WEDNESDAY AFTERNOON, AUGUST 20, 1986

The Conference was called to order by Chairman Frederick Zenone.

Roll Call

Secretary Nancy Griffin called the roll of the 48 ICSOM member orchestras. Delegates were present to represent the following orchestras:

Alabama Symphony
Atlanta Symphony
Baltimore Symphony
Boston Symphony
Buffalo Philharmonic
Chicago Lyric Opera Orchestra

Chicago Symphony
Cincinnati Symphony
Cleveland Orchestra
Dallas Symphony
Denver Symphony
Detroit Symphony
Florida Symphony
Grant Park Symphony
Honolulu Symphony
Houston Symphony
Indianapolis Symphony
Kennedy Center Orchestra
Los Angeles Philharmonic
Louisville Orchestra
Metropolitan Opera Orchestra
Milwaukee Symphony
Minnesota Orchestra
National Symphony
New Orleans Philharmonic
New York City Ballet Orchestra
New York City Opera Orchestra
New York Philharmonic
Oakland Symphony
Oklahoma Symphony
Oregon Symphony

Kathleen Tesar
Michael Moore
Charles Underwood
Jay Wadenpfuhl
Alan Ross
Carol Beck
(attendingle for
Michael Green)

Tom Hall
Paul Frankenfeld
Charles (Al) Couch
Melvin Baer
Marsha Holmes
Derek Francis
Anne L. Bartlett
Richard L. Hoffman
Mark Schubert
David Kirk
Rosemary Rader
Nancy Stutsman
Michael J. Nutt
Katherine Lurton
Marvin Topolsky
Scott Kreger
Paul Murphy
Larry Bocaner

Douglas Cade
Michael Martin
Florence Nelson
Donald J. Whyte
Scott Anderson
Nancy Nehring
Judith K. Litt
Philadelphia Orchestra
Phoenix Symphony
Pittsburgh Symphony

Rochester Philharmonic
Saint Louis Symphony
Saint Paul Chamber Orchestra
San Antonio Symphony
San Diego Symphony
San Francisco Ballet Orchestra
San Francisco Opera Orchestra
San Francisco Symphony
Seattle Symphony
Syracuse Symphony
Toledo Symphony
Utah Symphony

ICSOM Orchestras not represented at the conference were:

New Jersey Symphony
North Carolina Symphony

Introductions

Chairman Zenone introduced and welcomed AFM officers and guests, including:

Victor Fuentealba, President, AFM
Nicholas (Nick) Pennington, Secretary, AFM Local 148-462, Atlanta
Dick Renna, President, AFM Local 2-197, Saint Louis
Robert D'Arcy, President, AFM Local 161-710, Washington, D.C.
William J. Catalano, Sr., President, AFM Local 6, San Francisco
John Roy, President, AFM Local 11-637, Louisville

Additional official guests and participants who were introduced and welcomed at this time or later in the conference included:

Lew Waldeck, Presidential Assistant, AFM Symphony Department
Lynn Johnson, Supervisor, AFM Symphony Department
John Palanchian, Vice-president, AFM Local 802, New York City
Abe Torchinsky, Administrator, ICSOM Emeritus Program
ICSOM officers introduced were Chairman Frederick Zenone, President Melanie Burrell, Secretary Nancy Griffin, Treasurer Penny Anderson, and Senza Sordino Editor Tom Hall. Also introduced were Leonard Leibowitz and Liza Hirsch DuBrul, ICSOM Counsel.

Welcome by Nicholas (Nick) Pennington, Secretary, AFM Local 148-462

Nicholas (Nick) Pennington welcomed all of us to Atlanta and wished us an enjoyable stay. He expressed thanks to Michael Moore, Conference Coordinator; Moore is the Atlanta Symphony ICSOM Delegate and a board member of Local 148-462.

Chairman Zenone thanked Pennington and introduced Moore.

Announcements and Welcome by Michael Moore

Moore welcomed Conference participants and described the numerous local facilities and activities available to us. He noted that badges were color coded this year for the first time. Moore added that the Conference Coordinator's job requires expertise in "xerography".

Zenone expressed our appreciation to Moore for his work; all present gave Moore a round of applause.

Minutes of the 1985 Conference

A motion carried to approve the minutes of the 1985 ICSOM Conference as published (Motion #1, Baunton/Moore).

Special Motion

A motion carried that there be no smoking in the conference room (Motion #2, Holland-Moritz/Nutt).

Chairman Zenone then introduced Victor Fuentealba, President, AFM.

Victor Fuentealba, President, AFM: Opening Remarks

President Fuentealba thanked Zenone and said he was pleased to be with us.
He told of the AFM's move to new quarters, which are now all on one floor. Innovative changes in the new location include use of a typing pool, a central filing room (to eliminate duplication), and a new IBM computer which will handle membership lists and financial records.

The Chicago symposium of AFM officers and orchestra committee representatives was held in order to improve relations between symphony members and local union officers. Fuentealba felt that the meeting was extremely successful and that all had the opportunity to express themselves.

Expansion of the AFM Symphony Department continues. Ellen McGlone has been added to the New York staff, and a West Coast Symphony Department Office has been added for the first time. Lynn Johnson will be in charge of this office; she should be a valuable help to all orchestra musicians west of the Mississippi.

The International Executive Board met in Chicago during the Symposium and decided to change regulations concerning traveling musicians in order to encourage more such musicians to affiliate with the AFM. The new changes should benefit both musicians and booking agents.

Operation of locals is monitored by the AFM, with eight international representatives traveling and checking to see if locals are rendering service and following the bylaws. If there are problems, or if it appears that there is no future for a given local, a merger with an adjacent local may be recommended. Times have changed; at one time there were over 600 locals whereas now there are 511. By the time of the AFM Convention next June, it is expected that there will be fewer than 500 locals. Examples of mergers and attempts to streamline the AFM were described by Fuentealba.

Work dues problems were addressed in Chicago, and Fuentealba said that he had promised at that meeting to do something. He is considering relief, possibly a cap. A questionnaire will go to locals, especially the larger ones with symphony orchestras, to determine which members are paying what percentage of work dues. This information will be turned over to a committee to study and to come up with recommendations. Problems exist in that there is such a variety of work dues percentages, and the financial stability of each local must be considered. The principle of work dues, which is now followed by every entertainment union, is needed in order to have enough money to service the members. Fuentealba said the committee that studies this issue will include an ICSOM representative and a recording musicians' representative. The committee will be formed in the near future. All of the problems will be studied by the committee, which will make recommendations about what to submit to the AFM Convention in June.
Legislation pending includes S670, which has 37 co-sponsors. Fuentealba asked us to support this bill, which would allow the same rights to others that orchestra musicians now have. NEA and NEH appropriations passed by the House of Representatives on July 31 included a larger amount than President Reagan had requested. We should express thanks to Congressman Yates for his support. Fuentealba also urged us to contact the Senate committee which will be voting on this appropriation; he has available the list of members of this committee.

The AFM has been concerned about Federal tax reform, including the possible reduction or elimination of deductions which we can take for employee business expenses. The Federation contacted other entertainment unions and joined with them in retaining a lobbyist. Some success was achieved, and Fuentealba described the details of what would probably pass.

Synthesizers and other such devices have brought about a loss of work for recording musicians. Until now it wasn't felt that these problems would affect the classical field. However, with the development of a new digital synthesizer which has already been used by the New Jersey Ballet as an "electronic orchestra", we see a threat to the classical field similar to the one which is destroying work in the jingle and movie fields.

