OFFICIAL MINUTES  
ICSOM Conference  
September 4-7, 1974, New Orleans, Louisiana  

First Session -- 2:30 P.M., September 4, 1974  

Acting Chairman Robert Maisel called the meeting to order. He then asked that everyone stand for a moment of silence in honor of the deceased David Smiley, ICSOM Vice-Chairman, and James Weaver, ICSOM Western Regional Vice-Chairman.  

The roll of the member orchestras was called, and those orchestras represented were, by region, as follows:

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<thead>
<tr>
<th>Region</th>
<th>Orchestras Represented</th>
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<tbody>
<tr>
<td>Western</td>
<td>Denver, San Francisco, Seattle</td>
</tr>
<tr>
<td>Southern</td>
<td>Atlanta, Dallas, Houston, Kansas City, New Orleans, North Carolina, St. Louis</td>
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<tr>
<td>Central</td>
<td>Cincinnati, Cleveland, Detroit, Indiana, Milwaukee, Minnesota, Pittsburgh</td>
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<tr>
<td>Eastern</td>
<td>Baltimore, Boston, New Jersey, New York City Opera, Philadelphia, Rochester, Syracuse, National</td>
</tr>
<tr>
<td>Canadian</td>
<td>Montreal, Winnipeg</td>
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Absent orchestras were Honolulu, Los Angeles (on tour), Oregon, Chicago Lyric, Chicago (on tour), Buffalo, Metropolitan Opera, New Haven, New York City Ballet, New York Philharmonic (on tour), Vancouver.  

The Chairman introduced the officers of ICSOM: Treasurer, John Palanchian; Editor Senza Sordino Henry Shaw; Acting Western Regional Vice-Chairman Melanie Burrell; Southern Regional Vice-Chairman Crawford Best; Central Regional Vice-Chairman Stanley Dombrowski; Eastern Regional Vice-Chairman Irving Segal; Canadian Regional Vice-Chairman John Miller. (Chairman Ralph Mendelson was absent on tour, and Secretary Robert Maisel was Acting Chairman.) He also introduced ICSOM Counsels Philip Sipser and Leonard Liebowitz.  

The Chairman then introduced President Davis' representative Dave Winstead, IEB member and President, New Orleans Local, and Ted Dreher, Assistant to President Davis and head of the AFM Symphony Department. 

The 1973 minutes were submitted and approved.
The Florida Symphony Orchestra, Phoenix Symphony Orchestra, and San Diego Symphony Orchestra were admitted into membership in ICSOM. Phoenix was represented by Joseph Klingelhoffer and San Diego by Mrs. Sheila Kornbluth.

The Chairwoman's report, since he was on tour was read by the Acting Chairman (appended). The Chairman invited comments from the floor on his report, and Stanley Dombrowski suggested that the Executive Committee meet in January or February to discuss ICSOM's progress on the programs adopted at this Conference. He also noted a lack of continuity of delegates and suggested that each delegate serve for two years.

The Cleveland delegate, Bert Siegel, took this opportunity to thank ICSOM and all the delegates who supported his orchestra during its crisis. He noted that Mendelson had mentioned the Dallas situation and urged that ICSOM and the member orchestras support Dallas as they had Cleveland.

The Denver delegate, Melanie Burrell, agreed with Mendelson that considerable attention should be given to meaningful participation in policy making by orchestras through their various committees.

The Philadelphia delegate, Irv Segall, proposed that ICSOM send a letter of thanks to Ralph Mendelson for his services, showing appreciation for the great amount of time, thought, and work he devoted to his job as Chairman. This proposal was seconded and passed unanimously.

The Denver delegate, Randy Bauton, in noting that Mendelson had mentioned the need for tightening up communication within ICSOM, said that he had sent a letter in April to all the orchestras requesting contracts; to date only one contract has been received -- San Francisco. He urged more cooperation of orchestras, especially in such vital matters.

There was discussion on the problem of getting Locals to print extra contracts, and it was suggested that an orchestra needing information would have better luck asking other orchestras for reproductions of various pertinent clauses. The Chairman pointed out that Ted Dreher is very able and willing to supply contract information to interested orchestras and urged that his services be utilized.

Dreher said that Federation law requires each Local to file its bargaining agreements with the Federation and that, if requested, he would be happy to Xerox an agreement or portions thereof.

Phil Sipser also suggested that orchestras send at least ten copies of their contract to the ICSOM Chairman so that they would be available to orchestras requesting information. He also asked that the orchestras send a contract to his office so that he can more easily give advice or information when requested. It was moved that each orchestra send at least ten copies of its contract to ICSOM counsel (Sipser, Weinstock, Harper, and Dorn: 380 Madison Avenue, New York 10017) within thirty days.

Sipser said that thirty copies would be ideal, but if it was impos-
sible for an orchestra to do anything other than send one copy, at least it should do this much; extra copies could be duplicated in his office; also, this information was needed because his office wants to make a comparison study of non-economic contract provisions; this study would be very valuable, especially to orchestras in negotiation.

There was no further discussion on the motion and the motion was passed.

The Acting Vice-Chairman, Stanley Dombrowski, gave his report: A chief function of this office is handling Conductor Evaluations; the concept of evaluations originated over a decade ago, but achieved impetus only four or five years ago, and evaluations are now done openly and routinely by a great number of orchestras. (The delegates were given a compendium of the conductors thus far evaluated; the list shows 110 conductors.) Six orchestras have contributed substantially and/or for the very first time since the administration of evaluations changed hands, but there is still a conspicuous lack of participation by some of the largest orchestras in this country, Boston being a notable exception; these Boston evaluations are, moreover, nearly literary works of art, constructive, penetrating comments, very neatly typed. Just as the larger orchestras exert leadership in collective bargaining, so should they exert more leadership in Conductor Evaluations. (Ralph Pottle, Boston delegate, pointed out that the new conductor, Seiji Ozawa, was chosen largely on the basis of the Boston evaluations.) A new use of evaluations was employed by Baltimore and Pittsburgh, who evaluated conductors auditioning for Assistant Conductor.

One problem revealed by evaluations, especially those received from a large orchestra in an Eastern industrial city, is the relationship of an orchestra to its permanent conductor as opposed to a guest conductor; whereas the guest is an anonymous entity, poses no threat to security, his authority limited to musical decisions only and since he is new, provides variety, his relationship with the orchestra is quite different from that of the permanent conductor, who possesses a definite entity, has authority far beyond artistic execution, and, if abused, constitutes a serious threat to security; also, his extended tenure usually means predictable, and, at worst, boring and repetitious musical interpretations; this situation makes it clear that some dilution of extra-musical authority is inevitable, and that there must evolve some compartite sharing of power by orchestra members, the conductor, and management; perhaps an ICSOM study should be made of this problem. The present problems of a West Coast orchestra notwithstanding, a carefully planned and refined system should work; it has been working for years in Europe.

