



**2007 ICSOM Conference
Millennium Hotel
Minneapolis, Minnesota**

Wednesday, August 15, 2007

ICSOM Chairman Bruce Ridge (North Carolina Symphony) introduced the governing board.

Brian Rood, ICSOM president (Kansas City Symphony)

Laura Ross, ICSOM secretary (Nashville Symphony Orchestra)

Michael Moore, ICSOM treasurer (Atlanta Symphony Orchestra)

Richard Levine, editor *Senza Sordino* (San Diego Symphony Orchestra)

Paul Gunther, ICSOM governing board member-at-large (Minnesota Orchestra)

James Nickel, ICSOM governing board member-at-large (Dallas Symphony Orchestra) – unable to attend due to his wife’s pregnancy

Meredith Snow, ICSOM governing board member-at-large (Los Angeles Philharmonic)

Leonard Leibowitz, ICSOM legal counsel

Lynn Erickson, 2007 ICSOM conference coordinator (St. Paul Chamber Orchestra)

Robert Levine, assistant conference coordinator (Milwaukee Symphony Orchestra)

Orchestras:

- | | |
|---------------------------------------|----------------------------------|
| Alabama Symphony Orchestra | Jeff Solomon |
| Atlanta Symphony Orchestra | Michael Moore |
| Baltimore Symphony Orchestra | Mary Plaine |
| <i>Boston Symphony Orchestra</i> | <i>Lawrence Wolfe (on tour)</i> |
| Buffalo Philharmonic Orchestra | Robert Prokes |
| Charlotte Symphony Orchestra | Ellyn Stuart Briggs |
| Chicago Lyric Opera Orchestra | Matthew Comerford |
| Chicago Symphony Orchestra | Rachel Goldstein |
| Cincinnati Symphony Orchestra | Paul Frankenfeld |
| The Cleveland Orchestra | Richard Waugh |
| Colorado Symphony Orchestra | Stephen Dombrowski |
| Columbus Symphony Orchestra | Michael Buccicone |
| Dallas Symphony Orchestra | Matt Good [for James Nickel] |
| Detroit Symphony Orchestra | Brian Ventura |
| Florida Orchestra | Warren Powell |
| <i>Florida Philharmonic Orchestra</i> | <i>Jay Bertolet</i> |
| Fort Worth Symphony Orchestra | Karen Hall |
| Grant Park Symphony Orchestra | Michael Shelton |
| Honolulu Symphony Orchestra | Emma Philips [for Steve Flanter] |
| Houston Symphony Orchestra | Eric Arbiter |
| Indianapolis Symphony Orchestra | Greg Dugan |
| Jacksonville Symphony Orchestra | Brian Osborne |
| Kansas City Symphony | Ho Anthony Ahn |
| Kennedy Center Orchestra | Nancy Stutsman |
| Los Angeles Philharmonic | Meredith Snow |
| Louisville Orchestra | Trevor Johnson |
| Metropolitan Opera Orchestra | Marvin Topolsky |
| Milwaukee Symphony Orchestra | Robert Levine |
| Minnesota Orchestra | Paul Gunther |
| Nashville Symphony Orchestra | Bradley Mansell |
| National Symphony Orchestra | Truman Harris |
| New Jersey Symphony Orchestra | Bob Wagner |
| New York City Ballet Orchestra | Ethan Silverman |
| New York City Opera Orchestra | Jerry Bryant |
| New York Philharmonic | Kenneth Mirkin |

North Carolina Symphony	Elizabeth Lunsford
Oregon Symphony Orchestra	Dolores D'Aigle
<i>Philadelphia Orchestra</i>	<i>Lisa-Beth Lambert (injured - unable to attend)</i>
Phoenix Symphony Orchestra	Ron Whaley
Pittsburgh Symphony Orchestra	John Soroka [for Lorien Benet Hart]
<i>Puerto Rico Symphony Orchestra</i>	<i>Emma Matos Rodriguez</i>
Rochester Philharmonic Orchestra	David Angus
Saint Louis Symphony Orchestra	Bradford Buckley [for Christian Woehr]
Saint Paul Chamber Orchestra	Leslie Shank
San Antonio Symphony	Emily Watkins Freudigman
San Diego Symphony Orchestra	Leyla Zamora
San Francisco Ballet Orchestra	Thalia Moore
San Francisco Opera Orchestra	Leslie Ludena
San Francisco Symphony Orchestra	Cathy Payne
Syracuse Symphony Orchestra	Jon Garland
Utah Symphony	George Brown
Virginia Symphony	Amanda Armstrong

Bill Foster, ICSOM Electronic Media Committee chairman & AFM-EPF Trustee (National Symphony Orchestra)

OTHER AFM PLAYER CONFERENCES:

Dennis Danders, treasurer, Regional Orchestra Players' Association (ROPA)
 Carla Lehmeier-Tatum, vice-president, Regional Orchestra Players' Association (ROPA)
 Dan Blackman, 1st vice president, Organization of Canadian Symphony Musicians (OCSM)
 Bruce Bouton, vice president, Recording Musicians Association (RMA)

AMERICAN FEDERATION of MUSICIANS:

Bob McGrew, IEB, secretary-treasurer, Local 65-699, Houston TX
 Laura Brownell, director, Symphonic Services Division (SSD)
 Nathan Kahn, AFM SSD negotiator
 Chris Durham, AFM SSD negotiator
 Deborah Newmark, AFM SSD, director, Symphonic Electronic Media

OFFICERS OF AFM LOCALS:

Brad Eggen, president, Local 30-73, St. Paul-Minneapolis MN
 Thomas Baskerville, secretary-treasurer, Local 30-73, St. Paul-Minneapolis MN
 Douglas Fisher, president, Local 103, Columbus OH
 Lovie Smith-Schenk, president, Local 65-699, Houston TX
 Michael Largenticha, president, Local 677, Honolulu HI
 Hal Espinosa, president, Local 47, Los Angeles CA
 Gary Matts, president, Local 10-208, Chicago IL
 John Lindberg, president, Local 125, Norfolk VA
 Teresa Gafford, secretary-treasurer, Local 161-710, Washington DC
 Tom Prince, president, Local 161-710, Washington DC
 Barbara Owens, president, Local 9-535, Boston MA
 Jay Blumenthal, vice-president, Local 802, New York NY
 Madelyn Roberts, president, Local 586, Phoenix AZ

SPEAKERS/PANELISTS:

Julia Kirchhausen, vice president – communications, American Symphony Orchestra League
 Vinni LoPresti, director of pension benefits, AFM-EPF
 Will Luebking, director of finance, AFM-EPF
 William Moriarity, moderator
 Jessica Etten, director of marketing & communications, St. Paul Chamber Orchestra
 Jon Limbacher, vice-president of development & external affairs, St. Paul Chamber Orchestra
 Gwen Pappas, director of public relations, Minnesota Orchestra
 Cindy Grzanowski, director of marketing (single tickets), Minnesota Orchestra
 David D. Sailer, director of marketing (subscription sales), Minnesota Orchestra
 Norbert Nielubowski, negotiating committee, Minnesota Orchestra
 Florence Nelson, AFM secretary-treasurer *emerita*
 Wendy Williams, chair, Minnesota Orchestra Members Committee
 Sally Mermelstein, attorney
 Drew McManus, presenter

Alexander Laing, chair, Phoenix Symphony Orchestra Committee
Harold Van Schaik, chair, Florida Orchestra
Mark Schubin, presenter

OBSERVERS and OTHER GUESTS:

Sarah Boyer, observer, Indianapolis Symphony Orchestra
Steve Dinion, observer, Honolulu Symphony Orchestra
James Clute, former member-at-large and delegate for the Minnesota Orchestra (retired)
Rochelle Skolnick, attorney

ICSOM Conference Coordinator Lynn Erickson welcomed delegates, officers and guests.

Brad Eggen, president of Local 30-73, St. Paul – Minneapolis MN, welcomed everyone to Minneapolis and spoke about the many musical organizations, venues and musicians he represents. He tossed out ping pong balls, handed out t-shirts and presented a mug to Bruce Ridge.

The 2006 ICSOM Conference Minutes were approved. [MSC (motion #1) Nancy Stutsman (Kennedy Center)/Brian Ventura (Detroit)]

ICSOM Membership Committee Report – Laura Ross, chair

Laura Ross presented the committee's report and their recommendation to remove the Florida Philharmonic, which has been in bankruptcy since May 2003, from active status in ICSOM. The report further recommended that should the orchestra (or some incarnation of the orchestra) ever petition for ICSOM membership in the future, they would be guaranteed readmission. Additionally, any members of the Florida Philharmonic who desired would receive complimentary copies of *Senza Sordino* in the future. The committee report was adopted. [MSC (motion #2) Mary Plaine (Baltimore)/Matt Good (Dallas)]

Chairman's Report – Bruce Ridge

Chairman Bruce Ridge spoke about his travels, how communities support ICSOM orchestras, and what the orchestra's role is in those same communities. He spoke about the negative publicity orchestras must overcome and that a positive message must be spread in both our communities and throughout our country. Ridge spoke of the success of the "Call to Action" campaign prior to the 2007 AFM Convention when orchestras engaged their locals in positive discussion about AFM work dues. He believes the real victory was the process; that grass roots action can achieve great things. ICSOM orchestras need to continue to answer the call for support of our orchestras, and to be ready for the next call because there is strength in numbers.

Ridge also spoke about the theme of the conference "Breaking the Fourth Wall" and how the presentations and panels during the week would address this idea. He acknowledged former officers who continue to serve as incredible resources to himself and the rest of ICSOM – former ICSOM Chairmen *Emeriti* Brad Buckley and Robert Levine, President *Emeritus* David Angus and former Members-At-Large Mary Plaine and Jay Blumenthal. He spoke about his admiration for each of the current governing board members and called upon delegates to speak out; to be involved. He thanked the delegates for allowing him to serve as chair the past year.