The Executive Committee of FIM (Fédération Internationale des Musiciens) met in Switzerland two weeks ago. At this meeting, it was agreed that synthesizers are a problem in London, Germany, Italy, and in many other places.

Congress of Strings activities continue, with special thanks by Fuentealba to Lew Waldeck who was able to salvage the situation when it had appeared that there was no available location this year. Thanks were also extended to Frederick Zenone and to Donald Whyte, who have served as board members for the Congress of Strings. A new permanent location will be selected for next year's Congress of Strings.

In closing, Fuentealba expressed his pleasure at being with us and said that he would remain here throughout the week.

Discussion

Chairman Zenone said that he would encourage dialogue with Fuentealba at this time so that we could express the things we have in mind.

Delegates asked numerous questions and expressed opinions on various subjects including the new tax law, legislation (S670), synthesizers, the AFM/EPW lawsuit, and mergers of locals. In response to a question about sources of Federation income, Fuentealba replied that funds come from initiation fees, per capita dues, work dues, and fines. He said that in the past, per
capita dues exceeded work dues, but now work dues ($2.5 million) exceed per capita dues.

Concerning the Chicago symposium, Fuentealba indicated that he felt it was successful because it contributed to better relations between locals and player representatives. He said there is a problem because local officials earn about half of what a symphony salary would be; these officials are sincere and hard-working. He felt that the dialogue in Chicago was beneficial and hoped that we can resolve the work dues situation. The work dues changes in 1981 kept the Federation from going bankrupt.

Regarding work dues, the voting structure at the AFM Convention was questioned by delegates, and pessimism was expressed about the possibility of an outcome favorable to us. Fuentealba said that there are two types of votes: a voice or standing vote, or a roll-call vote. In the latter case each local votes a number of votes determined by the size of its local membership. A roll-call vote can be requested by approximately 15 locals or 30 individual delegates.

He said that the bottom line with the work dues situation will be the committee's recommendation, which might be something like a maximum percentage, a decreasing percentage after a certain amount of salary, or a cap. The committee will submit its recommendations to the IEB. Recommendations then go to the Convention and to the joint Law and Finance Committees. If there is a favorable report out of committee, the composition of these committees would ensure that the recommendations would be passed. However, the IEB's recommendations can also be changed in committee.

Structure of the AFM was addressed. Delegates re-stated the fact that our job is to be musicians and it isn't possible for us always to be union activists. In many cases we are already doing the union's work. Is the local concept the only one that will work? Can we think differently? Fuentealba responded that the problem is not the structure of the Federation but rather is the lack of work for musicians, especially because of technology and electronic devices. He said that the situation varies from area to area, and there is no easy solution. We can't please everyone. We should endorse candidates who are sympathetic to our needs.

Various examples of insufficient service by locals were cited by delegates; often the problem seems to be the ratio of services rendered to money paid into the union. Fuentealba promised that the committee will look at existing problems and study possible solutions. Delegates also indicated that the voting ratio at the local level is a problem; full-time musicians do not have sufficient votes to influence or change policy. Fuentealba reminded us of the fact that we are the largest entertainment union in the world and, as such, we have real political clout.
He felt that if we raised periodic dues, as some delegates had suggested, we would lose members and would then have to charge the remaining members more.

Further discussion concerned suggestions of a trade division for us, or even actually leaving the Federation. The possibility of re-structuring the AFM was again addressed. One suggestion was that we need a broader view of our profession, perhaps something like an association of university professors. Fuentealba re-stated his feelings that size is more important than ever today and that there is not a problem with the structure of the AFM.

In some cases we feel little relationship with the rest of the musical community, and there is often a lack of professionalism in the leadership of individual locals. We look to the Federation to solve this for us, we need resources funneled to our orchestras, and we look to the President of the Federation to see that this is done. In response, Fuentealba indicated that this is why the Symphony Department has been enlarged and improved. We must continue our attempts to educate local officers. Often it is not easy to find people to run for local union office.

Delegates expressed concern that the IEB has refused to approve some resolutions that have been passed at the local union level. It was also noted that there are inconsistencies between what we hear now and what was said at the Chicago symposium. There was concern expressed by some delegates about whether musicians had really felt free to speak in Chicago.

Fuentealba assured us that the IEB is aware of our problems. He added that the biggest problem is to find a solution, not just for symphony musicians but for everybody. He reminded us that a representative of ICSOM will be on the committee that he appoints. Chairman Zenone said that this representative will welcome our information.

Zenone thanked President Fuentealba and delegates applauded.
Officers' Reports

Written reports from officers, except for the Chairman's report (to be presented orally), were provided for the Delegate Manual. The oral reports given at this time represented an amplification of the written material.

President's Report

President Melanie Burrell urged us to read the written reports. She reviewed the restructuring of the organization which had occurred two years ago, speaking about the general division of responsibilities, some things we need to look at, and how we can work more effectively. The President's Council was created in the restructuring as an advisory council for the President. It consists of delegates and non-delegates and has enormous potential for helping ICSOM. This help relates to what we need to do now and how we look at our future. We need to discover ways to work more effectively with this body.

In response to questions about the function of Governing Board Members at Large and how we can best work with them, a brief discussion took place. Chairman Zenone said that the purpose is to spread the governance of the organization over a wider area than had previously been the case. Members at Large are less circumscribed than were the Area Vice-chairpersons. Last year we were still not sure how best to use the Members at Large; we asked them to meet and discuss ways in which they might better function. Their division of labor was determined by them last year after the conference. Three Members at Large divided the responsibility for communicating with the 48 ICSOM orchestras, while the fourth Member at Large deals with training organizations. Better communication is possible with the Members at Large arrangement, but their responsibility is only half of the issue; delegate responsibility is the other half.

Burrell stated that Members at Large are involved in Governing Board and organizational decisions. All are available and can talk with delegates about whatever is necessary, and orchestras can call anyone they like. However, each Member at Large is responsible for certain orchestras. Zenone said that the new arrangement is not a loss to delegates but represents a plus for the Governing Board. Burrell reminded us that although this represents a broadening of scope, it is not a major change.

Secretary's Report

Secretary Nancy Griffin thanked delegates for their fine efforts at keeping in touch and indicated that she especially appreciated the good job that negotiating orchestras had done in this regard.
She presented greetings from Henry Shaw, former Senza Sordino Editor, who sent his best regards and thanked all of us for the help we had given him over the years.

**Treasurer's Report**

Treasurer Penny Anderson's oral report was postponed until later when her written report would be available to delegates.

**Senza Sordino Editor's Report**

Editor Tom Hall added to his written report by describing who receives Senza Sordino outside of our organization. He urged us to let the editor know if copies mailed to orchestras are misdirected, arrive in poor condition, or are not received. The editor maintains a file of back issues; there are some surplus issues available at the Conference. He briefly addressed the issue of costs.

Hall indicated that he would not seek re-election. He acknowledged the help he has received from other officers and thanked each for support, encouragement, and information. In addition, he expressed appreciation to those delegates who had contributed material. He reminded us that the support and input of delegates is vital in order to reflect the thoughts and feelings of our grass-roots constituency. The history of Senza Sordino as seen in 24 years of back issues shows how the organization and the position of the publication has changed over time.

He urged us to read the updates for the Delegate Manual which have been prepared for us.