Having two or three permanent conductors would also help, particularly for orchestras with year-round seasons; this idea was once suggested in the New York Times by Pierre Boulez, who described the strains imposed on a conductor's repertoire by a long season. This idea would also give orchestra members a much-needed change of scenery.

The Acting Vice-Chairman outlined the procedures for submitting Conductor Evaluations to the administrator: print legibly the first and last name of the conductor and the name of the orchestra, (surprisingly overlooked in some cases); a Xerox duplication is preferable because the original can become quite smearable; the ICSOM form is the one used by most orchestras, but variations are acceptable if the same kind and type of informa-
tion is conveyed; the dissemination and collection of evaluations in orchestras should be routinely and systematically handled; discretion is very important; i.e., results should not be used for publicity purposes -- their sole purpose is to provide information to the concerned parties in the industry -- orchestra managements and orchestra committees -- without defaming the individuals evaluated; only one collated evaluation of each conductor should be sent to the Vice-Chairman by an orchestra.

In response to a question from the Cleveland delegate on orchestra response in filling out evaluations, the Acting Vice-Chairman said that the average response from his orchestra, Pittsburgh, is about 70%. He also said that the percentage fluctuation itself is an indicator of player reaction.

The Cleveland delegate urged discretion in publicizing evaluations, by pointing out that various contracts penalize a member by dismissal for making statements or causing embarrassment to the parent organization; in Cleveland the dismissal did not happen, but the threat did cause considerable harassment and legal counsel, and, therefore, extreme caution is necessary.

ICSOM Counsel Phil Sipser discussed the basic research that had been done on this matter and said that the conclusion was that as long as conductor evaluations were restricted to the trade and the profession for professional purposes (not leaked to the press, etc.), these evaluations could be discussed with orchestra members, at ICSOM meetings, among duly authorized orchestra committees, and in response to an orchestra management. In all of these cases, the use of the evaluations would be perfectly legitimate.

Seattle recounted the effectiveness of evaluations used in a responsible and constructive manner in a recent situation in that orchestra.

It was suggested that evaluation could also be used in music school conducting classes, as is now being done by a teacher in San Francisco.

The subject of evaluations was concluded with testimony from a number of delegates as to their effectiveness. Various delegates reported on the important role evaluations played in management's choice of a new conductor.

The Secretary, Robert Maisel, gave his report: He announced that, since he had held this position for eight years, he had decided not to seek re-election; the negotiations and the projects aspects of the job had been interesting and rewarding, but the paper work was heavy and the increasing procrastination in getting out the Minutes made it clear that someone else should take over.

The relationship between ICSOM and the Federation had been good this past year, and the harmonious relationship among the Strike Fund Trustees probably influenced this larger ICSOM/APM relationship.

The Secretary concluded his report by thanking the orchestras for their cooperation throughout the eight years; he also said that he wanted to continue as a Strike Fund Trustee and would be willing to continue to be of service to ICSOM.

Irv Segall of Philadelphia give a warm tribute to the Secretary.
The Treasurer, John Palanchian, gave his report as of July 31, 1974: It was disseminated to the delegates and hence will not be duplicated in these Minutes.) The total assets of the Emergency Relief Fund were $19,010.23; the total assets of the General Fund were $14,740.52. The Treasurer recommended that ICSOM membership cards be dropped, since they were requested by only one orchestra. It was resolved that ICSOM membership cards be discontinued.

It was resolved that pertinent tapes from ICSOM Conferences be distributed to ICSOM orchestras gratis as one of ICSOM's services.

A survey was made of orchestras in the Strike Fund; a significant majority did not have their Strike Fund dues deducted by management.

It was resolved that every orchestra belonging to the AFM Symphony-Opera Strike Fund urge its Local to insist that management deduct Strike Fund assessments from the musicians' paychecks.

The Treasurer's report was approved.

Henry Shaw, Editor of Senza Sordino, gave his report: Expenditures were: printing of six issues -- $2625.04; postage -- $322.85; supplies -- $27.06; telephone -- $141.04; miscellaneous -- $30.53; total -- $3146.52. Subscription receipts were $282.00 (as compared to $239.00 last year); the ICSOM Treasurer paid $3000 for Senza costs, so the balance is $212.11.

The orchestras have been much more cooperative than in previous years; i.e., virtually all negotiation reports were sent to the Editor; a total of twenty-three orchestras sent material for Senza. Even more cooperation was urged in filling out of surveys which would be sent out this forthcoming season.

Inflation caused an 11% increase in production costs of Senza, but other costs remained stable, and subscriptions continue a steady growth, with the American Symphony Orchestra League being the single biggest subscriber, paying $60.00 yearly for 30 copies of each issue.

The Editor concluded his report by thanking all those who had contributed materials for Senza Sordino.

The ICSOM Counsel report was given by Leonard Liebowitz: (This report was distributed to the delegates and is appended to these Minutes.)

Betty Patterson, Dallas delegate, said that she could not get from management the information necessary in order to fill out the questionnaire on health insurance. Liebowitz thought that most of the questions could have been answered by an orchestra survey. Sipser said that failure by management to comply with a written request from the Orchestra Committee would probably constitute an unfair labor practice.

Sipser also reiterated that, as ICSOM Counsel, his offices are available for legal advice to ICSOM orchestras if requested. The only time a fee
is involved is when his office is requested in negotiations or arbitration. Local counsel should also feel free to consult with his office on legal matters an orchestra is involved in. In return, however, Sipser urged that local legal arbitration or NLRB decisions be furnished his office by the local attorney handling the matter. He urged the orchestras to take full advantage of his services so as to receive maximum benefits from the dues paid to ICSOM.

John Miller, Canadian Regional Vice-Chairman, gave a report on the Canadian Symposium and Canadian orchestras: The Symposium is starting to discuss matters which ICSOM has been involved with; i.e., contract clauses, pensions, audition procedures, etc. One reason for the reluctance of Canadian orchestras to join ICSOM, even though many of them read Senza, is their feeling that the Symposium performs the same function and they have not been made aware of the services ICSOM can contribute to them beyond those of the Symposium. A possible alternative means of involving more Canadian orchestras in ICSOM would be to have one delegate, representing all Canadian orchestras, come to the ICSOM conferences.

Christy Slater, the Montreal delegate, described the situation vis a vis her orchestra: The orchestra is now in negotiations and, despite the fact that in 1970, the declared deficit was $619,000, the announced deficit on November 1973 was $600,000.00, a refusal from the bank to extend further credit, and, consequently, a decision to cease operations. As reported in Senza, Montreal has a considerable government grant; therefore, appeals for help from the public are not as widely heeded as are those from American orchestras. Montreal was funded $484,000,000 from the Federal Government; the Province gave $245,000.00, and the city of Montreal was supposed to add $160,000.00.