President's Report – Brian Rood

President Brian Rood spoke about the activities he was involved in this past year - conference planning, informal networking, negotiation calls, and the negotiation meeting that was held Tuesday evening prior to the beginning of the conference. He also acknowledged former governing board members, asked them to stand and encouraged delegates to be sure to speak to them during the week. (In addition to those listed above he acknowledged former Member-At-Large Nancy Stutsman and announced that former ICSOM Treasurer/AFM Secretary-Treasurer *Emerita* Florence Nelson would be attending the conference on Friday). Rood spoke about Tom Hall's book *ICSOM: Forty Years of the International Conference of Symphony and Opera Musicians* and encouraged delegates and orchestra members to read it.

He spoke about the tension between the Recording Musicians Association (RMA) and some constituencies within the AFM, pleading for unity and healing. He expressed the hope that everyone would rededicate themselves to healing and to moving forward. Rood acknowledged Bruce Ridge's leadership over the past season and his insistence that ICSOM focus attention on the future with a positive message about our industry. He acknowledged the service and contributions of Steve Lester, who recently stepped down as member-at-large.

Bruce Ridge took a moment to thank former Member-At-Large Nancy Stutsman for her service and explained she would speak to delegates later in the conference about TEMPO, which is the AFM's political action fund.

Secretary's Report – Laura Ross

Secretary Laura Ross mentioned a few "housekeeping" issues, referring the delegates to her official Delegate Manual report that was mailed in July.

Treasurer's Report – Michael Moore

Treasurer Michael Moore spoke briefly about his report and informed delegates that bills for ICSOM dues were in each orchestra's conference mailbox. He acknowledged Bruce Ridge's frugality regarding travel expenses the past season.

***Senza Sordino* Editor's Report – Richard Levine**

Editor Richard Levine encouraged delegates to submit articles and orchestra news for the Newslets section of *Senza Sordino*. He spoke briefly about distribution concerns.

Nominating Committee Report – David Angus, chair

David Angus announced the positions open for election at the conference – president, secretary and two members-at-large. He thanked other committee members Mary Plaine (Baltimore) and Utah Symphony member Lynn Rosen. He spoke about the committee's process, and Steve Lester's recent resignation. The following incumbents were nominated:

President – Brian Rood

Secretary – Laura Ross

Member-at-Large – James Nickel

Angus encouraged delegates to run for office. There were no further nominations at this time. Nominations remain open.

2007 AFM Convention Report – Paul Gunther

Member-at-Large Paul Gunther attended the convention as a guest (AFM Third Delegate Meredith Snow was unavailable to attend at the last minute). He spoke briefly about his report in *Senza Sordino*, pointing out that this was both his first AFM Convention and his first visit to Las Vegas. Gunther referred to the tension at the convention and to the process and energy required to keep the AFM afloat. He believes some good work was done at the convention, especially by the committees whose jobs seemed to have no ending point – a 24-hour job. He was proud to be on the ICSOM team; they were a dedicated bunch. He mentioned the participation of ICSOM delegates and officers who served as voting delegates and believes ICSOM was viewed as the leader amongst the player conferences at the convention.

Bruce Ridge said there would be time for convention discussion later in the week and adjourned for lunch 30 minutes ahead of schedule.

Following the lunch break, Bruce Ridge read letters from AFM President Tom Lee and Local 5 (Detroit MI) President Gordon Stump, both of whom were unable to attend the conference this year.

Marketing Our Orchestras – moderated by Bruce Ridge

Participants: *Julia Kirchhausen (American Symphony Orchestra League), Gwen Pappas, Cindy Grzanowski and David B. Sailer (Minnesota Orchestra) and Jon Limbacher and Jessica Etten (St. Paul Chamber Orchestra)*

Delegates brought season brochures for distribution.

Topics discussed included the difference between marketing (controlling the message) and public relations (how you influence other people with the message), what has happened to newspapers due to consolidation which led to the loss of many music critics due to layoffs, and the loss of classical music stations. While there are still visual arts, movie and theater reviewers, many concerts are now covered by "stringers", which does not lead to consistency of reviews. In regard to the national "bad news" reports, the panelists believe support for orchestras is based primarily on local not national activity. They said their mission was to find a way to be relevant within their communities.

A number of delegates spoke about their local experiences with music critics and how negative or positive reviews affect donors and audience attendance. One panelist pointed out that when you deal with stringers instead of an established critic, you lose the connection for future stories and contact.

Some delegates touched on the season brochures, many of which included a preponderance of conductor and artist photos and a total lack of orchestra musicians in others. Short-term and long-term interests must always be balanced, for example an orchestra should never expect a music director to turn things around single-handedly. There must also be a connection with the orchestra because audiences are very curious about musicians and want that connection. One delegate said focusing attention on new musicians to the exclusion of musicians that have been in the orchestra for a while can lead to divisiveness. Some orchestras have utilized trading cards of individual musicians (fun and serious poses), mixers with orchestra musicians and audience members, and various photographic uses like the photo wrap on the Minnesota Orchestra Hall.

There were questions about marketing budgets, strategic plans, comparisons to other orchestras, and how spending and revenues might be tied together. Musicians recommended various programs their orchestras were using to build audiences through radio call-in shows, website use, photographs of the orchestra musicians hanging in their hall, blogs while on tour, etc.

There was discussion about the need for training of marketing and public relations staff that includes how they support the orchestra (what is appropriate marketing and what is not, staff attendance at concerts beyond marquee value names like Bernadette Peters, etc.) Musicians should communicate with their marketing/PR department so that additional recitals, master classes, etc. can become opportunities for mutual benefit (i.e., identifying sponsorships for events, outreach to the community).

There was a brief discussion about national audience trends, but results are unclear. Attendance during the 2006-07 season seems to be higher than the last according to Julia Kirchhausen. Ticket prices were also briefly discussed.

Following the panel discussion, Bruce Ridge introduced former Member-At-Large Jim Clute, now retired from the Minnesota Orchestra. Clute spoke briefly to the delegates and guests and welcomed everyone to Minneapolis. Secretary Ross introduced SSD negotiator Chris Durham and presented him with a copy of the new Nashville Symphony contract he had recently negotiated. Ridge also introduced OCSM vice-president Dan Blackman, attorney Rochelle Skolnick and presenter Drew McManus.

Detroit Symphony – Brian Ventura

Brian Ventura referred everyone to a one-page synopsis in the conference mailboxes. He spoke about a salary freeze in the previous season due to an evergreen clause in their contract, and the status of current negotiations, especially in light of the economy in Detroit and Michigan. He spoke about problems that had occurred (the release of an uncorrected copy of their joint press release, trouble getting information from the AFM-EPF which is tied to their private pension plan, and musicians pulling out of the strategic planning process for awhile). He mentioned a number of issues of concern while pointing out that the entire management proposal is concessionary. The orchestra had recently rejected the last proposal from management and released a press release.

Florida Orchestra – Harold van Schaik

Orchestra Committee Chair Harold van Schaik reported that the Florida Orchestra is in the midst of its most contentious negotiations ever and yet the orchestra is currently very successful. Management wants to cut salaries, orchestra size, weeks, benefits – everything. Van Schaik gave a brief history of the orchestra, which serves three different cities of Florida's West coast. Their most recent agreement included some improvements and recovery but now the vision for the orchestra has changed since board membership has changed. Reductions in the budget of nearly \$2M are due in large part to a fear that the staff cannot continue to be successful, as well as a recent state tax revolt that cut about \$400,000 in revenue. The musicians believe these cuts are entirely unnecessary. Delegates and orchestras may be asked to write letters of support in the near future.

Len Leibowitz, attorney for the Florida Orchestra musicians, said managers continue to make the same proposals over and over again – profit sharing.

San Antonio Symphony – Emily Watkins Freudigman

Emily Freudigman thanked ICSOM for the support and assistance San Antonio has received this past season. They participated in ICSOM negotiation phone calls, Barbara Haig visited thanks to SSD, and they received electronic media assistance from both Debbie Newmark and Bill Foster. Although this is the first negotiation following bankruptcy, the loss of an entire season, and a massive cut in weeks, there has been little musician attrition.

She spoke about the status of negotiations and shared news that the musicians had not agreed to a media blackout, and they had a nearly unanimous strike authorization vote. A federal mediator is now involved and there has been a recent announcement about plans to build a new performing art center (estimated cost of \$65-75M).

Freudigman spoke briefly about assistance they received from Barbara Haig – the musicians built a monthly e-mail newsletter and developed a blog, these in addition to their already existing 4-year old website. They did radio interviews and produced two audience handouts that were very positively received (so much so, the management took them and put them in the hall on their table). The musicians also used the departure of their concertmaster to speak about a “talent flight” to other orchestras. They have been working with the Central Labor Council (CLC), which is helping with letter writing campaigns, political lobbying and concert sponsorship – the musicians have been asked to join the CLC in a performance for the United Way on August 25. The contract expires August 31; however, the first day of work is not until September 12.

Bruce Ridge expressed his admiration for the musicians in San Antonio and expressed his sympathy over the contract termination of their Music Director Larry Rachleff, who is very popular with the musicians. He offered the full resources of ICSOM to any orchestra that needs assistance.

Phoenix Symphony Report

Alex Laing (orchestra committee chair), Ron Whaley (ICSOM delegate), Madelyn Roberts (Local 586 President) and Drew McManus

Alex Laing spoke about how the orchestra’s veteran leadership had been sidelined and/or moved out over the last few years, and that lack of orchestra governance and oversight of contractual violations had become a cause of major concern. Local President Madelyn Roberts stepped in and began to refocus the orchestra’s attention toward reengaging with ICSOM. Ron Whaley was elected as ICSOM delegate and the orchestra began to participate in ICSOM activities again. He spoke about how the ICSOM delegate can do a better job, especially by reporting back important information to the musicians and elected leadership of the orchestra.

