

TO: ALL ICSOM ORCHESTRAS
FROM: DAVID ANGUS, PRESIDENT
RE: LOUISVILLE ORCHESTRA SETTLEMENT
DATE: March 15, 1997

The members of the Louisville Orchestra ratified a new **one and one half-year** agreement on March 6, 1997.

LENGTH OF SEASON: Remains **40 weeks** for the duration.

WAGES: [1995-96 \$553/wk] **1996-97:** 6/1/96-2/9/97 \$553/wk
2/10/97-5/31/97 \$576/wk
1997-98: 6/1/97-5/31/98 \$576/wk
9/1/97 **Recovery bonus \$400**

EMG: Remains \$43.88/wk

VACATION: 4 weeks

PENSION: [was \$250/yr to AFM-EP and up to \$250 contributed to 403(b)(matching)]
Non matching contribution to AFM-EP Fund for the duration of the agreement **of \$500/yr.**

AUDITIONS: Local auditions consolidated into audition procedure-local musicians may play in second round of national auditions behind screen.

WORKING CONDITIONS: Except for holding fast to our seventy (70) musician complement, we accepted inadequate recovery from concessions in our economic package in order to repair dangerously eroded working conditions. Temperature Minimum indoor stage temperature, 65%. Minimum outdoor temperature, 62%. The Society shall provide fans when the temperature reaches 90%. Musicians released after time limit, unless mutually agreed otherwise by the Society and LOMC. LOMC consulted to shorten programs when necessary. Chairs: No folding chairs at any service The Society will spend five thousand dollars (\$5000) on chairs mutually agreed upon by the Society and the Musicians until a full set is purchased. In case of medical condition or injury, no musician shall be required to

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work in a chair which aggravates his/her condition. Scheduling: Rehearsal black-out period:(3:30-7:30 PM) Double service days in a week: No more than three occurrences and no more than two consecutive days of double services, with two exceptions in each contract year.

MISCELLANEOUS: **Safeguards for retaining seventy positions:** Permanent Opening: All permanent openings must be filled immediately and all works must be performed staffed as scored. Assistant principal positions (salaried above one-on-a-part scale): Flute, Oboe, Clarinet, Bassoon, and Horn. Overscale: move-up pay for services performed in non-contracted and titled positions Doubling: Increase in overscale for doubling and doubling across the board anytime any musician plays more than one instrument. Side Letter (Education): Per-service according to personal contract compensation above annual salary for every educational service performed by a Musician (participation *voluntary*). Force Majeure: The failure of a subcontracted entity to fulfill its contracted responsibility to the Society shall not constitute a *force majeure*, unless the failure is due to an independent *force majeure* such as inclement weather or other acts of God. Fogel II (Partnership Plan for Action): Program for implementation of recommendations made by Henry Fogel for restructuring the orchestra organization. Musician/Management Joint committees: Voting representation (equal to board representation minus one) on search committees for the positions of executive director and conductor(s) and provision for a joint union/management committee.

The members of the Louisville Orchestra Negotiating Committee were Clara Markham [Chair], Roger Soren, ICSOM Representative, William Bauer, Ernie Gross, Brooke Hicks, and Heidi Tracy. The members of the Louisville Orchestra thank and recognize the following individuals:

Liza S. Hirsch Medina (formerly DuBrul) has advised the musicians of the Louisville Orchestra during the past three years and was crucial to the mobilization and organization of the community and indispensable in building coalitions between the musicians of the Louisville Orchestra and other union labor organizations in the community. The Louisville Orchestra could not have survived the many obstacles it has faced without her, and the Musicians of the Louisville Orchestra express their eternal gratitude to her.

We also specially thank Henry Fogel for his invaluable contributions of time, knowledge, and support over the past two years. Mr. Fogel has shared his talents to benefit the Louisville community and the mission of all American symphony orchestras. Through his heroic efforts to save and revitalize the institution of the Louisville Orchestra, we have found a new consciousness in our efforts to maintain our orchestra and solve its problems. With deep respect, we thank Mr. Fogel for his gifts and his kindness to us. William Thompson, our "Communications Consultant," trained designated musicians to present a calm, rational image to the public, grooming them to become polished spokespersons able to respond in every situation. (This wouldn't have been as effective without Melinda Odle as our luminous spokeswoman.) He helped to analyze the business and management of the Louisville Orchestra and to reverse the anti-musician media environment, which created a positive public perception of the musicians by the community.

Many, many thanks to ICSOM for all it has done for the Louisville Orchestra. The support which we have had from ICSOM has been vital as well as heartening during the terribly difficult times we have had.

This bulletin was prepared by ICSOM Secretary Lucinda-Lewis with the assistance of Roger Soren, Louisville Orchestra ICSOM Delegate and Clara Markham, Louisville Orchestra Committee Chair.

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