The orchestra, to reduce the $400,000.00 deficit, launched a campaign to renew subscriptions (which went well) and to raise money (which was not going well), so the press told the public that it must help raise this money. This, however, didn't work, and a management consultant was brought in to help, but he wasn't successful, largely because of lack of time. Hence, management announced the closing of the season to be effective December 20. Petitions were circulated with well over 500,000 signatures and sent to the Provincial and Federal Governor; many letters from the public and from subscribers were also sent. There was a problem with the Mayor of Montreal; he refused to give the orchestra a $160,000.00 grant he was supposed to give, but the larger sum was still the biggest problem.

The orchestra gave a big four-hour benefit concert which included famous singers, comedians, hockey stars, etc., who donated their services, at the Montreal Forum; it snowed that night, but about 3000 people came anyway, and the concert was given full English and French radio and TV coverage. (This was possible because radio and TV are government operated.) $70,000.00 was raised, and finally the Provincial government came up with an additional grant of $220,000.00; also the dispute between the City and the Local was settled and the $160,000.00 was given. The appeals made to the public and the corporations produced another $500,000.00. So, the orchestra is still in business, but no one has seen an accounting sheet showing how this money is to be used. The orchestra has made its proposals
to management, and that is the situation at the moment. (After the crisis another $500,000.00 was given by the Provincial and city governments to help alleviate the problem. In short, a total of $103,000,000 was given by all levels of government.

There was an informal survey concerning government grants to American orchestras, and 10% to 20% of the total annual budget was reported.

In answer to a question about artistic demands from the Canadian government agencies, Ms. Slater replied that not only are there no strings attached, but that her orchestra feels that, since the public is funding the money, it should have cheaper access to live performances.

Sipser asked the body if orchestras had experienced any government interference, because of their grants, in artistic matters. Very little interference was reported.

The Montreal delegate said that her orchestra is extremely interested in providing varied services; i.e., concerts in parks, shopping centers, etc., because the players are convinced that new approaches to reach the public are essential to their survival and growth. Their concerts in these areas were hugely successful and the people loved it.

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Morning Session -- 10:00 A.M., September 5, 1974

After the roll call of orchestras, ICSOM Counsel reiterated the importance of exploring the possibility of an umbrella health and welfare coverage for all orchestras, and he stressed that cooperation from the orchestras in filling out the questionnaire is essential; many orchestras have been delinquent in this matter, and new questionnaires will be sent out. Counsel pointed out that management may be reluctant to give the necessary information, particularly if a substantial commission might be divulged.

Counsel reiterated that management should clearly understand that no additional contribution would be involved in the formation of a national plan. If management is adamant about refusing to divulge the information, an orchestra can request the figures on the grounds that it is preparing for negotiations; failure to comply could be an unfair labor practice, but ICSOM Counsel should be consulted if a dispute of this nature arises.

After extensive discussion, the delegates were again urged to go to work on this very important matter.

The nomination and election of officers was the next item on the agenda. William Kiraly, Cleveland, and Irving Segall, Philadelphia, were nominated for ICSOM Chairman. The delegates voted 26-1 in favor of Segall and Irving Segall became the ICSOM Chairman.

It was moved and seconded that nominations for the other offices be postponed until the next afternoon.

The Acting Chairman ruled the motion out of order.
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It was moved and seconded that the Chair be overruled. The motion passed.

It was moved and seconded to amend the motion on the floor: that nominations of officers continue and elections be held the next afternoon. The amendment passed. The motion passed.

Nominations continued with ICSOM Vice-Chairman, Randy Baunton, Seattle; William Kiraly, Cleveland; and Robert Maisel, St. Louis, were nominated.

For the office of ICSOM Secretary, Crawford Best, New Orleans; and Stanley Dombrowski, Pittsburgh, were nominated.

For ICSOM Treasurer, John Palanchian, New York City Opera Orchestra was nominated.

For Editor, Senza Sordino, Henry Shaw, Cincinnati, was nominated.

It was resolved that nominations and elections of Regional Vice-Chairmen be deferred until the next afternoon.

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Afternoon Session -- 1:30 P.M., September 5, 1974

The new Chairman, Irving Segall, thanked the delegates for their confidence in him and promised to do his utmost to fulfill the duties of his office.

Since he had noticed many new faces at this Conference, the Chairman thought it appropriate to give a brief resume of the history of ICSOM. He mentioned the harmonious relationship with the Federation as contrasted with the relationship at the inception of ICSOM. He thought that ICSOM's communication facilities were probably its most important service. He also cited the Strike Fund as being one of the most important objectives achieved by ICSOM and the Federation.

He concluded his remarks by delineating the duties of the Executive Vice-Chairman and the Regional Vice-Chairmen so as to underline the importance of these offices in improving ICSOM's communications network.

Indianapolis extended an invitation to ICSOM to hold its next Conference there next year.

Completed contracts and bargainings in progress was the next agenda item.

New Jersey: The orchestra had originally signed a three-year agreement for 34, 36, and 38 weeks. While they did work 34 weeks the first year, the second year went down to 23. The reason this happened was that four days before the start of the supposed 36-week season, management, at a meeting with the orchestra (called by telegrams sent to each member, thus going over the head of the bargaining agent), said that they were cutting down the season because the budget had to be cut -- from 1.8 million and 1.1.
The members noted, thanks to the orchestra chart, that musicians' salaries constituted a very low proportion of the budget. However, the cut in weeks was accepted by the orchestra. Later, however, the orchestra reconsidered its action and decided to go to court to try to recoup some weeks.

In March, the orchestra filed suit in Federal court against management for fraud and mismanagement and wanted the State money granted to management to go into musicians' salaries. The judge ruled that first the issue would have to be arbitrated and then he would review the decision. So the issue went to arbitration this summer and the award resulted in having three orchestra members placed on the Board of Directors and one member on the Finance Committee, plus 30 weeks of employment this season. The most important thing learned by the orchestra was that lines of communication with management and access to information can be more valuable than any number of contract clauses.

Milwaukee: One of its players, Roger Ruggeri, has been elected to an appointed seat on planning section of the Music Advisory Panel to the National Endowment of the Arts. This is a first for an American orchestra. Ruggeri is a voting member of the section which sets up guidelines for grants; he may not, however, vote on something concerning his own orchestra.

Concerning the recently settled contract, Lennie Liebowitz was the principal factor in the good contract obtained; the Local was also very helpful and cooperative.