Drew McManus spoke about the program he has developed, the first part of which has been implemented in Phoenix. Both the orchestra musicians and local split the cost.

Alex Laing explained that the orchestra recognized they had to do something, because the orchestra committee was not organized enough to effectively represent the orchestra collectively. The musicians and local feel it has been a positive process for all involved, but know they still have a long way to go.

Questions from delegates included how to identify new leader/volunteers to serve on committees, the cost of Drew McManus’s program, and committee member burnout.

The mixer was held at Minnesota Orchestra Hall.

Thursday, August 16, 2007

Musicians announced their instrument during role call.

Introductions included Bob McGrew, Secretary-Treasurer of Local 65-699 (Houston TX) and newly re-elected member of the AFM International Executive Board, and Gary Matts, President of Local 10-208 (Chicago IL).

Lynn Erickson thanked Local 30-73, the Minnesota Orchestra and the St. Paul Chamber Orchestra for hosting the mixer on Wednesday evening.

Nancy Stutsman (Kennedy Center) announced that Bob Mc Grew had volunteered to act as auctioneer again this year for a TEMPO auction on Friday. TEMPO monies are used for legislative activities on behalf of the AFM.

IEB member Bob McGrew spoke to the delegates, saying how pleased he was to be able to serve musicians again. The first IEB meeting is scheduled for September. He is very interested in opening up and improving communication between the Player Conferences Council (PCC) and the IEB and believes the PCC should have more interaction with the IEB. He spoke of his support of the Houston Symphony and recommended people contact him at his website www.BobMcGrew.com.

Nominations: Submissions were solicited for president, secretary, and two members at large. There were no further nominations at this time. Nominations remain open.

Symphonic Services Division (SSD) - Laura Brownell, director

SSD Director Laura Brownell spoke of the AFM Wage Chart and the SSD CD-ROM, which are provided each year by SSD. She introduced members of her staff, SSD Negotiators Chris Durham and Nathan Kahn, and Director of Symphonic Electronic Media, Debbie Newmark, who had joined Ms. Brownell at the front table. The SSD report she provides each year for the Delegate Handbook included details of their activities.

Laura Brownell spoke about the configuration of locals, which consist of, in addition to orchestras, many classically trained freelance musicians who make a living subbing in larger orchestras, playing as members of smaller orchestras, and playing gigs in churches, etc. Locals must represent all musicians.

Chris Durham spoke about negotiations. He recommended setting a goal and sticking to it. Musicians need to be aware of the health of their organization; he has seen too many orchestras that don't know they are having financial problems. As a negotiator, he appreciates consistency on committees, yet many times he works with new committees that have no bargaining experience. Musicians must set the agenda, and should not let the employer use a crisis to take advantage of musicians by expecting them to fix the manager's problem.

Debbie Newmark spoke about her role preparing for and negotiating national media agreements, ratification and finally managing the contracts. She complimented Bill Foster's leadership on behalf of ICSOM. She explained how she works with orchestra musicians to help them understand the many agreements available to orchestras. Additionally, she helps orchestras write local media language and get language approval for CBA negotiations. She fields numerous requests for new use of our product. In addition, she also serves as AFM Strike Fund Administrator.

Brownell spoke about her work with Bruce Ridge and ROPA president Tom Fetherston dealing with orchestra industry leaders, speaking at training meetings, etc. Local officer training is also a key mission of SSD. She spoke about the change two years ago to the AFM Bylaws requiring that Locals work with their orchestra committees. SSD is involved in dispute resolution, grievance and arbitration handling, and offers professional assistance like PR training with Barbara Haig and financial analysis by Ron Bauers.

Nathan Kahn spoke about internal organizing, citing Lew Waldeck's "Dog and Pony" seminars that encompassed organizing, bargaining, committee operations, etc. The seminars have been updated and SSD continues to offer them to orchestras upon request of a local. Presentations can also be customized for the needs of a particular orchestra. He recommended that orchestras assess their needs and contact Laura Brownell.

Kahn spoke about the use of orientation documents and presentations to educate newer members who might become interested in serving on committees and becoming proactive leaders in the orchestra. He recommended training sessions in colleges, to explain what the union is about, what the history is and what orchestras are fighting for. High school students are not getting union history. Locals and orchestra members are encouraged to visit schools and educate the students. SSD is more than happy to help by providing scripts and, if requested, staff visits.

Kahn ended with a brief discussion about the Waldeck Fund, which is a trust set up by ICSOM, OCSM, ROPA and Local 677 (Honolulu HI). One of the recommended projects for funding includes compiling a video history. He encouraged orchestras to try and preserve their histories, collect videotape interviews of former leaders who helped orchestras get to where they are now. These would be very positive and powerful tools for new members and could perhaps be compiled into an orientation document for the entire AFM in the future.

Brownell closed her comments by acknowledging how honored she is to work with her staff. A brief Q&A session included topics regarding adequate funding for the division and whether ICSOM can help in that quest, further information about education, staffing increases, possible training programs similar to what The League offers, college students crossing picket lines, and encouraging university teachers to urge their students to join the union.

Bruce Ridge thanked Laura Brownell and her entire staff. He acknowledged Minnesota Orchestra violinist Julie Ayer's donation of a copy of her book *More Than Meets The Ear: How Symphony Musicians Made Labor History* to each ICSOM orchestra.

Leonard Leibowitz's Labor History Thumbnail Sketch - (*The labor history outline was distributed in the mailboxes and may also be found on the ICSOM website*)

Following a brief history of labor development, Len Leibowitz answered questions regarding the composition of the Labor Board, regulation of pension funds, Supreme Court decisions regarding Beck rights and financial core status, how to deal with musicians who decide to quit the union and what their rights are, the impact of the Kentucky River decision, and what would constitute a secondary boycott in the orchestra industry.

Bruce Ridge thanked Distinguished ICSOM Legal Counsel ("DILC") for all his assistance and knowledge.

The American Federation of Musicians and Employers' Pension Fund (AFM&EPF or The Fund)

- Vinni LoPresti, director of benefits and Will Luebking, director of finance

Vinni LoPresti gave a brief history of the establishment of The Fund, its make-up, federal oversight, and explained that the Employers and Union are each represented by nine Trustees. Union Trustees and Employer Trustees each appoint an attorney as co-counsel. Maureen Kilkelley is the Fund administrator.

The benefits department processes applications and also answers questions about pension payment estimates (inquiries must be submitted in writing). They have various forms of archival data to help them find information. She explained how participants become vested in The Fund, the terms to begin collecting benefits, and the different types of benefits and beneficiary payments. She also explained how a benefit payment is calculated – before Jan. 1, 2004 the multiplier for calculation of the age 65 benefit is \$4.65; between Jan. 1, 2004 and March 31, 2007, the multiplier is \$3.50, and now after April 1, 2007 it is \$3.25.

LoPresti explained the steps the trustees took to initially ask the IRS for funding relief and why, because the IRS requirements were considered too onerous, the multiplier was lowered to \$3.25 to assure that there would be no funding deficit or withdrawal liability through 2042.

She went on to address some additional concerns regarding office accessibility, stating that due to their location next to Madison Square Garden, following September 11, 2001, security became very tight. Prior authorization is now required to enter the building, so visitors must call ahead to make an appointment.

The website was launched in 2007 and is currently informational only with sections for locals, employers and participants, and documents that can be downloaded. The Fund office will not give financial information to anyone over the phone, nor will they give information to anyone aside from the participant without written authorization from the participant. Their hope is that a future website will be more transactional so participants can see personal information and can e-mail Fund staff. The website must also allow for the different multipliers when designing an online calculator.

Will Luebking spoke about his division's responsibilities collecting monies and agreements to build the data that is used to calculate benefits. Currently there are 9,700 signatory employers signed to 2,800 different agreements. Musicians are earning about \$51 Million in contributions annually. In 2001, The Fund moved to a paperless system whereby documents are "imaged" upon receipt, which allows the staff to speed up research capabilities. They have remittance reports back to 1959, but before 1995 the information is still in paper form.

He reported that The Fund balance at the end of June was about \$2.14 Billion. The trustees have tried to assure investments are fully diversified in equity, real estate, fixed income and alternative investments, all of which are split between 22 money managers. The annualized return over the last 10 years has been about 8.5%.

Luebking explained that in 2005 the IRS implemented a requirement that The Fund send letters to participants notifying them that a reduction is occurring if contributions have been reduced through bargaining or some other

contributing factor. Since the Fund is not party to negotiations, they usually only find out after the change has been agreed to. He also addressed late payments by orchestra employers. They try to check orchestra schedules to tie contributions to work but if payments get behind, The Fund will call the employer. He also offered to copy correspondence to orchestra committee chairs if there are ever any problems.

Q&A

Topics included how to handle injured/incapacitated participant situations; multiplier reductions and further details about the IRS relief of funding requirements request; filing for disability and verification that amounts received are accurate; how to deal with private pension fund employers that under-report extra and sub wages paid to The Fund; whether the multiplier reductions were “baby boomer” penalties; payout increases and federal requirements that keep changing but that have led to tightened requirements; the effect of the Pension Protection Act of 2006; and a clarification of the 2-month separation of services to apply for early retirement and its application to participants in steady employment. The trustees are working to clarify policies and enforcement procedures relating to this final question about early retirement for participants in steady employment. Vinni LoPresti explained that there have been some misunderstandings and miscommunications from some in her office and that in the future, her staff will ask for questions in writing, especially on this issue.

