, Richard Payne has left the employ of the AFM Canada office. Richard was in charge of electronic media.

Another change is that SSD/NY Director Janice Galassi will be moving to the Organizing Department. We would like to express our thanks to Janice for the work she has done on behalf of symphonic musicians. Laura Brownell will be continuing as Director of the Symphonic Services Division of the AFM Canada office, but it is a fact that whoever heads up the New York office of the SSD sets the tone for the department. OCSM, ICSOM and ROPA have written to Tom Lee to ask that a national search be held so that we may interview all qualified candidates (the "nation")

referred to here is the U.S., since the head of SSD will almost certainly be living in New York. However, if you are interested, let me know ASAP). We have also asked to be involved in the selection of the director. This is in accordance with a resolution passed by the ICSOM conference last summer. That resolution also makes reference to the Roehl Report, adopted by the AFM in 1989, which established an SSD Steering Committee made up of the heads of OCSM, ICSOM and ROPA. We have had one Steering Committee conference call this year and look forward to having others in the near future to discuss this most important appointment.

Francine Schutzman

Around the Horn – thumbnail sketches of the 20 OCSM orchestras, from West to East, based on information supplied by their delegates.

Victoria is having a good year artistically; however, spending in the office is of concern. They are hoping for a smaller deficit this year than last. Conditions for part-time players have improved in the two-year agreement that was ratified in December. In late March, Michael Aze resigned as GM. He started with the orchestra in Jan. 2002 and will be leaving in July.

Vancouver is still struggling with the same problems financially; however, the fund-raising “Lovers’ Ball” went very well, and ticket sales and subscriptions are up. Relations between musicians and management are good.

The news in **Calgary** is mainly positive. Communications continue to improve and there is more confidence in the new Board, who are working very hard at restructuring the organization and fundraising. Improved customer service is a priority. A meeting with the Calgary caucus of Alberta MLA’s to discuss the closing of the Jubilee Auditorium next year was well received.

Meanwhile in **Edmonton**, there is great concern about the closing of their Jubilee Auditorium next year. Where will they play opera and ballet, or will those weeks be lost? Sadly, John Hobday of the Canada Council didn’t speak with any musicians on his famous visit (despite news reports to the contrary!). On a brighter note, ticket sales are good.

Saskatoon is experiencing some serious financial trouble but we don’t have any details. Stay tuned.

Regina has already begun negotiations on the next contract and service guarantees are a thorny issue. Musically, the hall is relatively full, and reviews are good.

There is no official news out of **Winnipeg** – no doubt they’re

trying to make the new deal work. But they do have a new Executive Director – Paul Inksetter, who is currently the GM in **Thunder Bay** where things are going well musically but there are the usual financial concerns going into negotiations. A Canadian contemporary music CD is planned.

Windsor is heading into negotiations but there is no news to report.

Orchestra London is chugging along; subscriptions are not selling so well, but pops (as usual) is great. They are out of bankruptcy protection and debt, but there is still financial difficulty. Their fundraiser, a black-tie boxing match called “Banger in the Hanger,” wins my prize for best title.

The big storm in Canada this year touched down in **Kitchener-Waterloo** where there was severe disruption to the organization due to the dispute between conductor Martin Fischer-Dieskau and the Board. The Board resigned en masse, and was replaced by a newly elected board, many of whom have voiced a wish to reinstate the conductor and take the orchestra on tour to Germany in Autumn 2004. Simon Streatfeild has signed on as Artistic Director until June 2005. ED Katherine Carleton tendered her resignation and is replaced *pro tem* by former GM Michael Duschenes. Those on the ocsm-list forum received daily updates. (See SSD News)

It’s status quo in **Hamilton**, struggling with the perennial competition from the non-union “Academy” orchestra. The HPO has a new GM, Alex Baran.

The **Toronto Symphony** just signed a new deal; 2 year term, 2 new weeks and percentage increases in salary, totalling 11.6%. Of concern is the concession of 10-service weeks, some back to back. Despite this, there is a more positive feeling in the organization overall.

New opera house construction is on schedule for the **Canadian Opera Company**. In the trenches there is some difficulty with working conditions, including hiring of replacement musicians. And while the **National Ballet Orchestra** looks forward to the move to the new opera house, the touring work is a bone of contention. The company is planning tours next year, but will they bring their own musicians or hire locally? Currently under discussion.