A plan to educate the public was instituted: many chamber groups were formed and their services were offered gratis to interested groups with the understanding that the musicians would be a part of the social activity, thereby giving them the opportunity to explain and discuss the orchestra situation. This was a highly successful program.

The orchestra had very good press and the issues were made clear to the public, largely because it was agreed that there was to be only one spokesman for the orchestra; also, only one spokesman was used to explain the situation to orchestra members, many of whom were out of town and called in for information; they were always referred to this one person.

A benefit concert has been planned, open to the public and dedicated to labor; incidentally, the orchestra received verbal commitments for other unions to honor its picket lines.

Since the orchestra was not covered by the AFM Strike Fund, it set up its own fund, with enough money to enable the players to be out for a month if necessary. This had an impact upon management. (The orchestra is planning to join the AFM Strike Fund.)

The last contract was 44 weeks, including 2 weeks paid vacation and a very poor medical plan. The new contract includes an agreement that two orchestra members will meet periodically with the president of the Symphony Society Board to discuss the problems of the orchestra; this information will then be reported back to the Board. This agreement was obtained in lieu of the goal of having a voting seat.

Another gain is that when new resident conductors are considered, the list of applicants will be submitted to two orchestra members, who will
narrow the choices to not more than 15 and not fewer than 5 or 10; then, the choice or choices are made by voting by the two orchestra members and the Board.

The dismissal clause provides that a player cannot be dismissed without a hearing before a jury of his/her peers; the jury alone makes the ultimate decision. The orchestra has had this clause for some time, and it was retained in the new contract.

The last contract was for 44 weeks, plus 2 weeks paid vacation and a very poor medical plan; the annual minimum was $10,235.00. The new contract is $237.50 per week (up from $222.50) for 24 weeks, the remaining 23 weeks at $247.50 per week with an annual of $11,392.50.

On the second year, the weekly minimum is $272.50 for 48 weeks, with the annual at $13,080. The third year is $302.50 with the annual nearly $13,000 for 49 weeks with 5 weeks paid vacation.

The new medical plan is Blue Cross, paid by management with family coverage. The pension plan is also non-contributory.

New York City Opera: The negotiations were concluded last September. Preceding that, management had asked for a one-year moratorium. This was refused. Then management made a "final" offer, which was an 11-week reduction in the season. This was also refused. There was a three-week strike, the central issue being the length of season; at the end of the three weeks, there was mediation, and management agreed to restore the 11 weeks. Hence the orchestra made its point because at that time the trend in New York City was cutting down of seasons. The season is 34 weeks not including optional touring, which is usually six weeks.

In previous contracts, management agreed during weeks in which the entire orchestra was not needed, to pay the unneeded players Broadway scale; this time, however, management refused to continue doing this, so Sipser worked out an alternate plan (not unique in industry but unique in orchestras); i.e., the supplementary unemployment benefits. When management does not provide employment for a player, he is unemployed and gets $95.00 per week unemployment benefit; the employer agrees to pay the supplemental unemployment benefit, which is negotiable. The orchestra arrived at $175.00, thus a total weekly gross of $270.00, $95.00 of which is non-taxable.

Sipser said that this idea should be examined by those orchestras having "maybe" weeks or who are facing a reduction of weeks but cautioned against bargaining for a total supplementary package; bargain instead for hard dollars from management, because, otherwise, if the State Unemployment Benefit goes up (as it did in New York), the player will be deprived of this increase.

The report continued with the wage increases: From $300 to $310 the first year; $325 the second year; and $340 the third year; this is for six performances per week, no rehearsals; all rehearsals are paid extra at $10.00 per hour.
The optional touring weeks clause was put in many years ago because the orchestra told management that until it can provide year-round employment, it cannot expect the players to be deprived of their principal sources of income while on tour. This argument should be seriously considered by smaller orchestras. For example, such an orchestra might agree to a week on tour if another week in town was provided.

The report was concluded by notice that the New York City Ballet Orchestra went through approximately the same problems, but because the Opera orchestra negotiations came first, their settlement was approximately the same. Both orchestras are under the aegis of City Center.

New York Philharmonic (prepared by Stanley Dombrowski at Ralph Mendelson's request): Details of the settlement were published in Senza Sordino. ICSOM accomplished a good deal in that period: the organization, for the first time, decided to engage in direct action to help an orchestra rather than simply pass resolutions. The orchestra was Cleveland, and the vice-chairman's liaison with the Regional Vice-Chairmen was utilized to help Cleveland. After Cleveland settled, the emphasis was shifted to the New York Philharmonic, which faced a more critical situation.

ICSOM immediately sent New York $5000 from its ERF Fund. Concurrently, Chicago achieved a favorable settlement, and its management conceded that this contract would figure very strongly in the New York settlement. Chicago immediately lent $2000 to the Philharmonic, followed by gifts from Boston and Washington. (A Washington National concert, originally scheduled for the Philharmonic Hall, was switched to Carnegie Hall because of the picket line; the orchestra deducted 1/8 of its pay and sent it to the Philharmonic, plus gifts from a number of individuals, including some conductors and a tavern owner. Loans were made by Chicago, Cleveland, Milwaukee, Pittsburgh, Baltimore, Philadelphia, and the Metropolitan. Local 802 paid for big ads in the New York Times, plus the expenses for the Carnegie Hall concert, which netted the Philharmonic orchestra $12,000; the Philharmonic also gained $8,000 from chamber quartet recitals. The total raised was nearly $56,000.

The most spectacular feature of the negotiation period was the arrangement by the orchestra of a foreign tour -- ten or twelve concerts in Spain and Portugal.

Dombrowski urged orchestras to maintain a healthy treasury so that when another orchestra needs help, a loan or gift can, with the orchestra's consent, of course, be made immediately without the necessity of soliciting individual contributions. He said that orchestra member assessments to the orchestra treasury could be simplified if the Local By-Laws made the assessment mandatory, as in Dallas, for example.

Palanchian commented upon the speed with which ICSOM acted on the Philharmonic and Cleveland crises and thought it extraordinary. The assistance was accomplished within five or six weeks after the Conference.

Sipser observed that the significant feature of the Chicago and New York disputes was an attempt by the managers and leaders in the orchestra field to stop ICSOM and the gains won by the orchestras it represents. Therefore, the contract gains made by Chicago and the Philharmonic are not as
significant as the fact that ICSOM withstood the attempt.

San Francisco: (A report to the Conference from the San Francisco Players' Committee was distributed to the delegates.) Tom Heimberg, who distributed the report, said that the consensus of legal counsel was that the report is not a sworn statement; it is a report to this Conference and can, therefore, be legally amended in the Minutes of this convention. He urged that the delegates make clear to their orchestras that the statements made about Mr. Nakagawa having been promised tenure in the fifth paragraph on page 1 and tenth paragraph on page 4 cannot presently be verified in the way in which everything else in the report can be. It represents a community of belief, based on information obtained in San Francisco and from New York; there are strong indications that it happened, but it cannot be verified as strongly as the Committee would like.