The entire Conference acknowledged Hall with a round of applause.

**Counsel's Report**

Liza Hirsch DuBrul presented Counsel's report and indicated that the written material includes most of the report. Feedback is needed about whether the written report is helpful.

Counsel participated in the Chicago Symposium and in the meeting of negotiating orchestras. In addition, counsel has maintained telephone contact with many of us and has been available as a resource for us.

The memo on pregnancy and maternity leaves has been updated and is in our packet of material.
As in the past, a plea was made for copies of all contracts. Counsel gets many requests for information, and these requests cannot always be filled because the contracts are not available. We were also reminded of the importance of sending material on all grievances and arbitrations to counsel. It is extremely important that this information be available to other orchestras.

Chairman's Report

Chairman Frederick Zenone said that he wanted to report on the activities, adventures, and relationships of our organization, thereby looking back at where we have been and projecting forward to see where we should go.

The Liaison Committee meets with the Major Managers in a relationship which we continue to cultivate. This joint committee produced the Audition Code of Ethics in a cooperative effort by ICSOM, the AFM, and the Major Managers. This is a document which all major managers are aware of. Zenone requested a show of hands among delegates to indicate their awareness of its use; less than half of the delegates indicated that they knew of the use of the Audition Code of Ethics by the audition committees in their orchestras.

The issue of résumé tapes, also addressed jointly by the Federation, Major Managers, and ICSOM, requires further discussion. It appears that there is substantial evidence of misuse of résumé tapes.

Efforts continue with the jointly funded medical study. Questionnaires for this study have already been sent to our orchestras.

Talks continue about joint administration of health care plans for the purpose of purchasing. However, these talks do not have the necessary priority or energy that they deserve. We are very concerned about this because, until we can join together to purchase health care benefits, we are doomed to pay too much. An expert will be at this Conference to talk with us about containment of health care costs.

Pension amalgamation cannot be discussed jointly until health care costs are off the ground and moving. We are still in the dark ages, with each orchestra remaining autonomous and providing no possibility of transferring pensions from one orchestra to another.

Our presence with the National Endowment for the Arts continues. About ten years ago Irving Segall, then ICSOM Chairman, brought to our Conference (in Denver) Walter Anderson, who was at that time head of the Music Division of the NEA. Soon after that, Segall was appointed to the Orchestra Panel of the NEA. Since then,
Henry Shaw, Zenone, Nancy Griffin, and now Melanie Burrell have served on the panel representing orchestra musicians. This is not an easy situation, as the NEA is not necessarily a friend of unions and unionists. Our presence has expanded and we now have representation on all NEA panels which deal with orchestra grants, including the Orchestra Panel, the Policy Panel, Challenge Panel, and the Super Panel. Zenone has served on all four of these panels. The Super Panel is composed of two people from the orchestra field (previously only managers) who do battle with all other arts disciplines in the NEA to see who gets the money. This is the first time that orchestra musicians have been represented on these panels.

The AFM Symphony Department staff has now increased to three (all formerly with ICSOM) with the recent addition of Ellen McGlone. There has been AFM participation in the medical study, which the AFM has funded jointly with ICSOM and the Major Managers. The proposed hearing study may have to be funded jointly only by ICSOM and the AFM. AFM funding was also provided for the Chicago symposium between locals and orchestras and for the meeting of negotiating orchestras which was held in Chicago in March. The Symphony Department is serious, stronger, and rapidly becoming more expert in symphony matters.

Other organizations who want larger involvement with us include ROPA and OCSM. We would really like to give more to them, but we are already spread much too thin to give all that they would like.

Two important meetings occurred this year. The meeting of negotiating orchestras, held in Chicago in March, was the second such meeting. The 1985 meeting had involved a truly remarkable sense of sharing, planning, commitment, and exchange of information. The results made an enormous difference in that round of negotiations. Participating orchestras were the New York Philharmonic, Chicago Symphony, Saint Louis Symphony, Minnesota Orchestra, Detroit Symphony, and Houston Symphony. The 1985 meeting was produced at substantial expense to ICSOM and at some expense to participating orchestras.

The success of this meeting was such that a followup meeting was scheduled at the 1985 ICSOM Conference, with the same orchestras taking part. In addition, the Federation agreed to provide part of the funding for the 1986 meeting, which was planned to include orchestras at the next contract level: Buffalo Philharmonic, Cincinnati Symphony, Dallas Symphony, Denver Symphony, Indianapolis Symphony, New Orleans Philharmonic Symphony, North Carolina Symphony, San Diego Symphony, and Utah Symphony.

Zenone said that with some few exceptions, the 1986 meeting was a shocking failure and a denial of everything we stand for. Maybe we can grow by making some observations about what did and didn't.
happen at that meeting. Representatives did not come prepared to share, and some were even hostile to sharing. This was a real failure and was one of the most disappointing meetings of Zenone's time in ICSOM. It represented a passive denial of everything we've done here for years. This was not a denial of our leadership but was solid evidence that we are not taking back to our orchestras what goes on at the Conference.

The second important meeting was the Chicago symposium in mid-May, hosted by the Federation, involving two days of expression by orchestras and locals. The good news was that AFM President Fuentealba promised us work dues relief, and there was a good feeling between many orchestras and their locals. The bad news was the seeming hypocrisy surrounding this issue in many of our orchestras. Zenone's strong statement about our problems, based on talks and phone calls with individual orchestras, was followed by statements of peace from individual delegates. Some of these were the same ones who had called him with complaints.

Zenone reminded us that the ICSOM Conference is not a junket or a free trip to visit relatives. Rather it is a few intense days of sharing. Information must go from here back home to our orchestras. Problems within our field are not just fiscal problems with our orchestras or union problems with our locals. We are part of the problem, and we must admit it. Our orchestras are not as strongly organized and led as in the past. Unless we can turn that situation around, we are destined to give up, in the near future, large pieces of what we have gained in the past. We need hard work and persuasion at home to turn this situation around with our colleagues. When we serve on a committee, we make a commitment to serve and to deliver something good. The same thing applies to our commitment to ICSOM as a community of orchestras. Zenone stated that he is distressed at the denial of that commitment when he hears one thing from orchestra representatives in one situation and another thing in another situation.

Media will be much discussed at this Conference both inside and outside of the conference room. The recording agreement and audio-visual agreements are due for renewal this year. Zenone said that we are seen as a powerful and important organization in this arena. The NEA has commissioned a study on recording by American orchestras in an effort to discover what the NEA can do to promote such recording. Michael Bronson, formerly a media specialist at the Metropolitan Opera and now a consultant, has been asked by the NEA to talk with us about our orchestras' recording needs. Bronson will be available this week for appointments with us; Zenone asked our cooperation in talking with Bronson. We need to express ourselves about why American
orchestras and opera companies need to be recorded and what it is about the state of this art in America that needs to be made permanent. Bronson will also be talking separately with managers and with record producers. In addition, Brad Buckley, Chairman of our Media Committee, will also be circulating and talking with us about recording. Lew Waldeck of the AFM Symphony Department will be talking with us individually as well. Zenone urged our cooperation in all of these media discussions.

Health care costs as mentioned above will be the subject of a presentation at this Conference. In another presentation, Jack Golodner, Director of the Department of Professional Employees, AFL-CIO, will address us and will try to give us a sense of the larger world of unions.