The **National Arts Centre Orchestra** staged a very successful tour of the U.S. and Mexico last fall. Negotiations were due to begin in March 2004. Stay tuned.

Orchestre Métropolitain won a “Prix Opus” for their most recent recording. The next recording was planned for March 2004. No wonder there is good public support for the orchestra. Contract negotiations wrapped up in the last week of March but OM lost a \$290,000 lawsuit by its former music director (the orchestra will appeal), so we’re interested in seeing what the monetary agreement is in said negotiations.

There's a new conductor for **l'Orchestre Symphonique de Montreal** – Kent Nagano, 52, American, MD of the Los Angeles Opera and Deutsches Symphonie-Orchester. Congratulations! A very successful Benefit Concert with Yo-Yo Ma in January raised \$200,000. Their negotiations continue with lots of demands from management and no money yet on the table.

The climate is generally good for **l'Orchestre Symphonique de Québec**. Subscriptions have levelled off after 5 consecutive years of healthy increases. There's continued difficulty in raising sufficient private and corporate donations and the European Tour planned for 2004-2005 has been cancelled, leaving a gap to fill in the regular season.

Like all other orchestras, fundraising is a problem at **Symphony Nova Scotia**. Otherwise, things are good.

*Compiled by Eline Brock-Sanheim
OCSM 1st VP*

CHRC Conference

In November 2003 I was invited to sit on a panel at the Cultural Human Resources Council's (**CHRC**) Conference in Toronto – “Strategy 21, Cultural Human Resources for the 21st Century”. It was a valuable opportunity to get caught up with happenings specific to our industry with people from SSD Canada, Orchestras Canada and Human Resources Development Canada (**HRDC**) as well as the chance to meet and talk with several people with whom I had contact during my years as OCSM President, but only through e-mail or phone. There was a healthy cross-section of people from the cultural industry – artists, producers, funders, managers and board members. In fact, I would say it was the most representative group I have ever encountered at a conference. My only frustration was that I couldn't attend all of the simultaneous breakout sessions, such as: Human Resources Problems - How Do We Solve Them; Status of the Artist - Forging Ahead; Cultural Management - Where Are We Now?, and many others over the three days.

My panel was “Boards As Employers - What Are The Issues?” I went with some trepidation since I was going to take what I thought would be a minority or controversial point of view – that the structure does not work, and has never really worked. My basic premise was that an organization's health is tied to the makeup of a board: they flavour the whole organization through their hiring decisions and their ability to open doors to both private and corporate dollars. Because of the constant turnover, today's success may be tomorrow's failure, and vice versa. Although none of the other panelists was willing to go this far, I was surprised to learn that each of them had also experienced serious problems with dysfunctional boards. The point of departure for our panel was

the peril “if the lines of communication between staff and Board are not open and clear...”. In my view the lines of communication also have to be open and clear within the Board and within the staff. On a broader scale, the lines of authority also have to be open and clear within and between the two constituencies. The added dimension in a performing arts organization is the issue of open and clear communication with the performers.

Much of the attention on boards has come about through the various scandals in the business world. This has had a positive spinoff, in that the not-for-profit world is finally taking a closer look at board governance. The other panelists really feel this is where our world is lagging behind: reforming and/or instituting best practices on our not-for-profit boards. However, it is still on an ad hoc basis, with no binding statutes for minimum standards such as the recent reforms through the Sarbanes-Oxley Act in the U.S. This is one area where the funders could and should play a stronger role: creating and insisting upon uniform standards of reporting and behavior in the area of board governance.

Obviously we had taken on a huge topic that could not be adequately covered in our hour and a half. There was some frustration amongst the audience who wanted quick solutions and were concerned that board-bashing will not attract new blood to our organizations. There was strong anecdotal evidence connecting an organization's success with a CEO who has a background in our field. However, we all know of exceptions to the rule, and have experienced both sides of the equation: thriving orchestras with CEOs with little or no artistic background; failing orchestras with former musicians as CEOs. Leaders who bring a high level of competence and passion combined with a strong work ethic seem to be in short supply. Part of the answer may lie in increased empowerment for the performers who must have a certain level of expertise in the off-stage aspects of their organizations. However, with that empowerment comes increased responsibility and I am not entirely convinced that we have the right people in each of our organizations who are ready, willing and able to take on that role. After all, is this why we spent thousands of hours in the practise studio?