Mr. Heimberg gave some background information as to how the decisions were made, and, upon request, the Secretary read a letter which he, along with AFM President Hal Davis and Randy Baunton, ICSOM representative, had received from Elayne Jones, one of the principals involved.

There was extensive discussion on the San Francisco situation because of the potential impact upon every orchestra in the country; as Phil Sipser said, every orchestra contemplating having a Committee such as San Francisco's, is going to have to answer for that Committee.

The Chairman appointed Kyla Bynum, Houston; Fred Zenone, National; and Charles Ullery, San Francisco, to report back to the Conference Saturday morning as to what they think this discussion has produced and also perhaps submit some guidelines for consideration by other orchestras.

Mr. Sipser commented that this situation in San Francisco posed some troublesome questions from a trade-union viewpoint (he would not comment on the legal aspects because the case was in litigation). No matter what the outcome of the lawsuit, the orchestras will have lost the PR battle in so far as further democratization is concerned; i.e., the public will conclude that any attempts in this area by symphony musicians is a power struggle between the Union and the conductor; unfortunately, the public does not see the distinction between the Union and a musical ensemble and its committee; many people do not believe that there should be unionism in the arts and will view the San Francisco case as a pernicious example and will not believe that the San Francisco Orchestra Committee made its decision strictly upon the merits of the individuals involved. To compound this disbelief about the integrity of the Committee is the fact that the two individuals denied tenure were non-white.

It is important that orchestras be credible both as regards trade unionism and internal democracy within orchestras and equal opportunities for Americans of all colors. Therefore, it is imperative that ICSOM and the Federation should try to take a reconciliatory role in this San Francisco case in order to bolster the credibility of all orchestras. ICSOM and the AFM should try to arrange to meet with all the parties concerned and try to arrive at a reconciliation.

This session was concluded by the Chairman asking that the sub-committee
meet with Mr. Sipser and by thanking Tom Heimberg for his presentation of the San Francisco case.

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**Morning Session -- 10:00 A.M., September 6, 1974**

After the roll call, the Chairman thanked Dave Winstein, President of Local 174-496, AFM, New Orleans, Stan and Jan Weinstein, Richard and Pam Harrison, Mike and Sally Brineger, and Crawford Best for their hospitality to the delegates and guests of the 1974 ICSOM Conference.

The Chairman asked for a Volunteer Orchestra to handle the ICSOM Directory. The delegates from Rochester volunteered.

The Chairman also reminded the delegates to send as many of their contracts as possible to Sipser's office. Mr. Sipser requested the legal papers from Houston and the Arbitration Award from New Jersey. He wanted all the legal papers from orchestras and promised to prepare a booklet incorporating all this material; the booklet would also include the Strike Fund plan as well as the indenture, the ICSOM By-Laws, and a history of the organization.

The Chairman mentioned the party on tour with his orchestra and the Portland Symphony Orchestra. It was extremely enjoyable and informative and it demonstrated the camaraderie among musicians. He urged all orchestras to have similar get-togethers.

The nomination of Vice-Chairman was the next agenda item. The nominees were Robert Maisel, St. Louis; William Kiraly, Cleveland; and Randy Baunton, Seattle.

The results of the voting were Maisel -- 18; Baunton -- 8; Kiraly -- 2. Robert Maisel was the next ICSOM Vice-Chairman.

Nominated for Secretary were Crawford Best, New Orleans; and Stanley Dombrowski, Pittsburgh. Stanley Dombrowski was elected Secretary 17 to 11.

John Palanchian was re-elected Treasurer by acclamation.

Counsel pointed out that, under Roberts', the Secretary should cast a ballot for the Treasurer. It was moved that this be done, and the Secretary cast a ballot for Palanchian.

The Secretary cast a ballot for Henry Shaw, Editor Senza Sordino, who was also re-elected by acclamation.

The next nomination was for Central Vice-Chairman to replace Irving Segall. Nominated were Paul Berns, Indianapolis, and William Kiraly, Cleveland. Paul Berns was elected 20 to 8.

Because of time problems, nominations and elections were interrupted in order that ICSOM Counsel Phil Sipser have time to address the delegates. Mr. Sipser said that he was tremendously impressed by the discussion concerning San Francisco; he applauded the high level and dispassionate report given
by Tom Heimberg.

He said that certain concepts of collective bargaining held by orchestra negotiators had to be radically altered; the concept embodied in the standard response to management's statement that it has no money ("That's your problem; our job is to provide a quality product; yours is to find the money for the product") has to re-examined.

There are two ways to approach the problem of finances and funding of an orchestra, Mr. Sipser said. One is the proposal made by David Rockefeller; i.e., using fundamental business techniques like (1) innovative marketing approaches, (2) tighter financial controls, and (3) more sophisticated labor-management techniques -- this is his solution toward bridging the income gap in the next decade.

Sipser did not believe that this solution would work because, for one thing, sophisticated labor-management techniques are being used today and are not working; also, regarding innovative techniques, he quoted Virgil Thompson: "The civically-supported symphony orchestra is the most conservative institution in the Western World." This was written over twenty-five years ago, and nothing has changed since that time.

Louis Harris, commenting on the survey Americans and the Arts, said that "The study serves as a warning to the establishment in the arts that the establishment has not been doing its job well in informing the public about the financial plight of cultural institutions and bringing the arts to the public. Our survey shows that when the arts are brought to the people, the people do respond, and the time has come for the arts people to come out of their elitist shell and let the people in." Mr. Harris was also critical of business support, which in New York State, amounted to only 4% of the total.

Mr. Sipser said that it is clear that the reliance on private support is for yesterday and for tomorrow we have to look at the public sector for support if we are to survive as musical institutions.

Mr. Sipser thought that many symphony musicians had misconceptions about their status in the community, public attendance and attitudes about symphony music, etc., and he cited some of the findings in the survey and urged that symphony musicians revise their thinking on these matters.

He discussed the lack of knowledge the public has regarding the real financial situation of symphony orchestras and said that we must work on education. He was shocked that only 57% of the people knew that donation to a cultural institution was tax-deductible.