The Nominating Committee report will be early on the agenda; this is the year for election of major officers. Zenone said that he would not run again for office and that there would be a new administration in place at the end of this Conference. He expressed thanks to his colleagues and friends on the Governing Board. In addition, he extended special appreciation for friendship, support, and guidance to Irving Segall, his predecessor as ICSOM Chairman; to Brad Buckley, former ICSOM Vice-chairman; to Henry Shaw, former Senza Sordino Editor; and to Lew Waldeck of the AFM Symphony Department.

All present gave Zenone a round of applause.
THURSDAY MORNING, AUGUST 21, 1986

The meeting was called to order by Chairman Frederick Zenone. Secretary Nancy Griffin called the roll of member orchestras.

Music Assistance Fund Orchestral Fellowships (MAFOF)

Chairman Zenone noted that we have participated for a long time in the MAFOF program, and we believe in it. However, a re-evaluation is needed because we are not seeing either an increase in minority members of our orchestras or a transfer of Fellows into full orchestra membership. Our interest remains strong, and we want this program to work. Therefore we need to examine where we have come until now and where we need to go to make the MAFOF program work. Zenone introduced Daniel Windham, Director of the Music Assistance Fund Orchestral Fellowships program.

Windham reviewed the history of the Music Assistance Fund program, which was founded in 1965 through the initiative of the New York Philharmonic management. The original purposes of the Music Assistance Fund were to make scholarships available to minority graduates and undergraduates and to help keep in school those minority students who would have had to drop out for economic reasons.

1976-77 brought the beginning of the MAFOF post graduate fellowship program, which is designed to support students after they are out of school. At this time the program serves string players only; they are placed in orchestras in addition to the regular full string sections. A fellowship is given after an applicant passes auditions and interviews and is screened by the local orchestra auditions committee and music director. The MAFOF pays a portion of the Fellow's salary ($15,000-$20,000 per year); the local orchestra must pay the balance. The program is still limited in scope; there have been 17 Fellows since 1976, four of whom now hold chairs in professional orchestras.

Fellows report that the program does give them valuable orchestra experience but does not adequately prepare them for auditions. Therefore, a new two-year program is being put together which would continue to provide orchestra experience but would also include audition experience, solo literature, and private study of orchestra repertoire. The proposed two-year program would involve 34 weeks of performance with an orchestra in the first year, plus a partial recital and a re-audition for the second year. The summer would involve six weeks at the Blossom Festival, followed by a return to the orchestra during the second year. During the second year the Fellow would also spend time working on audition repertoire and would attend auditions.
Windham added his concern about taped auditions. He said that he hoped we would allow MAFOF fellows to advance to the preliminary auditions in our orchestras on the basis of the prescreening which had been done by the committees and music directors. Zenone responded that he sees a model in the Ivy League schools, where there is an unspoken understanding that the school will, if necessary, be responsible for seeing students through school once they are admitted.

Zenone recommended that there should be a stronger understanding between the Fund and participating orchestras, with a firmer presence from the MAFOF. He also recommended stronger and more vigorous supervision of Fellows by the MAFOF. The Fund should keep in touch with orchestra administration, with the Fellow's mentor, and with the orchestra's ICSOM delegate. Constant short-term goals should be provided for Fellows to meet.

Donald Whyte, ICSOM Member at Large, also assists with the MAFOF program. He agreed that the program should have more of a curriculum, but added that an additional problem can be the interaction between the Fellow and his/her orchestra colleagues. He said that recruitment is a challenge; information about possible candidates should be relayed to Windham through the New York Philharmonic offices. Whyte reiterated the need for short-term goals and long-term commitment, as well as direct involvement by the local ICSOM delegate.

Windham reviewed the steps that an orchestra should take in order to participate in the program: (1) Orchestra musicians must be aware of the program and vote their willingness to participate; (2) The music director should send a letter of endorsement to Windham; (3) Management must agree to participate, to make a (string) chair available, and to provide the necessary share of the funds; (4) A letter of agreement is drawn up between the MAFOF and the orchestra; and (5) Once a Fellow is selected, a contract is drawn up between the Fellow and the orchestra and is co-signed by the MAFOF.

Delegates were encouraged to keep in touch with Windham and Whyte about the program and about possible applicants. Material about the MAFOF program is included in the Delegate Manual. Zenone reminded us that there is a need for change and that we must make a commitment to go forward.

Treasurer's Report

Treasurer Penny Anderson amplified her written report, explaining the organization's financial cycle. It has been necessary for ICSOM to borrow money from its own Emergency Relief Fund because our cash balance is very low during the period before annual dues are paid by member orchestras. Anderson stressed the need for ICSOM orchestras to pay dues on time; the due date is
December 15. She added information about the policy of advances for Conference expenses and Executive Committee expenses. Special costs have been incurred because of the medical survey, and the ICSOM Directory will need to be financed next year. Anderson said that our expenses are going up faster than the increase in our sliding scale of dues. It is possible that a year from now we may have to set up a new dues category for those with salaries over $25,000.

A motion carried to accept all officers' reports (Motion #3, Whyte/O'Brien).

**Nominating Committee Report**

Irving Segall presented the Nominating Committee's recommendations for ICSOM Executive Committee positions plus one vacant Member at Large position. Other members of the Nominating Committee were Marguerite Figeroid (San Francisco Symphony) and Ellen McGlone (formerly in the San Antonio Symphony). Although McGlone left her symphony job in San Antonio during the summer to join the AFM Symphony Department, she had helped to put together the slate of nominees.

Placed in nomination by the Nominating Committee for Executive Committee offices were:

- Chairperson: Melanie Burrell
- President: Lynn Larsen
- Secretary: Nancy Griffin
- Treasurer: Penny Anderson
- Editor, Senza Sordino: Deborah Torch

Nominated to fill the vacancy created by Ellen McGlone's transfer to the AFM Symphony Department was:

- Member at Large (one-year term): Florence Nelson

Chairman Zenone thanked Segall and his committee for their work and reminded delegates that voting would take place later in the week.

The floor was opened for further nominations. In response to a request to postpone further nominations, it was agreed to hold the matter open until the end of the afternoon.
AFM Strike Fund Trustees Report

Melanie Burrell added to the written report which had been provided for delegates. There are presently 42 orchestras in the AFM Strike Fund, with the newest members being the Alabama Symphony and the San Francisco Opera Orchestra. Trustees include three AFM representatives and two ICSOM representatives; Burrell and Henry Shaw have been serving in the latter capacity. Since Shaw is retiring, we need to elect another trustee to replace him. Burrell suggested on behalf of the trustees that Brad Buckley, who has been the alternate trustee, be elected to the vacant position and that Penny Anderson, ICSOM Treasurer, be elected as alternate.

A motion carried to concur with the recommendation of the Strike Fund Trustees to elect Brad Buckley to fill the vacant trustee position and to elect Penny Anderson as alternate trustee (Motion #4, Baunton/Whyte).

Special Motion in Honor of Frederick Zenone

A special motion was made in order to recognize and honor Chairman Frederick Zenone's contributions to ICSOM.

The motion, which carried, stated that the title of "ICSOM Chairperson Emeritus" be bestowed upon Frederick Zenone at the end of this Conference in recognition of his efforts on behalf of ICSOM (Motion #5, Baunton/Whyte).