*Rob McCosh, Calgary Philharmonic
OCSM Member of Distinction*

We recently lost two giants of the AFM. J. Alan Wood died on Nov. 28, 2003 at age 82 and Lew Waldeck on Jan. 6, 2004 at age 68. They advocated for musicians and worked tirelessly on our behalf throughout their lives. Laura Brownell worked with Alan in the Canadian Office for close to 10 years and former SSD Canada Supervisor Linda Patterson was at the Toronto end of the phone when Lew was SSD Director in New York.

J. Alan Wood

The Federation suffered a great loss with the passing of Vice President Emeritus from Canada, J. Alan Wood. His hard work and dedication were unparalleled. Through the years his no-nonsense approach to his job earned him the respect of his friends and adversaries. He was committed to working on behalf of musicians on both sides of the border. His influence in the Canadian music world was far reaching and on the strength of his negotiating ability, Canadian symphonic musicians experienced many significant gains.

In 1960 Wood was elected President of the Toronto Musicians Association following a long and distinguished career as a performer and conductor. In 1965 he was elected AFM Vice-President from Canada and in 1980 he opened the first AFM Canadian Office. One of his most important achievements was the establishment of the Canadian AFM-EPW Fund. He was responsible for its creation and his actions as a trustee from 1965 until his death ensured the Fund's growth and stability. Symphonic musicians are major beneficiaries of the Fund. He will long be remembered for his role in providing secure pensions for AFM members.

J. Alan Wood also provided service to symphonic musicians through his membership on the boards of both Orchestras Canada (then the Association of Canadian Orchestras) and the National Youth Orchestra of Canada. His annual fundraising initiative on behalf of the NYO has had a direct impact on the 37% of Canadian symphonic musicians who are alumni of the NYO.

After his retirement in 1991, he continued with the AFM as a consultant until his death. His 43 years of service to Canadian musicians and to the AFM will long be remembered and appreciated.

*Laura Brownell
Director, SSD Canada*

In Memory of Lew Waldeck

I first met Lew during my sabbatical from the Winnipeg Symphony, when Lew came to help our orchestra in Naples, Florida become certified. What I learned about Lew in Naples (who until then was known to me by reputation only) was why he was then a living legend, and precisely why he now will never be forgotten. He not only gave us the support that we needed to continue on our path of organizational work, but actually got "right in there" with us to physically DO the work necessary. I remember the committee meeting in my apartment, and Lew collating the paperwork to be passed out to the orchestra members. I learned then that great leaders such as Lew are in the trenches. I learned that great leaders such as Lew care about the welfare of other living creatures as much or more than their own well-being. And I learned that Lew had a heart of gold – a heart for the people.

I respected Lew, and knew that he and I were on the same page in the fight for justice for orchestra musicians. We had talked about my interest in working for SSD while he was

in Florida, and when the position opened up in Toronto I considered it good fortune that Lew and Ray Petch (former AFM VP from Canada) concurred in the decision to hire me as Supervisor. It was so good to come back to Canada!

One of my fondest memories of Lew was during a negotiation in Saskatoon that had been ongoing for about 3 years (I was told). We sat at the table, got nowhere, and then the orchestra took a positive strike vote. Lew was right there with me via phone all the way, encouraging, and reassuring me that we were doing the right thing. He was right - we were able to settle the contract the next day, with reasonable gains made by the musicians. Lew was magic! He cared deeply for Canadian orchestra musicians and wanted the best for all of us.

I am deeply saddened by Lew's passing. I wish that I could have been in New York to pay my respects in person. My wish and belief is that Lew will always live in our hearts and minds, always remembered as a warm and caring individual who made a difference in the lives of thousands of people. Just watching him in action in Naples was a life lesson in human dignities – I will miss him.

*Respectfully,
Linda Patterson
Principal Horn – Huntsville (Ala) Symphony*

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"Apathy is Boring"

Ap'a-ty n. Lack of feeling, lack of concern (Merriam-Webster Dictionary)

Lack of interest or concern, especially regarding matters of general importance or appeal; indifference (American Heritage Dictionary)

Similar words include inertia, insensibility, unfeelingness, indifference, unconcern, and sluggishness.