AFM-EPF Panel Discussion – moderated by Bill Moriarity

Participants: Will Luebking, Vinni LoPresti, and AFM Trustees Bill Foster (rank-and-file), Hal Espinosa (Local 47), Gary Matts (Local 10-208) and Lovie Smith-Schenk (Local 65-699)

Bill Moriarity introduced the panel and explained that there were certain policy issues the trustees did not feel comfortable speaking about. Bill Foster would serve as spokesperson for the trustees.

Norbert Nielubowski, a member of the Minnesota Orchestra, addressed ***problems in pension statements participants receive each year, and asked that since participants are responsible for assuring their statements are correct, how can accuracy be assured?*** Will Luebking explained that the 2004 statements were confusing but they switched to a new computer system in 2005. The 2006 statements will be reformatted and more changes are coming. He said any person not receiving the service they need, should call Vinni LoPresti or himself. Bill Foster agreed that every orchestra should have at least one person who reviews their statement each year to make sure pension contributions are being accounted for and reported accurately. Laura Ross encouraged delegates to make sure their Local was receiving pension information for a second source of information.

Matt Comerford (Chicago Lyric) asked ***how monies could be incorrectly reported for more than three years, in part due to attribution of names to incorrect social security numbers?*** Will Luebking explained that data input is by social security number and said that when The Fund tried to address the problem, they were given incorrect information by the employer. The problem has been fixed and any adjustments done in 2005 should appear on that statement. When asked if there was an efficient way to question contributions that were taken away, Luebking responded that they should call the office.

Questions submitted from the floor:

How are fund managers evaluated? The Fund Investment Committee receives quarterly reports from the Fund’s investment consultant, Segal Advisors. The Investment Committee meets at least three times per year and discusses all aspects of the portfolio from asset allocation and overall performance to individual manager performance. Each manager appears periodically before the Investment Committee, but the Committee also looks at short and long-term performance, and any manager not performing well over an extended period (generally 2-3 years), is put on a watch list and may be replaced. The trustees are aware of new disclosure requirements required as of 2008, though they do not know what level of disclosure will be required.

Bill Moriarity pointed out that much information is public and at least some of the information is available at www.freeErisa.com. Information that should be available includes 5500 filings, a summary annual report (that is also available in Pension Notes and the AFM-EPF website), schedule B (with actuarial information), Schedule C (that includes a list of all fund managers, legal counsel, and other employees), Schedules E, D & F and a report on interest earnings.

What should an orchestra be aware of when moving or freezing a single employer plan and moving to The Fund? Bill Moriarity said those retiring at the time of the changeover are hurt the most, but some orchestras

have agreed to let the old plan take over the discrepancy. Bill Foster spoke about National's negotiation that built in an offset allowing the AFM-EPF contributions to increase, and said that various orchestras have dealt with this in different ways.

How are contributions generally made by orchestras, on base scale, overscale, etc? Terms are subject to negotiation. Bill Moriarity urged orchestras to consult with The Fund before they put in new language.

How have staff salaries been dealt with in light of multiplier reductions? It is policy to assure staffers are paid in accordance with other pension plans. Bill Foster spoke of how impressed he was with the competence of the senior staff of The Fund.

How long will it be before the website can be transactional? Vinni LoPresti explained that security is their number one concern, and the website will be transactional in steps, about 18-24 months. Bill Moriarity, as a former trustee, said the website was to be dealt with after the computer system was in place.

Why has The Fund refused to provide investment policy statements? Bill Foster said he did not know but would ask during the next meeting. Bill Moriarity said the task of trustees is to make money but also to assure they are safely invested, and mentioned decisions that occurred before he stepped down as trustee. He has been told The Fund is in good shape right now at the \$3.25 multiplier and has increased the projected "safe period" through 2042.

(Hal Espinosa had to return to LA so departed the conference.)

Can different percentages be stipulated in a CBA? Will Luebking said it depended upon the specific items, for example classifying older employees (grandfathering) at one level and new hires at another or regular musicians at one level and extras and subs at another.

Should ICSOM and the AFM urge the employer trustees to appoint an orchestra employer trustee? The employee trustees are appointed by Norman Samnick (technically by the existing Employer Trustees) and it is not appropriate for the Union to suggest who his appointments should be. This is an honored tradition. The current nine employer representatives are two recording company employers, two motion picture employers, two advertising employers, two Broadway employers and one network TV employer – all of whom represent national contracts except Broadway, which was once the largest contributor. The AFM has no influence on the employers regarding trustee selections. Bill Foster said it would be entirely appropriate to urge our managers to pursue their representation through Norman Samnick.

Why do long-term disability and severance packages not qualify for pension payments? Vinni LoPresti stated that the employer-employee relationship is considered ended and would be viewed as receiving benefit payments for benefits. The Fund will accept 90 days of contributions for disability only. Will Luebking said severance payment would depend upon how the agreement was written since payments are dependent upon the continuation of an employer-employee relationship. He cited an example of a recent severance agreement that stated employment had been terminated and that wages were being paid after the fact. If the dates had been different or worded differently, they might have been able to work something out. Brad Buckley suggested there should be ways to allow musicians to receive long-term disability pension credits. Len Leibowitz asked about severed and then reinstated employment when construing a payment as wages. Will Luebking said it should be possible to word an agreement to accept payments, and Bill Moriarity suggested Bredhoff & Kaiser be consulted. He was sure the trustees would take these concerns back to legal counsel for further discussion and possible resolution.

Have trustees taken advantage of education opportunities? There are various meetings trustees can attend and many take advantage of these sessions.

Why was the old building sold? It was based upon investment advice, and they were told it would be cheaper to rent office space over the long-term. They got a decent price at the time and the rental space is all on one floor, which is much more compatible and since originally moving in, more space has been added.

Is there an outside auditor different from Salibello & Broder? No.

Mary Plaine (Baltimore) asked ***how are AFM trustees chosen?*** They are chosen by the AFM President though it is standard practice that the presidents of Locals 802, 10-208 and 47 are automatically appointed; however, all serve at the desire of the President.

Matt Comerford asked *whether a statute of limitation applied when dealing with extras receiving incorrect payments?* Will Luebking said that as time passes more detailed evidence would likely be required, but there was no limit with proper documentation. Bill Moriarity pointed out that the applicable CBA at the time would also be required.

If a member continues to work and receive contributions, how do new funds come into play? If contributions continue past 65, on July 1 of each year there would be a redetermination of benefits. If a participant has not filed for pension, upon achieving the age of 70½, they must begin receiving pension payments.

Do trustees use benchmarks? Yes, according to Bill Foster.

Amanda Armstrong (Virginia) asked *if the multiplier would or could change in the future?* Bill Moriarity said that ERISA requirements and other policies wouldn't cause an increase just because there is a change in US administration. He also said that many had perceived that the multiplier was too high and that it was now safer, so some might be gun-shy when making further changes. Bill Foster said there had to be a written policy to address what conditions would be required to make further cuts or increases. When the actuaries tell them they can be increased, the trustees will be obligated to consider it and they will look for improvements when they can be addressed.

Richard Waugh asked *what is the assumption for The Fund?* 7.5% according to Bill Moriarity.

Bill Moriarity thanked all the participants and delegates. Bill Foster encouraged everyone to call him if they have any questions. All other trustees say the same; they are there to serve the participants.

Following a break, Bruce Ridge acknowledged the fine relationship ICSOM has with Vicki Smolik, President of the Theater Musicians Association (TMA), who was unable to attend.

ROPA Treasurer – Dennis Danders

Dennis Danders spoke about his working relationships with many ICSOM governing board members, pointing out that many ICSOM orchestras were once ROPA orchestras. He spoke about the workshops and presentations held at the ROPA conference, and discussion groups that were run by their members-at-large with SSD and local officer participants. He spoke about the different issues ROPA orchestras face; that many are vastly different from ICSOM's, but others, like health insurance, are of great mutual interest; and that ROPA is very interested in receiving information from ICSOM's database. Of key concern to ROPA is orchestra "cannibalism", when one orchestra tries to merge with another, for example the Pasadena Pops/Pasadena Symphony. ROPA passed a resolution and he hopes a similar resolution from the governing board will be adopted. He urged all orchestras to support each other and wished ICSOM a successful conference.

OCSM First Vice-President – Dan Blackman

Dan Blackman extended best wishes from President Francine Schutzman who was recently re-elected. He spoke about the OCSM Conference, concerns about funding from the Canada Council, the loss of classical music on the radio, and the difficulty during the recent CBC negotiations. He reported on various sessions at OCSM and singled out a session of very open dialogue with AFM president Tom Lee, AFM Secretary-Treasurer Sam Folio and AFM Vice-President of Canada Bill Skolnik. OCSM is particularly concerned about locals that are fiscally mismanaging and misrepresenting their membership. OCSM has agreed to allow IEB representatives to attend their closed meetings in the future, but will still exclude local officers. They view this as an attempt to reach out and open communication with the IEB. He spoke about the election of Bill Skolnik, stating that he has done some good things in Toronto, but they also know OCSM will not always agree with everything he does.

RMA Vice-President – Bruce Bouton

Bruce Bouton spoke about his career as a session player in Nashville and his pride speaking to the delegates at ICSOM. He spoke about the similarity of our jobs as musicians who work under collective bargaining agreements and are required to negotiate and educate our constituents about these agreements. He went on to speak about the impact of the new promulgated videogame agreements that he and others believe will have a huge deleterious effect on national agreements that will be renegotiated in the next few years. Videogame companies are now setting up recording and film companies and are issuing simultaneous releases of records, films and videogames, but there are no new use provisions for the film and recording use. He believes the

signatories to the film and recording agreements could refuse to continue the same relationship that has been enjoyed by AFM musicians in the past.

Additionally, the AFM convention just recently levied more work dues on recording musicians through an assessment on special payments and the film funds. Recording musicians feel as if they are under attack, and it has been reported that there was a great deal of negative rhetoric toward recording musicians at the AFM Convention. Los Angeles, New York and Nashville are recording centers because the infrastructure is there; he does not believe work will be spread around the country.