Zenone responded with his thanks and appreciation, stating that it had been an unbelievable privilege to serve this organization and with these people.
THURSDAY AFTERNOON, AUGUST 21, 1986

Following announcements, Chairman Zenone welcomed Stephen Klein, Executive Director of the National Symphony and member of the Major Managers Policy Committee. Klein was in attendance to hear the afternoon presentation on controlling health care costs.

Zenone then introduced William Hembree, Director of the Health Research Institute. The Institute is a non-profit research and educational facility which addresses health care analysis. Zenone described the events which had led to his contact with Hembree.

Controlling Health Care Costs: Address by William Hembree,
Director, Health Research Institute

Hembree described how health care costs are increasing at an unbelievable rate. Such costs vary geographically throughout the country; he noted that most of us are from the more expensive places. Throughout his talk Hembree urged us to be aware of the substantial savings which could be realized by the cost-control measures he described.

He presented an overview of how we got where we are in terms of magnitude of costs, fundamental causes of costs, and a view of future health care costs.

Magnitude of costs is described by three major indices; these are per capita hospitalization costs, national costs ($400 billion in 1984), and gross national product (GNP) in relation to these costs. Hembree said that if medical costs and GNP both continue to grow at the same rate as in the past 15 years, medical costs would be equal to the entire GNP in the year 2045.

Money involved comes from the government (Medicare, Medicaid, etc.) at the rate of 40 per cent, with the balance being divided between insurance plans and patients' direct out-of-pocket payments. If direct medical care costs continue to increase at the previous rate, we will be spending an amount equal to twice the national debt on these costs by the year 2000. Hospital expenses are a major part of these costs. Physicians are the people who control hospital use, tests, etc., and they are therefore the people who can have an impact on changing the situation.

Trends now in evidence were outlined by Hembree. These include the end of the cost-shifting era, labor-management joint efforts, pro-active actions, cost-increasing conditions, and competition. Cost-shifting has in the past been directed from employer to employee, from public to private sphere, and from large employer to small employer. Labor-management joint cooperative efforts have taken a long time to develop. Pro-active actions mean that the "passengers" take control rather than being reactive. Cost-
increasing conditions include new technologies and new diseases (such as the AIDS virus and Alzheimer's Disease). In addition, chronic long-term diseases are on the increase as our population becomes older; by the year 2020 there will be 55 million people in our country over age 65 (there are now 25 million). The last category, competition, includes various forms of health care delivery such as HMO's.

Cost containment was described in various dimensions. The movement is away from fully insured plans toward partially self-insured or fully self-insured plans; administrative costs are less in the latter types of plans. Increases in employee cost sharing include deductibles, co-insurance, hospital deductibles, premium payroll sharing, and reduced benefits (the last is not necessary according to Hembree).

Administration of claims is now becoming competitive, and various ways of approaching this were discussed. Third-party administrators or in-house administration can provide savings. Re-insurance is useful in certain situations. Coordination of benefits is an important cost-saving control.

Alternatives to hospitalization include pre-admission testing, ambulatory surgery, home health care, and hospice care. We should be sure that deductibles and co-insurance do not apply to these desirable options.

Second opinions are a quality issue rather than a major cost issue. Each year 2 million unnecessary operations are performed in this country; the 12,000 deaths that result are mostly from anaesthesia. Second opinions can be voluntary (not a good option, according to Hembree), mandatory, or tied to a specified-procedures list.

Managed care does not involve extra cost; a pre-certification organization can be involved in this. We must remember that we want to buy good quality managed-care organizations; we are buyers, not payers. Pre-certification produces pre-cost savings by patrolling hospitalization costs. Other considerations include concurrent utilization review, retrospective audits, and case management.

Alternative delivery system options include HMO's (health maintenance organizations), PPO's (preferred provider options), and EPO's (efficient provider organizations). HMO's are less helpful to symphony musicians now because of age-rating. In dealing with HMO's we should ask for a self-insured rating (rather than a community rating); this option must be offered if there are 25 people in an HMO service area.

A PPO deals with a list of doctors and hospitals which give discounts, but it may be unclear how this discount applies. EPO's (which Hembree said will be the successors to PPO's) gather
information about the range of hospitalization time for various physicians; the EPO gives its business to those physicians who have records of shorter patient hospitalizations.

Long-term programs to reduce costs include early detection, prevention, health improvement, and self-care/wellness programs. Seventy to eighty per cent of all illness is life-style related. Fitness programs, health education programs, newsletters, posters, etc., can all help to reduce health-care costs.

Challenges and opportunities for cost containment in our field must address the historic issues of independence and separateness. Labor-management cooperation is crucial; controlling health care costs cannot be an adversarial situation. Other factors include cost analysis, planning, joint and combined purchasing power, communication, and awareness. Cost containment must involve setting goals and objectives.

Labor-management cooperation can provide information and build awareness, facilitate joint cost-containment activities, build community support, overcome pitfalls, build and enhance self-respect, share successes, and provide for the problem-solving process. Controlling health care costs and improving employee health must involve working together.

Hembree closed his address by describing where we might go from here in looking at the possibilities of a joint labor-management cost-containment effort. This would involve first determining whether and how to proceed and then educating all parties about cost containment. A labor-management task force would have to be formed; goals and objectives would have to be established. Working subcommittees would have to address various aspects of the problem. Action would then be initiated and implemented. Finally, it would be necessary to measure, monitor, and report results.

Discussion

Additional detail was covered in the discussion which ensued. Delegates talked about the possibility of combining ICSOM orchestras in an approach to reducing health-care costs throughout the country. Ideas discussed included short-term savings, legal problems of crossing state lines, control and ownership of the plan, and possible management objections. Chairman Zenone felt that any objections from management would be identical to those from players. Re-stated were the advantages of cutting costs by having a larger pool of employees. If such an approach were to exist, each orchestra would be autonomous in handling its own claims.
Nominations: Extension of Deadline

In response to a request from delegates, it was agreed that nominations would be kept open until the following day.

A motion carried that nominations for all officers and one Member at Large be held open until Friday morning, August 22 (Motion #6, Decker/Hoffman).

FRIDAY MORNING, AUGUST 22, 1986

The meeting was called to order by Chairman Frederick Zenone. The roll of member orchestras was called by Secretary Nancy Griffin.

Nominations

Chairman Zenone announced that the floor remained open for further nominations for all officers and one Governing Board (Member at Large) position.

There were no nominations from the floor. A motion carried that nominations be closed (Motion #7, Bocaner/O'Brien).

Elected by acclamation and applauded by delegates were the following:

Two-year terms:

Chairperson
President
Secretary
Treasurer
Editor, Senza Sordino

Melanie Burrell
Lynn Larsen
Nancy Griffin
Penny Anderson
Deborah Torch

One-year term:

Member at Large

Florence Nelson
Music Medicine Questionnaire

President Melanie Burrell described progress with the music medicine questionnaire, and expressed her gratitude to delegates for their efforts in obtaining responses from their colleagues. She reported that 45 of 48 ICSOM orchestras had participated. As of August 5, there were 2,155 questionnaires completed, representing a 55.3 per cent response. Dr. Martin Fishbein at the University of Illinois, who is working with us on this project, sent his thanks and congratulations to us for our participation.

Printed material about the questionnaire was provided for delegates, and Burrell explained how the tabulations are being done. Basic lists of personnel and numbers of musicians by instrument in each ICSOM orchestra were obtained from program rosters supplied by delegates. Orchestras were divided into three general categories: (1) 7 opera or ballet orchestras, (2) 18 symphony orchestras with 52 week seasons, and (3) 23 symphony orchestras with less than 52 week seasons. There are 4,043 musicians filling 4,099 positions in ICSOM orchestras; 56 musicians play in more than one ICSOM orchestra.