He quoted the survey's findings that many Americans would be willing to pay additional taxes if the money were used to maintain and operate cultural facilities. He said that if only 50% of these figures were correct, it would still mean that we have to consider a radically different orientation of the whole fund-raising proposition, and with it, our power within the orchestras to participate on the Board of Directors, have more say about hiring, tenure, programming -- in short, to strive for a policy-making role in the profession to which we contribute a lifetime.
Mr. Sipser said that it is obvious that the public sector must be the source of support for orchestras through taxation of small amounts. Current support is only 2¢ out of every $10,000 in tax money, probably the smallest amount of public support for the arts in the civilized world; therefore, the time has come for a reorientation of our thinking as professionals in this field as to where the finances must come from; the finances will not come from corporate dollars nor individual donors in sufficient amounts to meet the projected need of $335,000,000 in the next decade; we need a broad base of support from all segments of the community.

There was discussion on dissemination of this survey to orchestras, and to symphony boards, and it was also suggested that Mr. Sipser's remarks be disseminated by cassette tapes as a service of ICSOM.

There was discussion on the problem of getting members of performing arts groups on arts councils; the objections by art councils to this proposal is that, in appropriating money, the council might be charged with conflict of interest or nepotism. Mr. Sipser suspected that the real reason is that these art councils don't want any militant trade-unionists on their boards because their orientation is usually anti-trade-unionist He thought that it was good if orchestras could have some input into these organizations, but he did not consider this issue as important as working for a broad-based support for the arts; i.e., a voluntary tax write-off; this would be more effective than having to continually ask the National Endowment for the Arts for more money.

Sipser suggested that the orchestras meet with their local AFM officers on this matter and try to get them to support a drive for a voluntary arts tax and also have these officers bring this matter up at the AFM Convention and try to get the Convention to go on record in support of this drive. Also, a committee from ICSOM should meet with Federation officials and work to get support on the national level for this tax.

Christy Slater, the Montreal delegate, suggested that she and John Miller, Winnipeg, because of their experience in living in a country which gives much more support to the arts than does the United States, might be able to come up with ideas and suggestions which would help ICSOM in its drive for more public support.

Ms. Slater detailed the amount of public and electronic media support for the arts in Quebec alone; she pointed out that the Canadian citizen is not being unduly taxed for this support.

The Chairman appointed the two Canadian delegates to meet with the area Vice-Chairmen and report back to the Conference with a constructive program for ICSOM to use as a guideline this year for attaining the goal of more public support.

Ms. Slater had in mind a casual meeting, followed by some figures she and John Miller would provide later so that ICSOM would have an idea of the extent of Canadian support for the arts; this would be a breakdown of Federal, provincial, and local grants as well as grants to the CBC, and this information would be published in Senza Sordino.

Henry Shaw, Editor of Senza Sordino, said that he intended sending free issues to the music critics of thirty-five of the biggest newspapers in this country.
There was discussion on how to distribute material on this matter, but Mr. Sipser and others stressed that understanding and digesting the substantive issue; i.e., the import of this survey, was more important now; it was pointed out, for example, that many members of symphony orchestras were not aware of the revolutionary implications of this survey; they might not realize that broad-based public support would also require most broad-based performances; i.e., more free outdoor concerts, more media exposure, more varied programs and probably more traveling and orchestra-splitting.

The North Carolina delegate, Gregory Cox, said that his orchestra receives 61% of its support from the state; this means, however, that the orchestra plays all over the state and spends perhaps three out of five days on the road and plays under less than ideal conditions much of the time.

The Chairman pointed out that this factor had to be taken into consideration as well as the fact that, since we are in the business of making music, we will also have to make decisions as to what conditions, locations, programs, etc., are inimical to supplying the public with our music.

Dave Winstein agreed that arts support is going to pass from the private sector to the public sector and stressed that this will involve a profound reorientation of the symphony orchestra as we now know it and that many decisions will have to be made; for example, will orchestras be prepared to provide free TV concerts in return for public support?

Mr. Sipser emphasized that the first thing needed to be done was to inform and educate orchestra members, local Union leaders, national Union leaders, and the national, state, and city legislators. The next step would be drafting legislation and having it introduced in both Houses.

Dave Winstein pointed out that public funding might also bring political risks; i.e., an orchestra might not be able to insist on certain conditions with politicians that they are now able to with private managements; this would involve different ways of thinking and different methods of having some control over your working conditions. Dave said that while there is no doubt that ICSOM's efforts in getting legislation will be backed by the AF of M; possibly the AFL-CIO will also back ICSOM, but only after support from the power structure in Congress has been gotten; to get this support, the orchestras, after a period of education, are going to have to enlist the support of those people in the community who comprise symphony boards, because it was these people's money which helped elect Congressmen.

Afternoon Session -- 2:30 P.M., September 6, 1974

This session started with the Dallas report: Management cancelled the season on March 12, saying that if the Orchestra relinquished its 11-weeksummer season, money could be borrowed in order to finish the season to May 27; management also said that the Orchestra would have to accept 25 weeks the following year. The previous symphony season had been 42 weeks. The Committee didn't even take this proposal to the Orchestra for a vote, feeling that the contract was binding. The Orchestra later worked 6 more weeks. Later, the Orchestra managed to get an Orchestra member elected to the Symphony Board. The subscription season ended May 27, and the Orchestra was out of work but were never notified as such.
The management refused to arbitrate grievances unless the orchestra would agree to relinquish its summer season. Since no notice of cancellation of the summer season was given to the orchestra, it showed up for work with a lot of press coverage. Management held a meeting and asked the orchestra to wait a few days before suing them, but they were told they would be sued the next morning; just before the time for suing, management called and agreed to arbitrate.

Arbitration began on June 20 (the award was distributed to the delegates), and the orchestra won the case; i.e., 17 weeks of back pay. Management is on the unfair list for refusing to bargain; only one offer, 33 weeks of pay at $8910, has been given. The orchestra has a contract for next year, the wages and weeks open for negotiation, but with a minimum-cost-of-living-increase clause, so the orchestra contends that management should pay $13,000 for next year.

The conductor, Louis Lane, in an article in a Cleveland newspaper, was very critical of the Dallas Citizens' Council, which has blocked any meaningful fund-raising for the orchestra. The Council's "solution" is to either reduce the orchestra to 50 players or eliminate all summer activities or cut the players' salaries drastically -- in any event, but the budget by $700,000.

Lane also pointed out that the $2,000,000 raised to match the Ford Grant belongs to the musicians, but management contends that the money belongs to it and seemingly is more interested in hanging onto this money than in saving the orchestra. Lane also noted that the Dallas business and industrial community contributed $28,000 to the orchestra as compared to $260,000 in Houston and $480,000 in Atlanta.

The Dallas delegate urged the support of all ICSOM orchestras in order to change the way in which the Citizens' Council operates the city of Dallas. The orchestra is determined to remain a major orchestra.

Articles about the Citizens' Council and the Dallas management are going to be published in October by Big D magazine, and the orchestra wants country-wide publicity on this matter.