Recording musicians don't have a clear idea of the future and feel pretty powerless right now. The good news, however, is that recording work is up in Nashville and work dues and pension payments continued to be paid. RMA's concern now is what the impact will be on the nationally negotiated agreements they work under in the future. No one wants to see the Federation crumble, he and others have worked hard to bring new musicians in as AFM members and to put work on the card.

Strike Fund Report – David Angus and Brian Rood, trustees

David Angus (Rochester) reported that there were no strikes or lockouts last year and one new member, the Pacific Symphony, has joined the fund (for a total of 65 orchestras). However, Pacific has a per-service format, so there are some concerns about the orchestra's understanding of how they could utilize this fund. An increase in weekly payments is unlikely at this time. The fund has just under \$4 Million. Brian Rood spoke about investment strategies and thanked Debbie Newmark for all her hard work as administrator.

Conductor Evaluation Program – Michael Moore, administrator

Michael Moore (Atlanta) spoke about results of the 2004 resolution to encourage use of the program and that participation has decreased from 24 orchestras to 15 this season. He believes it is a very effective program though many continue to wonder why it is underutilized. If any delegate ever has a special request or has a problem with Wayne State, they are urged to call him.

Abe Torchinsky ICSOM Emeritus Program – Mary Plaine, administrator

Mary Plaine (Baltimore) reminded delegates of the features of this program and how retiring members can apply.

The ICSOM Directory – Richard Levine

Richard Levine began by reporting the results of the "sleep study" ICSOM musicians participated in online this past season. This was the first time our mailing list has been used in this manner.

Regarding Directory data entry, the deadline was originally set for October 1, but was then extended to October 15. He asked that those few orchestras with problems work with him and encouraged delegates to keep emeritus information up to date.

Website and Orchestra-L – Paul Gunther, Orchestra-L moderator

Paul Gunther explained that Bruce Christensen from the Nashville Symphony is the webmaster and maintains the ICSOM website. Gunther then explained his role as moderator of Orchestra-L, asked that all e-mails include attributions, and ended by reminding everyone about the posting policies.

Bruce Ridge thanked everyone for their service to these various programs, and announced leaders of the four breakout sessions that evening, to which all participants are invited.

Education – Bruce Ridge & Meredith Snow

Role of the Orchestra Committee – Len Leibowitz & SSD staff

Role of the ICSOM Delegate – Brian Rood & Laura Ross

Internal Organizing – Richard Levine & SSD staff

Friday, August 17, 2007

Nominations: There were no further nominations for president or secretary. Paul Frankenfeld (Cincinnati) was nominated for member-at-large.

Town Meeting (closed to delegates and governing board only) topics discussed:

- The entire governing board believes these closed meetings are essential and they improve and assist the board's conversation when speaking to AFM president Tom Lee and the IEB during the year
- Get involved in your locals
- We should communicate with all locals, large and small
- Support our recording musician colleagues
- Can we find a way to communicate issues of concern to our orchestras (like recording under EMGs that could be perceived as stepping on the toes of others who do the same work) so they don't end up trying to do work they should not
- Suggested reading "Rules for Radicals"
- The Mellon Foundation

Bruce Ridge opened the afternoon session with a letter he had just received from AFM President Tom Lee, who requested that Ridge read it to conference attendees. The letter was in response to comments made on Thursday afternoon regarding AFM promulgated videogame agreements by RMA Vice-President (and Local 257 member) Bruce Bouton. The letter explained the IEB's adoption of two videogame agreements, along with "one off" agreements authorized by the IEB, all of which were experimental in nature and would be reviewed at the end of the year. President Lee said these new approaches, all of which were agreed to by the IEB after hours of discussion and input from constituents within the RMA as well as from recording musicians from New York, San Francisco and Canada, were in response to musicians around the country telling the IEB they needed more realistic contracts. He went on to compare these tactics to those of the American Federation of Television and Radio Artists (AFTRA), which has modified their contracts to capture more market share. Already, he reports, the results from these new agreements are much higher within a 6-7 month period in comparison to the past 3 years under the previous contract.

He added that he regretted that events had prevented him from attending the conference, and promised to send delegates a copy of the videogame report that was distributed at the AFM convention to give more background on this particular topic. He encouraged those with questions to contact him. The message ended with his assurances that he had never said he wanted to take the videogame scoring business out of Los Angeles and send it to other cities; he wants to assure it doesn't instead leave the US and Canada.

ICSOM Electronic Media Committee Report – Bill Foster, chair

Bill Foster began by thanking former committee member Steve Lester (Chicago Symphony) for his service as a stalwart and extremely helpful member of the committee. He spoke about the history of the committee, how it was reconstituted, and listed members both past and present.

He explained the function of the National Oversight Committee (NOC) in the Audio-Visual Agreement, which had mandated meeting times – but never met – that were reduced from quarterly to annual meetings (though in the past year they've met 4 times!) He thanked delegates for their responses to the recent ICSOM media questionnaire and hoped for even more participation in the future so the committee can have a more complete picture of what work is actually occurring.

Foster spoke about the new Symphony-Opera-Ballet Live Recording Agreement, and the amount of work already done under this agreement. The Internet Agreement has been renewed on a year-by-year basis - "streaming and talking". Payment guarantees are by percentages so dollar amounts do not remaining stagnant. The NPR and AV agreements expire in early 2008, with tentative meetings scheduled for November. He spoke about the transfer of classical content from NPR to MPR since they acquired *SymphonyCast* and *Performance Today*, and briefly discussed a successor agreement with MPR. An issue of concern is that MPR does not pay

for content, they expect orchestras to pay through sponsorships or other ways, and so do not view themselves as employers. When NPR was producing the broadcasts, they were viewed as an employer. The Union's position is that MPR has the same obligations that NPR had.

Foster explained that while the concept of either establishing or negotiating a national syndicated radio agreement has been discussed by the media committee, no conclusions have been reached. The IEB policy of 5% of weekly scale was established at the request of ICSOM years ago. He spoke about orchestras with higher and lower rates (though lower rates generally have guarantees of significant numbers of broadcasts in a season). He asked for comments about how we should proceed and asked that delegates take this question back to their orchestras. He asked that they call him or any committee member, to offer their input, questions, etc.

Foster spoke about problems that occur when orchestras negotiate their local CBAs and are also signatory to national agreements. Sometimes management proposals are not consistent with these same national agreements. He reminded everyone once again that they should talk to him or Debbie Newmark so they can get information that might put things in context. This is important both in preparation for and during local CBA negotiations. Too many times orchestras wait until after the local agreement has been ratified before getting AFM approval for media language. The purpose of that AFM bylaw is to try to help make things work but it also allows necessary time to give input when it's still effective.

He took a moment to speak about AFM and RMA difficulties and explained that he worked well with SSD and the communication and listening is excellent. The committee respects Debbie Newmark and Laura Brownell and vice versa. It pains him to see people he respects highly on both sides (AFM and RMA) that don't respect each other. He would be more than happy to try and be a positive force to address this and acknowledged that Bruce Ridge too has offered.

Bruce Ridge thanked Bill Foster for his leadership of the media committee.

Electronic Media and Developing Technology - Mark Schubin

Mark Schubin began by thanking all the musicians for the music they make and moved into a PowerPoint presentation that included various ways electronic media and technology can assist orchestras. He spoke briefly about available technologies like digital music display, acoustic technology built into halls like movable walls and drapes, and the ways we can provide information and access to our audiences via the Internet, electronic program information and the use of visual elements, as examples.

He went on to speak about the pros and cons of installing or renting equipment for live recording, and demonstrated the importance of building wiring access into halls. He spoke about the potential for "instant" recordings, and properly maintaining recording archives. He talked about the recent debate regarding attempts to control digital downloads with "watermarks" and "fingerprints" that can help identify stolen content and piracy devices and about issues with digital distribution in regard to bit-rate reduction and compression. He showed some specific issues he has dealt with when producing simulcasts (i.e., lip syncing problems during television and radio simulcasts), and some of the problems that have occurred during the first year of Metropolitan Opera Cinemacasts.

Brad Buckley (St. Louis) asked about changes in technology regarding recording quality for live/immediate recordings. Schubin responded that to press disks, the quality and time have improved – a 90-minute disk takes about 3 minutes to produce. Plus, CD burners now cost a few hundred dollars.

Buckley also asked if there was sonic interference in fingerprinting & watermarking. Schubin replied that both have some issues but it does allow the digital information to be placed in the recording. He recommended listening and then deciding. He went on to clarify that watermarking identifies material (orchestra, where, when) and fingerprinting identifies the recording or playback device (the Academy Awards began fingerprinting the DVD's used for voting for the Oscars to prevent piracy.)

Marvin Topolsky (Metropolitan Opera) spoke about taping the cinemacasts, reporting that the cameras used made too much noise going up and down. No matter what, they will be distracting, and that is a trade-off.

Robert Levine (Milwaukee) said downloaded recordings from iTunes are the only downloads with copy protection, MP3s are not copy protected. In theory, you can copy iTunes, it can be hacked as well.

Paul Gunther (Minnesota) asked about archiving material and how they should be saved; is it possible to dedicate hard drives or servers to save this material? Schubin spoke about protecting archives by migrating old systems to new systems so the quality of the recording is not lost or to buy cheap hard drives so the data will last forever. Thalia Moore (San Francisco Ballet) said NARAS provides grants of up to \$25,000 to assist in these type projects.

Former ICSOM Treasurer and AFM Secretary-Treasurer *Emerita* Florence Nelson and newly-elected ROPA Board Vice-President Carla Lehmeier-Tatum were introduced.