All questionnaires are now checked and encoded. Information is being keypunched to create a data file so that data analyses can begin. Data will be analyzed to show incidence rates of problems, and this data will be cross-referenced with factors such as type of orchestra, age, sex, etc. Many musicians listed multiple problems when describing their most severe problems.

We have no idea what will be revealed as the data is analyzed. Our study may represent the only available medical information about symphony, opera, and ballet musicians. Previously, physicians and medical clinics have been able to report only anecdotal information from a small population.

Burrell closed by saying that it will be fascinating to see what we come up with and whether we will be able to significantly affect the study of performing artists in the future.

In the brief discussion that followed, delegates were told that we own the information in these questionnaires; we have a firm and restrictive contract. Decisions will be made soon about how to use the information we have obtained.

Medical Problems of Musicians and Dancers: Aspen Conference

President Burrell had attended the 4th Annual Symposium at Aspen, Colorado, which addressed the medical problems of musicians and, for the first time, dancers. The Symposium was presented by the
Aspen Music Festival and the Cleveland Clinic Foundation, with the participation of Dr. Alice Brandfonbrener (Director of the Music Medicine Clinic at Northwestern University). The situation of gifted children was addressed for the first time at these meetings.

Topics included thoracic outlet syndrome, aging and the senses (including vision and hearing), physical conditioning of the performing artist, problems of child prodigies, development and training of the musically gifted, and education of musicians in the 21st Century.

Thoracic outlet syndrome was the subject of three controversial papers. Some of the tests previously used in diagnosis have now been determined to be fallacious. We now often hear the case against surgery, especially for performing artists.

Papers on hearing and vision were presented, including material from Senza Sordino, about our awareness of noise problems. Effective hearing protection consists only of "ear muffs", foam plugs, and custom-made plugs. Earplugs which only partially block sound are apparently not effective. Delegates asked questions about recommended safe decibel levels; Burrell responded that OSHA sets a limit of 85 decibels as safe, but physicians say that the limit should be 80 decibels.

The subject of child prodigies is of interest to us but does not have such direct impact on our lives. It is difficult to get accurate retrospective information about a child prodigy from a subsequent adult perspective.

A talk by Joseph Polisi, President of the Juilliard School, addressed the issue of educating musicians in the 21st Century. He expressed the need to balance intensive music study with a varied curriculum so that other educational opportunities are offered and the complete individual is nurtured.

Burrell observed that conferences such as the one at Aspen are designed primarily to serve physicians and health care professionals and to bring together these professionals with musicians and teachers. Actual musician participation was confined to the panels such as the one about physical conditioning of the performing artist. Interaction between professionals and musicians was limited.

Discussion

Delegates talked about medicine and health issues, following Burrell's presentation. Health club allowances are now provided by some of our orchestras; this might lead to reduced health insurance premiums. It may be important for us to help our
personal physicians to be aware of our special needs, especially before problems develop.

Interest was expressed in having material appear in *Senza Sordino* about prevention, personal health, and other music medicine topics. Zenone reminded delegates that much material has already published in *Senza Sordino*. Tom Hall emphasized that the editor of *Senza Sordino* has tried to touch on these important topics in recent years. Other ideas included a special issue about medical problems, and a "wellness" box or section in *Senza*. Zenone said that each delegate is the repository of information about topics discussed at the Conference; he urged delegates to take responsibility for sharing information with their colleagues rather than shifting the burden back onto the ICSOM administration.

A motion carried that the Conference go on record as urging the new editor of *Senza Sordino* to devote an issue to musicians' medicine, hearing, and physical conditioning (Motion #8, Bocaner/Beck).
ICSOM Emeritus Program

Abe Torchinsky provided updated information on the ICSOM Emeritus Program. Over 200 retired ICSOM orchestra musicians have applied to be emeritus members. He urged delegates to send him names of retirees or of musicians who are about to retire; he will contact these people and invite them to join the ICSOM Emeritus Program. There are no costs to members of the Emeritus Program. Each emeritus member receives a free subscription to Senza Sordino and may (if he/she wishes) be listed in a special section of the ICSOM Directory.

ICSOM Emeritus members must be at least 60 years of age, have performed in an ICSOM orchestra (or combination of ICSOM orchestras) for at least 10 years, and no longer be playing in an ICSOM orchestra.

Torchinsky shared excerpts from some of the letters of appreciation that he has received.

Delegates expressed gratitude for the valuable work that Torchinsky is doing. It was noted that our retirees might be sources of information for medical and hearing studies about what happens to musicians as they age.

Chairman Zenone stated that we owe a tremendous debt to Torchinsky, who established the ICSOM Emeritus Program. Zenone expressed thanks to Torchinsky on behalf of all present.

Delegates gave Torchinsky a round of applause.

AFM Computer Use Committee

Leonard Leibowitz reported on behalf of the AFM Computer Use Committee, which includes Donald Koss (Chicago Symphony), Ellen McGlone (AFM Symphony Department, formerly San Antonio Symphony), and Leibowitz. He said that the committee will attempt to get as much contract information as possible onto the AFM computer bulletin board. Representative contract clauses will be available, which we can use as sample clauses. Wherever possible, the best version of a particular clause has been selected. Leibowitz has forwarded this information to the AFM; Lew Waldeck will let us know when it is available on the bulletin board.

Leibowitz reiterated his annual plea for copies of each orchestra's contract. Counsel continues to need 10 copies of each orchestra's contract until such time as full contracts are available on the AFM computer bulletin board.

A desire was expressed by delegates to include orchestras' bylaws on the AFM computer bulletin board. Waldeck said this could be done
A motion carried that we urge the AFM to put orchestras' bylaws on the AFM computer bulletin board (Motion #9, Hemphill/McCarty).

**ICSOM Computer Committee**

Tom Hall reported on behalf of the ICSOM Computer Committee, which includes Richard Decker (Syracuse Symphony), Paul Ganson (Detroit Symphony), and Robert Walp (Houston Symphony). He called attention to printed material provided which included a general summary, a report on alternate methods of publishing Senza Sordino, plus miscellaneous information.

The committee examined the possible use of computer systems for ICSOM publications and communications. It was agreed that needs must be determined first. Although many functions are possible without a computer, there are many needs which are served more easily with the use of a computer (for instance, editing, financial tabulations, data storage and retrieval, and communication).

Alternate methods of publishing Senza Sordino using computers were described by Hall. The ROPA newsletter is published by one of these methods, saving considerable money. Text manipulation and page layout are both done on a personal computer, and the disk is taken to a print shop where camera-ready copy is prepared using a laser printer, eliminating the costs of typesetting. Hall suggested that the new Senza Sordino editor needs to study the situation, define needs, make recommendations to the Executive Committee, and arrange to get necessary equipment. Other ICSOM officers should also research their own needs and make recommendations to the Executive Committee.

A network of computer communications probably already exists to some extent within ICSOM orchestras. Many orchestras have members who own and use computers; some of these are being put to use on behalf of the orchestra. The chairman of the ICSOM Computer Committee (Ganson) recently mailed to all delegates a questionnaire concerning computers and their use within our orchestras. Delegates were urged to return these replies as soon as possible. In addition, delegates who have knowledge about computers should talk with members of the committee during the conference. Hall stressed that the committee welcomes ideas about the subject.