Sipser thought that press releases, published throughout the country, would not be sufficient to change the situation. He advocated simultaneous fund-raising for Dallas musicians by orchestras throughout the country, accompanied by ads explaining this support; also staging something dramatic, such as a concert by some combined big orchestras in Madison Square Garden on behalf of Dallas should be a big help in exposing and correcting the situation.

It was moved and seconded to hold a concert in Madison Square Garden in support of Dallas.

An amendment was made to hold simultaneous concerts in various parts of the country to help Dallas.
John Head, an Atlanta delegate, suggested an ICSOM orchestra performance in Dallas.

The amendment was withdrawn.

The Chairman appointed a sub-committee to make a report and resolution tomorrow on Dallas support: Betty Patterson, Dallas; Norman Smith, New Orleans; Kyla Bynum, Houston; and Brad Buckley, St. Louis.

It was moved and seconded that it be decided whether or not the delegates, now, by general discussion, or the sub-committee, decide what action to take on Dallas. The delegates decided in favor of the sub-committee method.

The Cleveland delegate, Bert Siegel, gave his report. (Since this situation and the agreement was given extensive coverage in Senza Sordino, it will not be duplicated here.) The retention of Sipser and Liebowitz for negotiations was the culmination of a six-year effort by the Orchestra to persuade the Local. This was the first time in the orchestra's history that an attorney of its choice was seated at the negotiation table. The new agreement was settled without a strike.

Len Liebowitz added that the biggest problem in Cleveland -- i.e., imbalance of power, had largely been rectified: The internal discrepancy in wages between the principal players and the scale players was mitigated (the principals agreed to accept the same amount of increase), thus making management release the money it had said was needed for the principals; ICSOM support for Cleveland had a big impact on management and was an important factor in reaching an agreement without a strike.

Other important factors were the unity of the Orchestra, extensive press support, and City Council support.

Henry Shaw praised the Cleveland committee for its help in preparing the Senza Sordino articles.

After a brief recess, the delegates were asked to consider a resolution submitted by the ICSOM Executive Committee: that the dues be raised across the board by $2.00 per capita, this amount to go directly into the Emergency Relief Fund.

The resolution was passed with the understanding that it had to be voted on by the ICSOM orchestras and that the pertinent By-Law changes had to be made.

Ted Dreher gave a report on the current status of the Strike Fund: 26 orchestras are in the Fund; the Fund stands at $82,839.96 plus the $250,000 AFM loan; since the inception of the Fund, a total of $228,444.68 has been paid in strike benefits.

There was discussion on raising the benefits, being more consistent in strike and lock-out decisions, and working for more efficiency in paying
out benefits.

Reports on negotiations in progress were given. **Cincinnati:** Negotiations will start next week; **Montreal:** the Orchestra's proposals have been submitted to management; they are chiefly concerned with the expanded and improved audition procedure. The Orchestra has a dispute with its Local President on a proposed 5-week series of TV broadcasts; there is also a dispute over a clause concerning TV which stresses "traditional" type concerts, thus ignoring the innovative possibilities of this medium.

**North Carolina:** For the first time, the Orchestra has legal counsel in negotiations -- Sipser and Liebowitz. A unique problem is that, since the Orchestra is largely financed by the State, management doesn't want to give any more benefits than those given to State employees (although the Orchestra members do not qualify for State pensions or unemployment compensation because they are not full State employees). The Orchestra is also concerned with improving traveling conditions and starting a pension plan.

**San Francisco:** The Opera orchestra last week ratified a 3-year contract (covering 10 weeks in the season and employing two-thirds of the San Francisco Symphony): $42.00 weekly raise -- from $300 to $342, plus a cost-of-living wage; extra rehearsal scale was increased, as was the payment on the off-time period.

**Atlanta:** The season is supposed to start in a week, but both sides are still far apart. Management has only responded to one of the Orchestra's economic proposals. The Local is very cooperative: Sipser and Liebowitz have been engaged as counsel, and the Local is paying their fee plus half their expenses, the Orchestra paying the other half. The Orchestra has raised about $10,000 for a strike fund (it is not in the AFM Fund); the Union has created a welfare fund in the form of interest-free loans; in addition, the Orchestra's major medical premiums will expire soon, and if management tries to use this as leverage, the Union will pay the premiums. One important reason for this support is that two Orchestra members are on the Local Board, hence facilitating communication.

**New Orleans:** The merging of the opera season with the symphony season is the biggest issue and is very complex, but ratification is imminent; the Local, under Dave Weinstein's leadership, has been extremely helpful.

**Denver:** The Orchestra was locked out last year and was completely unprepared, but got invaluable assistance from various people, chiefly Kyla Bynum of Houston; finally a settlement was reached. One important gain was a non-contributory pension plan with return of players' contributions; this was a result of the Orchestra's attorney consulting with Sipser.

This year, management wants a 3-year agreement, but the Orchestra doesn't. There is not much negotiating going on at present. Apart from the trade agreement, one big issue is unemployment compensation: management has been fighting this matter for two years and is currently appealing to the Colorado Court of Appeals. (Sipser asked that all briefs and pertinent clauses be sent to him; he also wanted to have a discussion with Dreher and the Federation as to launching an attack on this problem of unemployment insurance for musicians.)
Winnipeg: Three members of the Orchestra are on the Union Board; unfortunately, one is the personnel manager. (The delegate asked about the Houston case: it was solved by a court order.) The Orchestra signed a one-year contract in August. One unique feature is two minimums: $184 (a 15% increase) for the present players and $176 for those players coming in. Like Cleveland, there is a wide discrepancy between the principals' salaries and the salaries of the rest of the Orchestra, but perhaps Cleveland's approach may help in the future. Gains in the agreement included an improved appeal procedure based on Los Angeles, more Orchestra representation on the Audition Committee, better seating plan, improved tour conditions, etc. The biggest gain was the lack of panic and the new unity in the Orchestra, which will help in the next negotiations.

The St. Louis delegate gave a report on a recent arbitration case. The award has implications for all orchestras; i.e., the arbitrator ruled that even though infractions due to misconduct which disciplinary measures cannot correct may give management the right to discharge an employee, the fact that management did not take any disciplinary measures forced the arbitrator to rule against management.

The arbitrator was also critical of the Orchestra Committee because, even though it was the employee's representative and was composed of fellow artists and knew of this employee's unsatisfactory attendance record, along with other problems, it made no more of an effort to head off the inevitable than did management.

As a result of this criticism, the Orchestra is rethinking the traditional role of the Orchestra Committee and is trying to find ways to work more with players who are having difficulties. One decision, reached with management, was to have the personnel manager, at the end of each month, submit a report of absences and tardinesses to the Committee for it to check on; a personal approach to a listed player proved unworkable, but simple posting on the bulletin board resulted in a marked reduction of absences and tardinesses, the "peer principle" apparently being the operating factor.