Some of you already know what I'm going to say in this article. Some of you couldn't care less. Some of you will not

even see this article because you will have put your copy of *Una Voce* in the recycling bin the first opportunity you get. And some of you will be so apathetic that it will just sit on your stand until it falls to the floor of the stage and your "favourite" IATSE person will complain about having to pick up after you.

The fact is, everyone is comfortable with different levels of implication. The problem is, comfort is not the issue.

At last year's OCSM Conference in Regina, Janice Galassi (AFM Symphonic Services Division, New York) brought up an interesting observation about orchestras. In any given orchestra, there are 5-6 people who never involve themselves in anything. Ever. There are 5-6 people at any given time who are involved in everything. Always. And the rest of the group just floats along in the middle, content to just be.

I found this statement very interesting for two reasons: one, because I could identify with it in my own orchestra; and two, because all of the nodding heads around the conference table told me that all of the other delegates identified with it too.

Let's examine these groups, one by one. The 5 or 6 people who never do anything are not necessarily those who are apathetic. On the contrary, most of these people are actively refusing to participate, for whatever personal reasons they have. That is a conscious choice. That is not apathy.

The 5 or 6 people who are doing everything are certainly not apathetic. Crazy, maybe, but not apathetic. Of the remaining 33-35 people, we can figure that up to 5 people, for reasons of family obligation or illness/injury, haven't the time to spare. This is completely legitimate.

That leaves between 28 and 30 people who are truly apathetic.

The problem with apathy is that it leaves a huge, unusable resource in its wake: YOU. It also burns out the 5 or 6 people in your orchestra who are left to do all of the work by themselves.

"So what?" you may ask. *"I really don't know anything about committee work. And I don't like dealing with _____."* (Insert one or more of the following words which appropriately finishes this sentence for you: *lawyers, businesspeople, unionism, budgets, contracts, conflict.*) Interestingly, my guess is that most people who get involved in their organizations (whether the Players' Committee or the Board of Directors) aren't crazy about most of these topics either, but they get involved because they see a need. Some of them may grow to like it, but lots don't; they just suck it up and do it anyway.

"I got into the music business for the music, not the business."

Didn't we all? If we didn't, we'd be in management! But ask any businessperson you know, and they'll tell you the same thing: you have to take care of the business part of your business, or you will be out of business. I don't care if you sell cars, widgets, or music, the principle still applies. I know, I know, you are all saying, *"But that's not my job."* It may not be what you're paid for, but if you don't pay attention to who's doing what on the business side of your

organization, you may be out of a job.

Here's the reality of today's symphony business in Canada: we're in trouble. Governments have adopted a "zero-deficit" policy for everything. That includes the arts. We are seen by many politicians and funders as an outdated, outmoded, useless frill which society can no longer afford.

I don't want to scare you, but many of you have experienced this reality already, so I'm not telling you something you don't already know. If you don't believe me, ask your colleagues in Vancouver, Calgary, Winnipeg, or Toronto about their recent experiences. They are still working because of the sacrifices, both of money and time, made by their players.

When a crisis hits, nobody can afford to be apathetic. Each one of us is going to have to make the conscious decision to become more involved in our respective orchestras. This does not have to be a big and scary investment of time; the more people who implicate themselves, the more the work can be spread out and shared. Not everyone feels able to be a member of the Players' Committee, or sit on the Board of the Orchestra. That's okay. Here are some examples of small things that you can do to lend a hand:

- 1) Go to your Players' Committee and ask them if there is anything you can do to help them. They may hug you and put you to work immediately. They may say no. They may look at you in stunned silence (they may be in shock). But they will remember you when they next feel overwhelmed with the hundreds of things they have to do every week, and take you up on your offer. Be sure to let them know if you have any special skills, e.g. typing with more than 2 fingers, computer skills, bilingualism, communications, business or non-musical ("civilian") contacts, the ability to balance your chequebook to the penny...
- 2) When your Players' Committee asks your help to do something, accept graciously if you can. One of the most frustrating things a Committee member goes through is asking for volunteers to help out with a sub-committee, the organization of an event, or some other task, and being told, "Uh, sorry." Or, "Uh, I'm sorry, but, uh, I can't because, uh, my, uh, cat is, uh, getting spayed that day. Yeah. Sorry."
- 3) When you're asked (and you will be asked!) to sign a letter or petition in support of the Arts in Canada, do it and do it promptly. Please don't make us hunt you down.
- 4) The simple act of a kind word spoken to a committee member is also very helpful. When I was President of our Players' Committee there were two or three people in my orchestra who were unable to participate actively when asked. But their unsolicited and often unexpected words of thanks and appreciation at different times energized me, and were worth more to me than the extra pair of hands. Thanks to them. (I bet they weren't even aware they were so helpful...)
- 5) *"Be the change you want to see." Gandhi.*