**Conductor Evaluations**

Brad Buckley added to the written report and statistics about the conductor evaluation program which had been provided for delegates. Instructions in the Delegate Manual explain how to read evaluation results; Buckley reminded us that all requests for evaluation results must go through the ICSOM delegate.
Completed evaluations should be submitted to Tom Wilhelm at Wayne State University, where processing is done for us on the mainframe computer. Delegates should include a completed cover sheet with each set of submitted evaluations. The Delegate Manual contains a copy of the cover sheet; this should be duplicated for use as needed. When more blank evaluation forms are needed, delegates should contact Tom Wilhelm at the Wayne State University address listed in the Delegate Manual. If there are questions about the evaluations, we should contact Buckley or Melanie Burrell.

The optional question at the bottom of the form can be used by orchestras to poll members on any subject. Such questions need not be related to conductor evaluations.

Buckley stressed that it is incumbent upon each delegate to make the necessary connections within his/her orchestra and convince the orchestra to participate in conductor evaluation.

A round of applause was given to Buckley.

Chairman Zenone reported that ROPA has asked to use our conductor evaluation form; this would involve use of the questions only and would not involve use of our computer service and bank of evaluations. Nathan Kahn, ROPA President, was present and said that tabulation would be done by hand. The ICSOM Governing Board, following a discussion of the matter at its meeting in May 1986 and with the concurrence of Counsel, recommended that we allow this use by ROPA. Meanwhile, our copyright is in process.

Delegates discussed the matter and agreed that such use would be acceptable, with the proviso that ROPA share in any costs incurred.

A motion passed that we concur with the Governing Board recommendation to allow ROPA to use the ICSOM conductor evaluation form (without the ICSOM logo), and that the Governing Board convey to ROPA the sense of our discussion on this matter (Motion #10, Baunt/n/McCarty).

Special Statement by Melanie Burrell

President Melanie Burrell expressed her gratitude at the results of the election of officers. She remarked on her special appreciation of the legacies left by Chairpersons Irving Segall and Frederick Zenone, and gave her thanks to Zenone for his recent help. Burrell noted that these relationships will continue and that the new Governing Board will function as a marvelous working support system.
Announcements about Delegate Manual

Tom Hall made announcements about the availability of Delegate Manuals, about certain inserts, and about copies of reports that were available.

ICSOM Media Committee Report

Brad Buckley gave a spoken report on behalf of the ICSOM Media Committee; there was no written report from this committee.

There are two negotiations coming up: the recording negotiations between the recording industry and the AFM will occur in the fall, and the symphony-opera-ballet audio-visual contract will expire in the summer. The committee wants our views on these contracts, so delegates should talk with Buckley and let him know what their orchestras need.

In response to a question, Buckley said that language about tuning has been clarified. Tuning may begin one minute before the start of the session (not on company time), but once the session has started, tuning occurs on company time. Tuning may not occur on break time.

Continuing the Media Committee report, Buckley said that a number of orchestras are giving permission to management to make tapes or records, usually from recycled broadcast tapes, to be used as fund-raising prizes, gifts, etc. He cautioned delegates to be aware that when it comes to media matters which are under national contract, orchestras must get permission from the AFM. Lew Waldeck on behalf of the AFM Symphony Department has asked for guidelines; the Media Committee would like some discussion about this.

Chairman Zenone expressed his concern about the fact that some orchestras go strictly by the contract, while others do what they please. He said he would like us to indicate that this is not acceptable behavior, before the situation gets beyond a place where it can be retrieved. Delegates gave examples of how pressure had been put on some orchestras. Buckley stressed that what each orchestra does affects other orchestras. Zenone added that those who do what they please are hurting others. AFM President Fuentealba noted that we must not do anything which violates AFM bylaws.

The use of archival tapes for fund-raising purposes was discussed further. Some orchestras had received certain things in return for use of these tapes (for instance, allocating some of the money for past retirees, who often had participated in making the
original tapes). Zenone again stated that these matters are not for us to decide; they must be approved by the Federation. However, we can recommend to the Federation what we would like to do. Fuentesalba said that the Federation has no way of knowing what is going on unless we call. Buckley urged us to take this information back home to our committees. He added that the symphony section in the recording agreement was carefully worked out by the Media Committee and that there are good reasons for its contents. If we have any questions we should not hesitate to call the Federation and ICSOM and ask for answers.

Zenone asked the Media Committee to study this matter and bring back its recommendations before the end of the Conference. Members of the committee present at the Conference included Irving Segall, Donald Whyte, Buckley, and Zenone. Whyte encouraged all to give the Media Committee their ideas.

A motion carried that the Conference will present a resolution to the AFM concerning promotional use of archival and broadcast tapes. Leonard Leibowitz and the Media Committee will draft this resolution (Motion #11, Couch/McCarty).

Segall reiterated, per the earlier discussion, that independence can be very damaging. The situation about archival tapes is an example of how acting independently can cost us what we've worked for all of these years.

The discussion concluded with a brief statement by Fuentesalba about efforts to retain the Music Performance Trust Fund and the Special Payments Fund.

**Guest Speaker:** Jack Golodner, Director, Department of Professional Employees, AFL-CIO

Jack Golodner spoke to us about the public perception that art is an "event", whereas we see it as a process. He said that we share with other artists the public view that our activities are "fun" and thus do not require as much remuneration. Therefore, we must educate the public. Great art requires great audiences; we must educate our audiences.

Years ago, there were only four areas considered to be "professions": divinity, law, medicine, and teaching. All of these areas had: (1) a high degree of training or education required, (2) control of entry by peers, and (3) a relationship between practitioner and client. In subsequent years, new professions were created, and the bulk of professions became salaried situations.

Today we see a renewed concern for professionalism. In today's world, belonging to a professional union implies acceptance as a professional. Also, we need the strength of a union and its
organization to match the strength of our employing institutions. Over 29 per cent of the professional work force is organized; if those who are self-employed are not counted, the ratio is about 40 per cent. There are 16 million professionals in this country.

The Department of Professional Employees (DPE) of the AFL-CIO was chartered in 1977 by the AFL-CIO. It is the largest interdisciplinary body in the country, with 27 organizations (unions) and 2 million people, representing over half of the entire AFL-CIO. It is an autonomous department within the AFL-CIO, alongside other departments such as Building Trades, Metal Trades, Maritime Workers, etc.

Golodner sits with the board of the AFL-CIO, and the board governs his activities. AFM President Victor Fuentealba is on the board of the DPE and serves as Vice-president. Interdisciplinary discussions help to give perspective; problems of workers are similar throughout all fields (i.e. tenure, work load, relationship of quality to work load, etc.).

The DPE works mainly through committees, including science, technology, and engineering; salaried and professional women; health service; information and communication; and arts, entertainment, and media. Fuentealba is Vice-chairman of the latter committee, which is the only forum for all entertainment unions.

Every industry today faces the effects of technology, although in the arts technology has been especially disruptive. Problems shared in all fields include displacement and equity, video and computer equipment, sound levels, and training (including re-training and continued training) as related to the state of the art.

Golodner described Congressional lobbying by the DPE and the rest of the AFL-CIO. The AFL-CIO was the only organized support for the original NEA commitment, while others such as ASOL, the Museum Association, and managers, initially opposed the idea of government interference. Thus, arts legislation has come out of labor committees in Congress, with the legislation presented as a necessary means of providing employment. Legislative action continues in such areas as the Mathias bill, performing arts legislation, etc. Tax legislation has not been a total victory for us, but it could have been much worse without the AFL-CIO.