Obviously increased power of an orchestra in hiring and firing procedures means also assuming more responsibilities in self-discipline; committees, however, have to find ways of handling discipline problems without being regarded as a part of management.

Morning Session -- 9:00 A.M., September 7, 1974

(The Minutes are incomplete at this point because the Secretary ran out of tape and, due to the hurricane alert, had difficulty in getting more tape. Also, there was an earlier tape malfunction, and Boston's report was omitted from these Minutes.)

It was resolved to retain ICSOM counsel on the same basis as before.

A resolution from the sub-committee on Dallas was submitted: "The
threatened suspension of the Dallas Symphony affects and endangers the cultural fabric of the American Southwest and will have possible reverberations throughout the nation. Certainly, the resources and ingenuity of the Dallas community when properly directed are more than sufficient to support the Dallas Symphony. ICSOM deplores this situation so obviously brought about by the failure of the civic leadership of Dallas in their responsibility to their citizens in maintaining the cultural achievements of the Dallas Symphony Orchestra. Be it resolved that ICSOM proclaim Dallas Symphony Week sometime from mid-October to mid-November in its support of the Dallas Symphony Orchestra musicians; i.e., having all ICSOM orchestras play a benefit concert of some kind in their home towns or, if this is not feasible, use an already-scheduled service to benefit the DSO; gain media support throughout the country for the DSO; have ICSOM orchestras pledge financial support to the DSO; have, at the end of this DSO Week, a benefit concert in Dallas, the orchestra to be comprised of members of ICSOM orchestras.

The above resolution was passed; and the Chairman urged the orchestras to give immediate attention to this matter.

The delegates took up a collection for Dallas to use immediately for operating expenses. The amount, $234.00, was relatively small because many of the delegates had already started home because of the anticipated hurricane.

The ICSOM Executive Committee agreed to appropriate $1000 from the ERF to the Dallas Symphony Orchestra.

Mr. Sipser suggested that ICSOM disseminate the story of the Dallas situation throughout the country; i.e., to newspapers, music critics, etc. He also suggested that a delegation from Dallas go to Washington, D.C., to talk to their representatives in Congress and perhaps even have a demonstration in front of the White House in order to gain national attention. Also, delegation of women from the Dallas orchestra should try to talk with Mrs. Ford and a telegram should be sent to her now asking for such a talk.

The next agenda item was a resolution from the San Francisco sub-committee: WHEREAS, ICSOM appreciates the report from the San Francisco Symphony delegation to this year's ICSOM Conference, and the letter from one of the players involved, regarding the recent widely publicized denial of tenure to two probationary musicians; and WHEREAS, ICSOM takes no position with respect to the merits of the dispute, but strongly supports the desire and efforts of all orchestra members to achieve further democratization of symphony orchestras, especially in the areas of hiring, tenure, re-seating, non-renewal, and conductor selection; and WHEREAS, ICSOM deeply regrets the widespread and, in many respects uninformed, publicity given to this incident and the resulting injury to all members of the San Francisco Symphony Orchestra and every other orchestra in the United States and Canada; NOW, THEREFORE, BE IT RESOLVED that ICSOM offer the services, experiences, and expertise of its Executive Board, officers and legal counsel to the conciliation and peaceful resolution of the problem extant.

The resolution was passed.
The next item was a report from the sub-committee on government funding for the arts; the committee met with the purpose of trying to find ways to disseminate to the public the information contained in *Americans and the Arts*; the committee suggested that twelve copies go to each ICSOM orchestra, these to be distributed to the orchestra committee, the Local, music critics, the Symphony Board, music schools, voter leagues, politicians, etc., this to be accompanied by a committee, whose only function would be to give a presentation to these various parties, explaining the implications of this information.

This report also recommended that a tape cassette containing Mr. Sipser's remarks on this matter be distributed to the orchestras as a service of ICSOM in order to help educate orchestra members.

Another proposal was that, with the publisher's permission, various excerpts from this booklet be printed in *Senza Sordino* throughout the year; these issues should, in turn, be disseminated in the community by the orchestras.

It was also proposed that each delegate carefully examine and clip out the local press items on this matter so as to measure the impact of this booklet; these clippings, in turn, could be sent to a central place for dissemination.

A study of Canadian tax support for the arts will be made by the two Canadian delegates, and the National delegate will make a corresponding study of United States support.

Mr. Sipser said that the immediate thing to do is to send this booklet along with a covering letter from ICSOM to all members of Congress. Another idea would be for those orchestra members who teach in the music schools to ask their students to write papers and do research on this matter of tax support for the arts.

It was moved to implement the sub-committee report and to limit the expenditure for the booklets to $1000.

There was an amendment that the booklet and a letter be sent to the members of Congress from the orchestras rather than from ICSOM. The amendment was withdrawn.

The motion passed.

The next agenda item was the site of the next ICSOM Conference. Indianapolis offered to host the Conference, and the delegates voted to accept this offer.

David Weinstein gave detailed advice concerning the approaching hurricane, and he thanked the delegates for attending the Conference.

Phil Sipser made some comments concerning the Employee Retirement Income Security Act of 1974, or, using the short term, the Pension Reform
Act, recently signed into law. Its purpose is to protect pension benefits earned by employees. Mr. Sipser gave details on the four most pertinent sections of this Act; i.e., vesting, funding, plan termination insurance, and portability. (Since his remarks were sent via tape cassette to all ICSOM orchestras, they will not be reiterated here.)

The New Orleans Orchestra had reached an agreement, and the delegate gave a report: 16½% across-the-board raise the first year; 7 and 10% for the next two years; i.e., $92.83 increase over three years. Also, there is increased life insurance, retirement benefits, disability insurance, 24% per diem increase, and some artistic gains.

It was noted that Mr. Kiraly of Cleveland was interested in having an ICSOM travel committee, and he would be glad to serve on such a committee.

It was suggested that Mr. Kiraly form such a committee in his orchestra and bring a report to the next Conference.

The Secretary asked that Orchestra Chart suggestions be relayed to the new Secretary and to Ted Dreher. Ted invited suggestions and asked the orchestras to send their information as soon as possible.

The Kansas City delegate, Dale Weddle, gave a report on some legal action instituted against him by a former conductor of that orchestra because of a Conductor Evaluation.

Ted Dreher thanked the ICSOM Executive Committee and the delegates for an enjoyable and informative Conference.

There being no further business, the Chairman thanked everyone for a successful Conference and it was adjourned.

Respectfully submitted,
Robert Maisel, Secretary