Rachel Goldstein (Chicago Symphony) read a message from her husband, former Member-At-Large Steve Lester. He sent bags of candy to thank the delegates for allowing him to serve and expressed his belief that ICSOM was in good hands. She thanked everyone for the wonderful words of praise and thanks to Steve.

Electronic Media & Bargaining

Norbert Nielubowski (Minnesota Orchestra), Leslie Shank (St. Paul Chamber Orchestra) Debbie Newmark (SSD electronic media director), Bill Foster (ICSOM electronic media chair) and Tom Baskerville (secretary-treasurer Local 30-73)

Two orchestras, one local – how are their approaches different?

Leslie Shank spoke about St. Paul's recently ratified 5-year agreement, and media issues that arose during their previous 4-year agreement. There was more of everything in the latest proposal - TV, radio, recording and a possible documentary. Debbie Newmark came to St. Paul twice to help figure out how the orchestra could accomplish all of this activity while continuing to honor national agreements. Last season, musicians attempted to ratify a new media agreement before they had AFM approval. The local stopped the ratification and tabled discussions until it could be dealt with in negotiations.

They now have a \$7,000 per season EMG, but must still deal with a lack of established rates for some types of media. These include the use and number of clips, shows that included interviews and old archive material from multiple sources.

Bill Foster said there appears to be a growing movement amongst managers to have the capability of paying a fee and “eating all you want” – a buffet, so to speak, at any restaurant for the same price. How do you deal with innovative ideas that are not covered by an agreement? He, the ICSOM Media Committee and Debbie Newmark all try to look at the possibilities. Some agreements even have national oversight committees to make accommodations for some of these ideas. He briefly mentioned media consultants Joe Kluger and Michael Bronson, who have been hired by the major managers committee and the ASOL.

Thalia Moore asked how these “Chinese buffet” agreements are working? These agreements are pretty new so it's hard to give an accurate evaluation of success.

Norbert Nielubowski spoke about his media experience beginning as a member of the Chicago Lyric Opera Orchestra where they received syndicated radio broadcast payments of about \$250, and then in Minnesota where local broadcasts were free on MPR but payments were received for syndication of those same programs. Minnesota has always taken a strong stand that any recording must be paid for at national rates. Even simultaneous streaming on NPR was of concern though they finally allowed it, but only with a year-by-year review. However, recently, before their executive director left, MPR told him there would be no more syndicating of their programs. Their EMG, currently \$3,900, was used for 22-26 syndicated broadcasts each year, with the rest used for commercial recordings. Since the syndicated radio is gone, their management will have to figure what to do with those media services.

Tom Baskerville spoke about the effort the SPCO put into their electronic media plans – they used orchestra members, ICSOM and the AFM to try and figure things out. He spoke about the difficulty getting required permission for the media provisions in a CBA when so many other things are being negotiated at the same time. He urged negotiating musicians to keep in contact with both the AFM and their Local.

According to Bill Foster, musicians say they want to work under national agreements so standards are set to be applied fairly. New ideas should go to the AFM and the media committee; the last place to discuss these ideas is

in local negotiations. Cathy Payne (San Francisco Symphony), who has been appointed to the NOC, reinforced the idea that media ideas need to be discussed beforehand.

Brian Ventura (Detroit) warned that the Metropolitan Opera was being used as an example at the bargaining table, and now the SPCO, for supposedly doing a great deal of media for little money. He urged orchestras negotiating media language to contact those orchestras for the real story and to contact Debbie Newmark.

Leslie Shank said this occurred in the SPCO negotiations, and suddenly found that the differences in the real story could be as different as commercial versus non-commercial recording.

Debbie Newmark pointed out that some of the orchestras, while trying to negotiate terms for national or international media product, are signatory to existing national agreements and are actually prohibited from proposing inferior terms.

Norbert Nielubowski asked what changes might occur in the relationship with NPR. Debbie Newmark replied that since MPR has taken on the “flagship” classical programs, the AFM is not sure how it will play out, but they will try to negotiate with them. NPR was a good friend and supported the union agreement. The AFM does not have the same relationship with MPR though they will maintain that MPR has employer status. Newmark applauded the SPCO for trying to assure they are receiving the proper payment, but MPR will have to enforce it as well.

Newmark went on to point out that simultaneous streaming is under the purview of an individual orchestra’s Local Internet Oversight Committee (LIOC). To maintain the integrity of the Internet Agreement, musicians and locals need to assure that these cooperative agreements don’t migrate into orchestra CBAs, which then prohibit the flexibility these national contracts were designed to allow. Additionally, these subjects become mandatory subjects of bargaining, another issue national agreements were meant to protect.

Nielubowski explained the genesis of Minnesota’s “local” broadcast agreement – MPR began as a college radio station, then began buying stations within the state, and then in other states. The 15-mile radius “freebee” suddenly expanded and they had a lot of board members pressuring them to go along, especially on the free streaming issue, saying it was all for promotion and marketing.

Karen Hall (Fort Worth) said the media allowance in her orchestra is handled differently for subs and extras.

Brad Buckley expressed a desire for more media agreements that allow local decision-making, except when it applies to sessions. His orchestra refuses to subsidize recordings with EMGs. Recording is all marketing in the opinion of his orchestra members. He also does not believe local radio agreements should be restrictive since so many stations are dropping classical music.

Nielubowski responded that it is MPR that is restricting his orchestra’s broadcasts and cutting their syndication.

Bruce Ridge introduced Carole Mason Smith, a former SPCO delegate.

Nominations/Election:

President – there were no further nominations. Brian Rood was elected by acclamation.

Secretary – there were no further nominations. Laura Ross was elected by acclamation.

Member-At-Large - James Nickel (Dallas) and Paul Frankenfeld (Cincinnati) had previously been nominated. Cathy Payne (San Francisco Symphony) was nominated. Nominations were closed. Candidate speeches and the election will be held Saturday morning.

HEALTH CARE:

Long-term disability (LTD) – *see handout (also available on the ICSOM website)*

Wendy Williams (committee chair of the Minnesota Orchestra) and Sally Mermelstein (attorney and former violinist with Minnesota Orchestra)

Wendy Williams explained that the Minnesota Orchestra looked into their long-term disability plan, something they’d never had time to deal with and asked if the policy was upholding the standards of the CBA? There was a full examination of the plan with Sally Mermelstein’s help as an ERISA attorney. They asked for a single-issue

reopener to expand coverage and provide good value. Because the inadequate Minnesota Orchestra LTD plan forced seriously ill musicians to rely heavily on the orchestra's sick leave policy; such usage was costly for all concerned.

Sally Mermelstein explained that ERISA governs group disability policies. LTD should not be confused with Workers Comp. Disability does not have to be work related. It can be permanent or temporary. She explained some of the vulnerabilities in LTD plans (i.e., it is hard to transfer skills to another job and some of the disabling injuries are subject to denial.) ERISA governs all employee benefits and creates an un-level playing field. ERISA pre-empts state law and requires a visit to Federal court after an appeal to the insurer. Decisions are not generally overturned unless the standard of review (look for language in plan) is preposterous. Usually no new information may be introduced once you are in federal court. ERISA also set up a process to appeal the decision to the insurance company.

What can you do about it?

The best prevention is to make sure the plan can minimize damage from ERISA by including provisions that cover enough of your income (60% is common, though it could be more and if so will cost more), and to protect tax deferred plans like 503Bs and pension funds that could further reduce income. Other possibilities are to consider COLA increases and taxability to save some money, to examine the elimination period, and to be aware that you could be "zeroed out" by social security, workers comp, income replacement (like a lawsuit settlement), pension, retirement plans, and spousal social security payments, all of which can also be deducted from income.

There was a discussion about "own occupation" coverage and provisions mentioned that could deny, exclude or cut off payments included mental illness, tinnitus, self reported illnesses (EMG, MRI, blood test), angina and objective medical evidence.

If your orchestra is considering including arbitration language you need to check it out locally to decide if it's a good thing for your orchestra. Other questions she suggested be considered: How long will you be treated as an employee for the purposes of health insurance? How long can you keep getting pension credits? Does sick leave cover the gap to LTD? Job security – when can you be fired? A CBA is a "plan document" for ERISA, and needs to be watched, especially for abuses – for example some managers try to fire a musician for just cause because they're "not showing up for work." Keep an eye on the work rules so you don't get injured.

Brian Rood asked about "own occupation" provisions and the possibility to voluntarily "buy up" to age 65. In Kansas City, it was offered in the open enrollment period or any time it's reauthorized.

Beth Lunsford (North Carolina) had to battle a claim denial because a nurse wrote down the wrong condition. Does the claimant have the right to review the document? Mermelstein explained that you have to send a written request and you should then be able to see your entire claim file as well as the governing plan documents and any other documents used to make the decision. To find an ERISA attorney, she recommends calling your local Bar Association.

Bob McGrew announced that longtime AFM employee Bob Carruthers died today. McGrew spoke about Bob Carruthers contributions to the AFM for over 60 years including serving as James Petrillo's assistant, and his familial ties to AFM staff members Lew Mancini (son-in-law) and Gene Kosmark (grandson). There was a moment of silence in his honor. Len Leibowitz stated that Carruthers had been the original head of electronic media for the AFM.

Health Insurance Database – Florence Nelson

Florence Nelson spoke to the delegates about the ICSOM health insurance database. She has been retained to assist with data collection and entry. She spoke of her history trying to identify possible participation for ICSOM and the AFM in Taft-Hartley health insurance plans, and went on to explain that three of four goals regarding development of the database have been completed.

Thirty-five orchestras have completed the survey. All answers are currently available for viewing and will later be set up for use and data input similar to the ICSOM Wage Chart on line. Some initial findings include that 12 orchestras fully cover families, 21 orchestras haven't changed providers in over a decade, 16 are covered by Blue Cross, 17 have reopeners for increases over stipulated amounts, 23 cover domestic partners, 5 pay over \$1

million annually for musician coverage, and 8 have Medical Expense Reimbursement Plans (MERP) while 2 orchestras have Health Savings Accounts (HSA).