When I was on-line looking up the exact definition of "apathy", I came across the "Word of the Day" from the Merriam-Webster Dictionary people. That word was "swivet"

– a noun meaning “*a state of extreme agitation.*” Ironically, that’s the antithesis of apathy. It seemed almost prophetic. So here’s what I’d love to see: every musician in the country in a *swivet* about the importance of arts and culture in Canada, and willing to get their hands dirty to make all Canadians believe in it too, especially the politicians and the folks with the money...

Oh, and by the way, I borrowed the title for this article. Not because I’m apathetic, but because I thought it was very clever. “Apathy is Boring” is a group which seeks to encourage young people to vote in the next Federal Election. Ilona Dougherty is a choreographer who spoke up at the Chalmers Conference for the Arts in Ottawa on Feb. 26. She is the founder of “Action Through Art” and is anything but apathetic!

If you’d like further information on this organization, check out their website at <www.actionthroughart.com>.

*Eline Brock-Sanheim
OCSM 1st VP*

OCSM Conference 2004

Edmonton, August 4 - 8

This year’s OCSM Conference will be an unusual one: it will be the first time that OCSM and the Canadian Conference (Canadian AFM Locals) will meet in the same place. Last year’s Canadian Conference, which was held in Las Vegas in June, passed a resolution calling for a change in their annual meeting from June to August so that we could accomplish this overlap of our two meetings.

This is something that the OCSM Executive has been working on for a few years. The idea is to make it easier for Local officers to attend part of the OCSM Conference, and to get some dialogue going between the two groups. For many years, there was a full-day session of the OCSM Conference called Dialogue Day, where the AFM, OCSM and the Association of Canadian Orchestras (now Orchestras Canada) took turns hosting some very lively discussions. We have come a very long way from the Dialogue Day of 1984, where one of the Local officers literally pounded the table and said to the OCSM delegates, “You don’t question us! We know what’s good for you!”

In recent years, budget restraints at many Locals have precluded their sending a representative to OCSM, and Dialogue Day was discontinued a number of years ago. This year, we will have one joint session at the beginning of the Canadian Conference, plus a bit of socializing (where, some people feel, the real work of building relationships and getting points across gets done). If you are in the area, please join us on Friday, August 6th. In fact, all OCSM members are welcome to audit the open sessions of the OCSM Conference, which will take place in Edmonton, at the Delta Edmonton South, from 9:30 AM on August 4th until approximately noon on August 8th. The Canadian Conference will be held at the Delta on the 6th, 7th and 8th.

Francine Schutzman

OCSM/OMOSC DELEGATES 2003-2004

Calgary Philharmonic – Steve Franse
COC Orchestra – Colleen Cook
Edmonton Symphony – Donald Plumb
Hamilton Philharmonic – Elspeth Thomson
Kitchener-Waterloo Symphony – Sophie Drouin
NAC Orchestra – David Goldblatt
National Ballet Orchestra – Jerry Robinson
Orchestra London – Karen Kjeldson
Orch. Métropolitain – Cathy Martin
Orch. s. de Montréal – Vivian Lee
Orch. s. de Québec – Simon Boivin
Regina Symphony – Gary Borton
Saskatoon Symphony – Warren Hay
Symphony Nova Scotia – Christopher Palmer
Thunder Bay Symphony – Brian Baty
Toronto Symphony – Susan Lipchak
Vancouver Symphony – Benjamin Kinsman
Victoria Symphony – Bob Fraser
Windsor Symphony – Greg Sheldon
Winnipeg Symphony – Arlene Dahl

OCSM/OMOSC 2003-04 EXECUTIVE

President – Francine Schutzman (NACO)
1st Vice President – Eline Brock-Sanheim (OSQ)
2nd Vice President – Karen Foster (Vancouver)
Secretary – Bob Fraser (Victoria)
Treasurer – Elaine Thompson (Canadian Opera Company)