She offered a few suggestions when negotiating insurance provisions: take advantage of 125 Flexible Spending Accounts (FSA), HSAs, and MERPs that allow you to set aside tax deferred monies; get involved in presentations of insurance proposals; consult additional brokers; change PPOs or offer both a PPO and HMO (prepare a list of doctors if considering changing providers and plans); ask for 2-year contracts; ask if there is a mail order prescription service; explore the idea of four tiers (individual, family, individual & spouse, individual & child); and educate your musicians to show them the many additional services available.

Nelson thanked Bruce Christensen for helping to add this to the ICSOM website and working to move it to the next step. She recommended changes in health insurance that are negotiated be sent to Laura Ross when bulletin information is transmitted.

Brad Buckley said he does not believe a national plan is possible for ICSOM at this time. Richard Levine reminded delegates to keep information accurate and up-to-date for others to view.

TEMPO Auction –Nancy Stutsman distributed collection envelopes to the delegates, explaining how TEMPO monies are utilized, while Bob McGrew gave his best auctioneer imitation as he auctioned two items donated by Michael Largenticha, president of Local 677 (Honolulu HI). Meredith Snow (Los Angeles) was the top bidder at \$145 for the pound of Kona Coffee and Lovie Smith-Schenk (Local 65-699 Houston TX) was the top bidder at \$200 for the Chocolate Covered Macadamia Nuts. McGrew, who had to leave the next morning, thanked everyone for their hospitality.

Saturday, August 18, 2007

www.Polyphonic.org - Robert Levine

Robert Levine gave a brief history about development of the website run by the Eastman School of Music and touched on various topics and forums addressed online.

Diversity Committee – Lovie Smith-Schenk

Lovie Smith-Schenk thanked the board and delegates for their support of the activities of the Diversity Committee over the past year. She spoke about the AFM Convention Diversity Awards and the application process involved, and asked that anyone with ideas send them to her.

Richard Waugh (Cleveland) asked for more information regarding TEMPO. Nancy Stutsman (Kennedy Center) explained how Hal Ponder, AFM Legislative Director, uses these funds during the year in the AFM's lobbying efforts.

On behalf of all the members of the Honolulu Symphony, musicians Steve Dinion, Emma Philips and Local 677 president Michael Largenticha presented a signed photograph of the Honolulu Symphony to thank Len Leibowitz, for all his support, assistance and friendship over the years.

Bruce Ridge introduced Ginny Altman, parliamentarian for the afternoon session.

Election speeches:

Paul Frankenfeld (Cincinnati Symphony) and Cathy Payne (San Francisco Symphony) addressed the delegates. James Nickel (Dallas Symphony), who was not in attendance, asked Paul Gunther to read his statement to the delegates.

Ballots were distributed and collected.

The following resolution (#1) regarding proportional representation for AFM-EPF Employer Trustees was adopted. [Motion #3 - Matthew Comerford (Chicago Lyric) and Robert Levine (Milwaukee)]

WHEREAS, Employer Pension Trusteeships are commonly awarded to those representing organizations or fields which make the largest contributions; and

WHEREAS, Symphony, Opera and Ballet Orchestra Employers currently contribute over one-third of total contributions to the AFM-EPF; and

WHEREAS, Notwithstanding that level of contribution, there is no Symphony, Opera or Ballet Employer Trustee representation on the AFM-EPF; and

WHEREAS, Such representation is essential for input from the classical music field; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference urge the ICSOM Governing Board to send a letter to all orchestra executive directors for whose musicians the AFM-EPF is the primary pension, urging them to collectively and actively pursue the appointment of an AFM-EPF Trustee from the Symphony, Opera and Ballet Orchestra employers.

Speaking on this resolution: Matthew Comerford, Dolores D'Aigle (Oregon), Paul Frankenfeld (Cincinnati).

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The following resolution (#2) regarding Union AFM-EPF Trustee term of office was adopted. [Motion #4 - Matthew Comerford (Chicago Lyric) and Robert Levine (Milwaukee)]

WHEREAS, Five of the employer trustees of the American Federation of Musicians and Employers Pension Fund (AFM-EPF) have served more than fifteen years as trustees of the Fund; and

WHEREAS, The longest serving union trustee has served for eight years and the average tenure of union trustees is less than four years; and

WHEREAS, Pension funds are complex institutions and the value to the participants of experienced and well-informed trustees is extremely high; and

WHEREAS, Frequent turnover of trustees on the union side would seem to make for a serious imbalance of experience and knowledge as compared to the employer trustees; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference, through the Governing Board, convey this concern to the union trustees of the AFM-EPF and ask that they consider this issue and that they inform us of their opinion.

Speaking on this resolution: Matthew Comerford, Kenneth Mirkin (New York Phil), Robert Levine, Bill Foster, Brad Buckley (St. Louis)

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The following resolution (#3) regarding AFM-EPF governance transparency was adopted. [Motion #5 - Matthew Comerford (Chicago Lyric) and Robert Levine (Milwaukee)]

WHEREAS, It is of vital importance to the participants and beneficiaries of the AFM-EPF that they have ready access to the operations, decisions and governance of The Fund; and

WHEREAS, Such respected institutions as the Stanford Institutional Investors Forum and the Organization for Economic Cooperation and Development (OECD) have long published and promoted guidelines for governance; and

WHEREAS, The Pension Protection Act of 2006 provides certain such guidelines and regulations designed to increase the transparency of Pension Funds; and

WHEREAS, the June 4, 2007 issue of the *Wall Street Journal* detailed the kinds of problems caused by the lack of sufficient transparency; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference urge the Trustees of the AFM-EPF to examine and adopt those guidelines which will provide the necessary transparency of the AFM-EPF to avoid and prevent such problems.

Speaking on this resolution: Matthew Comerford

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The following resolution (#4) regarding the development of an AFM-EPF transactional website was adopted as amended. [Motion #6 - *Matthew Comerford (Chicago Lyric) and Robert Levine (Milwaukee); Motions #7 & 8 – Meredith Snow (Los Angeles) and Paul Frankenfeld (Cincinnati), and Richard Waugh (Cleveland) and Warren Powell (Florida)*]

WHEREAS, In these times of electronic communication, one of the best modes of communication of information is through the use of a transactional website; and

WHEREAS, The participants and beneficiaries of the AFM-EPF need and deserve the ability to get answers to their questions quickly, early and electronically; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference urge the AFM-EPF to provide access to a transactional website by no later than twelve (12) months from August 31, 2007.

Speaking on this resolution: Matthew Comerford, Meredith Snow (Los Angeles), Brad Buckley

Motion # 7 to amend by Meredith Snow and Paul Frankenfeld:

“RESOLVED, That the delegates to the 2007 ICSOM Conference urge the AFM-EPF to provide access to a transactional website ~~by no later than twelve (12) months from August 31, 2007~~ with all due deliberate speed.”

Adopted as amended

Speaking on the amended resolution: Richard Waugh (Cleveland)

Motion #8 to amend by Richard Waugh and Warren Powell (Florida):

“WHEREAS, The participants and beneficiaries of the AFM-EPF need and deserve the ability to get answers to their questions quickly, ~~early~~ and electronically; therefore, be it”

Amended resolution adopted.

Election Results: James Nickel (Dallas) and Cathy Payne (San Francisco Symphony) were elected to the two-year positions of Member-At-Large.

The morning session adjourned to begin the member-at-large/delegate luncheon.

TEMPO raised \$1,812.

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The following resolution (#5) regarding unity within the AFM was adopted. [Motion #9 – *ICSOM Governing Board*]

WHEREAS, The essence of good trade unionism is the solidarity of all sectors, all officers, and all the members; and

WHEREAS, No union can truly thrive and properly represent the membership when differences of thought, approach or philosophy become so vast and divisive; and

WHEREAS, The AFM has grown and become a major force in the arts and entertainment fields; and

WHEREAS, The current disputes between the AFM administration and the Recording Musicians Association threatens to tear apart this great union; therefore, be it

RESOLVED, That the delegates and Governing Board of the 2007 ICSOM Conference implore the Recording Musicians Association and the current administration of the AF of M to meet together in a spirit of unity, put aside their differences, and achieve the higher goal of reunification and solidarity for the greater good of all of the members of the AFM and their families.

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The following resolution (#6) regarding the merging of the Pasadena Symphony and the Pasadena Pops was adopted. [Motion #10 – ICSOM Governing Board]

WHEREAS, The Boards and Managements of the Pasadena Symphony and the Pasadena Pops have announced their intention to “merge” the two orchestras; and

WHEREAS, That “merger” actually means that the musicians of the Pasadena Pops will be thrown out of their jobs; and

WHEREAS, One of the most important responsibilities of any union is to preserve jobs for its members; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference deplore the merger agreement insofar as it will result in the loss of precious jobs; and, be it further

RESOLVED, That the delegates to the 2007 ICSOM Conference urge the AFM and Local 47 take all appropriate legal and trade union steps to assure that the Pasadena Pops management engage in collective bargaining with the union regarding the decision to merge, and, if necessary, the effects on the musicians of the merger.

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The following resolution (#7) regarding wages for subs and extras was adopted. [Motion #11 – ICSOM Governing Board]

WHEREAS, Substitute and extra musicians are essential to the ongoing operation of any symphony, opera and ballet orchestra; and

WHEREAS, There exists no good reason for providing those musicians with any different wage than at least the scale wage on a *pro rata* basis; and

WHEREAS, Some managements of symphony, opera and ballet orchestras have periodically attempted to pay these substitute and extra musicians less than equal pay for equal work; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference express their unlimited support for all musicians who try to make their living by performing the invaluable task of filling temporary vacancies and/or adding their talent to certain performances that require a larger ensemble; and, be it further

RESOLVED, That the delegates to the 2007 ICSOM Conference join with their brothers and sisters in deploring the practice of exploiting these musicians with lower pay, little or no benefits and no job security; and, be it further

RESOLVED, That all AFM locals and orchestra negotiating committees be urged to refrain from agreeing to such exploitation of substitute and extra musicians.

Speaking on the resolution: Thalia Moore (San Francisco Ballet), Brad Buckley, Laura Brownell (AFM SSD), Paul Frankenfeld, Matt Good (Dallas)

Bruce Ridge left the room during presentation and discussion of Resolution #8. Brian Rood presided over the meeting.

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The following resolution (#8) regarding an increase to the chairperson’s honorarium for the current fiscal year (2007-08) was adopted and now requires ICSOM Orchestra ratification. [Motion #12 – ICSOM Governing Board]

WHEREAS, The ICSOM Chair’s position is the most prominent and visible position as the chief representative for the International Conference of Symphony and Opera Musicians; and

WHEREAS, The position requires countless hours both at home and on the road, visiting member orchestras, meeting with AFM representatives and/or orchestra managers and representing ICSOM at various conferences each year; and

WHEREAS, The ICSOM Chair is called upon from time to time to be released from his/her orchestra job to speak and educate others on behalf of ICSOM; and

WHEREAS, To acknowledge the extreme responsibilities of the position as well as the huge commitment of time, energy and resources on the ICSOM Chairperson, an increase of \$1,000 to the Chairperson's honorarium would be a small token of this recognition; therefore, be it

RESOLVED, That Article VIII, Section 7 of ICSOM Bylaws be amended as follows:

Section 7. The Chairperson shall receive a yearly honorarium of \$3,000. The President, Secretary, Treasurer, and Editor of *Senza Sordino* shall each receive a yearly honorarium of \$2,000. The Secretary shall also receive an additional \$700 in recognition of his/her efforts in compiling, preparing, and distributing the minutes of the Annual Conference. The Editor of *Senza Sordino* shall also receive an additional honorarium of \$150 per edition of *Senza Sordino* in recognition of his/her efforts in the preparation and distribution of said publication.

Laura Ross explained that his resolution will require the approval of member orchestras subject to ICSOM bylaws:

Section 2. Amendments to Articles II, VIII and XI of these bylaws may be submitted for approval at any regular or special meeting. Within thirty (30) days after the approval of such an amendment by a majority of voting delegates at such meeting, such amendment shall be referred to the member orchestras for ratification. Within ninety (90) days following the final day of the meeting, the member orchestras shall notify the ICSOM Secretary in writing of the approval or non-approval of such amendment(s). Adoption shall be constituted by two-thirds majority affirmation of those member orchestras voting, but in no event shall any proposed amendment(s) to the ICSOM bylaws be deemed adopted unless at least fifty percent (50%) of ICSOM member orchestras have actually cast their respective votes either for or against the adoption of such amendment(s).

Michael Moore clarified that this would become effective as of ratification for the current fiscal year (2007-08).

Speaking on the resolution: Brad Buckley and Robert Levine as *Emeritus* Chairpersons, and Bruce Ridge's colleague, Beth Lunsford (North Carolina).

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The following resolution (#9) thanking Bruce Christensen for his work on the ICSOM website was adopted by acclamation. [Motion #13 – ICSOM Governing Board]

WHEREAS, Bruce Christensen was contracted to redesign the ICSOM website, which went live in late December of 2006; and

WHEREAS, The newly updated website is "user friendly" and contains numerous features, including most sections of the ICSOM Delegate Handbook; and

WHEREAS, Bruce continues to update the website with additional information and links; and

WHEREAS, His work for ICSOM, musicians everywhere, and the general public has been invaluable; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference express their gratitude and admiration for Bruce Christensen's work on ICSOM's behalf.

Motion #14 by Meredith Snow and Paul Frankenfeld that the resolution be adopted by acclamation.

Bruce Ridge complimented Bruce Christensen's work on the ICSOM website.

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The following resolution (#10) thanking Julie Ayer for contributing a copy of her book to each ICSOM Orchestra was adopted by acclamation. [Motion #15 – ICSOM Governing Board]

WHEREAS, *More Than Meets the Ear: How Symphony Musicians Made Labor History* by Julie Ayer is a wonderful history detailing the struggles of many of ICSOM's orchestras including her own orchestra, the Minneapolis Symphony (which is currently known as the Minnesota Orchestra); and

WHEREAS, Julie Ayer's work has also put a spotlight on many orchestra musicians who paved the way for the improvements we now enjoy; and

WHEREAS, Julie has generously donated a copy of her book to each ICSOM orchestra, so that many of our colleagues may understand orchestra labor history for themselves; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference thank Julie Ayer, not only for her generosity to her ICSOM colleagues, but also for her hard work and dedication in writing this important book.

Motion #16 by Meredith Snow and Paul Frankenfeld that the resolution be adopted by acclamation.

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The following resolution (#11) thanking Stephen Lester for his service to ICSOM was adopted by acclamation. [Motion #17 – ICSOM Governing Board]

WHEREAS, Stephen Lester has served in multiple leadership roles as chair of both the negotiation and membership committees of the Chicago Symphony for many years; and

WHEREAS, Steve also served as Alternate ICSOM Delegate for a number of years; and

WHEREAS, In 2004, he stepped into an important leadership role in ICSOM, that of Member-at-Large; and

WHEREAS, Steve has also served ICSOM in a valued role on the ICSOM Electronic Media Committee and as a member of the National Oversight Committee; and

WHEREAS, His insights, ideas and participation on the Electronic Media Committee and the Governing Board have been invaluable these past years; and

WHEREAS, Steve has chosen to step down from his leadership roles in ICSOM for personal reasons; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference express their respect, admiration and gratitude to Stephen Lester for his remarkable body of work on behalf of the members of his own orchestra as well as the members of ICSOM; and, be it further

RESOLVED, That the delegates make him promise to stay in touch should he desire to become re-involved in a leadership role in ICSOM in the future.

Motion #18 by Meredith Snow and Paul Frankenfeld that the resolution be adopted by acclamation.

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Motion #19 by Brad Buckley and Robert Levine to continue closed Town Meetings at future ICSOM Conferences was adopted.

Rachel Goldstein, Steve Lester's wife, accepted a plaque from ICSOM for Steve.

Site Selection:

2008 – The three San Francisco orchestras and Local #6 have offered to host the 2008 Conference, with potential sites for the Mixer at Symphony Hall or the Opera House. Delegates and guests will be reminded to bring warm clothing.

Motion #20 to accept San Francisco as the conference site for 2008 by Bob Wagner (New Jersey) and Mary Plaine (Baltimore) was followed by a brief discussion and was adopted.

2009 – there are currently no offers.

Leslie Shank (St. Paul) suggested using the Saint Paul Chamber Orchestra offices as a future site.

Good & Welfare

Paul Gunther (Minnesota) remembered Max Roach, who died during the week of the conference.

Laura Brownell thanked SSD staffer Steve Gelfand who was about to take over as director of AFM Travel and Touring Division, David Schoenbrun in San Francisco, Janice Galassi, consultant Ron Bauers, PR advisor Barbara Haig, Bredhoff & Kaiser attorneys Jeff Freund and Trish Polach, and SSD Counsel Len Leibowitz.

Michael Moore (Atlanta) spoke about negotiating Internet access into room rates during future conferences and asked for a show of hands whether it should be separate or included in the room rate.

Warren Powell (Florida Orchestra) thanked Janice Galassi for her assistance on behalf of his orchestra and Local.

Brian Rood thanked the delegates for re-electing him as president. He expressed his appreciation for the governing board and for the engagement and participation of the delegates during the conference.

Laura Ross thanked the delegates for re-electing her as secretary. She thanked Bruce Ridge for his leadership, Brian Rood for his return to the governing board and the rest of the governing board with special thanks to Steve Lester, who will be missed.

Brian Rood invited everyone to thank Bruce Ridge for his leadership.

Bruce Ridge thanked Brian's wife Jessica for her patience upon Brian's return to the governing board.

The following resolution (#12) regarding the establishment of a national corporate campaign was adopted. [Motion #21 – ICSOM Governing Board]

WHEREAS, The image of live classical music in our country is an essential component to the public's awareness and interest in the quest to increase revenue by way of ticket sales and contributions; and

WHEREAS, One way of creating such awareness and interest is to have a national "corporate image" type of television campaign similar to those of the dairy industry, i.e., "Got Milk?", and the meat industries, "Pork, the other white meat", and

WHEREAS, Such a campaign can be funded through the joint efforts of the AFM, the League of American Orchestras, ICSOM, and ROPA; therefore, be it

RESOLVED, That the delegates to the 2007 ICSOM Conference urge the leadership of the AFM, the League of American Orchestras, ICSOM and ROPA to meet to discuss the feasibility of creating a national television campaign, the purpose of which is to increase the public awareness and interest in classical music.

Speaking on the resolution: Leslie Shank, Brian Ventura (Detroit), Meredith Snow.

Good & Welfare continued

Bruce Ridge thanked SSD staff and local officers saying ICSOM is honored by their attendance. He also thanked Bob McGrew for his participation. He spoke of what he gains from his visits with member orchestras and working with the board and delegates – they revitalize him. He promised "he's going to quit smoking by the end of this calendar year." Ridge reminded delegates that we chose our calling, elevating the human condition and that we can do something that serves a greater audience than just those who come to our concerts.

He offered thanks to the members of the Minnesota Orchestra, the St. Paul Chamber Orchestra and the officers and staff of Local 30-73 for all their incredible hospitality this week.

The conference adjourned at 2:22PM.