International matters addressed include immigration, travel of symphony orchestras, and production of films overseas. We know how to do necessary things; bureaucrats don't always know how.

A transitional stage exists now, with a new element coming into unions, bringing about a new type of professional white-collar
union. Affiliate memberships are being created to provide the strength of a professional organization for people such as independent artists. Bargaining is changing, and we are seeing professionals such as airline pilots at the bargaining table. Workers are now on boards of large corporations. We have been organized for a long time and can provide a benchmark for others.

Golodner thanked us and closed by reminding us that these are exciting times.

A brief discussion followed. Golodner said that his organization maintains data banks, and he told how we can obtain regional statistical information (first through the AFM, then from his office). Also described were AFL-CIO campaigns to teach and keep track of labor studies through colleges, universities, state schools, and adult education programs.
Chairman Frederick Zenone called the meeting to order and announcements were made after Secretary Nancy Griffin had called the roll of member orchestras.

AFM Symphony Department

The wage chart has undergone another revision. The form which will be given to each orchestra's delegate will include that orchestra's previous responses (as interpreted by the AFM), together with blank spaces for current information. Waldeck said he hoped to distribute the forms during the Conference if they are available in time. The deadline for returning completed forms is September 20; if any delegate cannot meet this deadline, he/she should contact Waldeck. At the time of the deadline, if the majority of the forms have been returned, the wage chart will go to press with what information is available. Thus, some orchestras could be omitted.

The AFM computer bulletin board is up and running and includes information about audition openings and other material. Wage chart information is ready to be downloaded. NEA summaries for the past 5 years should soon be available. Contract information is also being assembled from material provided by ICSOM Counsel. Waldeck asked that those who have contracts already on disk provide them in this form, together with a note telling what kind of system and word processing program were used. He urged us, however, to remember that the computer is not a substitute for talking with each other and to the AFM. He regretted that orchestras in trouble haven't always called the AFM, ICSOM, or ROPA.

Archival tapes of new music have been requested by the ASOL as a part of a program for regional composers' reading sessions. The NEA has provided money to sponsor these reading sessions; scores will be archived and they would like also to have recordings for the archives. The AFM has decided that it is all right for orchestras to do these recordings if they want to, but they can also say no if that is what they prefer. In any case, it is not necessary to ask the Federation about this particular issue. Chairman Zenone noted that one purpose of this program was to make recordings available to conductors who are looking for new scores. Such recordings have no commercial value.

Tapes to accompany NEA grant applications are often requested. The Federation says that we should allow these tapes to be made.

The Congress of Strings continued this year, but not without difficulties, particularly concerning the location. A new location is now being sought, hopefully with a 5-year commitment plus some fund-raising efforts. A professional fund-raiser has
been engaged to help. It was suggested that alternate winners be chosen in the Congress of Strings competitions, in case original students become unavailable before or during the session.

Auditions and advertising about auditions in the International Musician have sometimes been the subject of controversy. The AFM has had success in fighting "exploratory" auditions (in cases where there is a dispute about the opening, the opening didn't really exist, etc.). Locals may not always know about such disputes, so we should keep them advised when a dispute exists. They can then arrange for advertising about disputed openings to be removed from the International Musician. Too much money is spent by auditionees for openings that do not exist. Complaints from auditionees include schedule violations, lack of warmup space, lack of availability of the Audition Code of Ethics, no one selected (the most frequent complaint), and problems with résumé tape use (the most bitter complaint). We must keep up our vigilance about auditions.

A West Coast branch of the AFM Symphony Department will now be available. West Coast orchestras should first contact that office if on-site assistance is needed.

Negotiation Reports

Written reports of negotiations in progress were provided by delegates from negotiating orchestras. Chairman Zenone urged delegates to keep their oral reports brief and indicated that he would be vigorous in enforcing this. Delegates were also reminded of the extreme importance of respecting the confidentiality of some of the negotiating information that would be discussed.

Zenone reported that another meeting was held this week of those negotiating orchestras who had met in Chicago. This time the meeting was successful.

Reports were given by delegates from the following orchestras with negotiations in progress or with special information to report:

San Diego Symphony (Karla Holland-Moritz)
New Orleans Philharmonic Symphony (Douglas Cade)
Utah Symphony (Larry Rice and Lynn Larsen)
Dallas Symphony (Melvin Baer)
Cleveland Symphony (Charles "Al" Couch)
Cincinnati Symphony (Paul Frankenfeld)
Denver Symphony (Marsha Holmes)
Florida Symphony (Anne Bartlett)
Indianapolis Symphony (Rosemary Rader)
Buffalo Philharmonic (Alan Ross)
SATURDAY AFTERNOON, AUGUST 23, 1986

Chairman Zenone opened the meeting by welcoming two guests from the Recording Musicians Association (RMA): Dennis Dreith (President International RMA and President Los Angeles Chapter of RMA) and Sheldon Sanov (Vice-president International RMA and Executive Board Member of Los Angeles Chapter of RMA). Zenone noted that our situation has many parallels to that of recording musicians.

Quality of Life

Gary Smith made a brief presentation on two quality-of-life issues which had been addressed in his orchestra (Saint Louis Symphony): physical fitness and employee assistance programs.

Because of personal physical fitness concerns on the part of board and management, an allowance of $240/musician was provided in the contract so that musicians might join the "Y" for a year.

Employee assistance programs were investigated, and one such program was added to the contract with a primary intent to serve musicians but also to respond to management's wish to put caps on costs of medical care. Such programs provide counseling for employees in areas including on-the-job stress, family concerns, child rearing, drug and alcohol abuse, and crisis intervention. Costs of such a service are less than $35/musician/year and include six private counseling sessions, mailers, and group presentations throughout the year. The program is designed to head off future serious problems; this can result in lowering medical costs. In Saint Louis, the employee assistance organization taught selected people from both musicians and management how to recognize and intervene in crisis situations. Smith made suggestions about how to choose the best of the available employee assistance programs.
Chairman Zenone addressed the issue of the Chicago symposium and again expressed his concerns. With apologies to AFM President Fuentealba for the repetition, Zenone presented the text of the remarks he had made in Chicago:

"President Fuentealba, Officers of the American Federation of Musicians, Members of the International Executive Board, Staff of the Symphony Department, Local Officers, Colleagues, and Friends:

It has been many years since there was a meeting with this cast of characters. But never, in my time in symphony orchestras, has there been one such as this with the specific intention of self-examination.

By way of helping to put this meeting in context I would like to take a moment to review the history of the thinking of an identifiable group of symphony and opera musicians and to put forward to you what I understand, from ICSOM conferences in recent years, to be the position of those musicians.

ICSOM began 25 years ago out of the perception of unhappiness, mistrust, dissidence, and the need for information that had previously not been available, as well as representation that had not previously been imagined. Symphony musicians were numerically and politically a small minority in our major locals. The locals were, by and large, not aware of the problems of symphony musicians. There were not serious contract negotiations----only a couple of meetings between a local officer and symphony association officials, and the musicians were told what the contract would be for the next contract interval. There was mistrust of locals and no relationship to the Federation, so it was not long before ICSOM took on separatist rhetoric.

Progress first came in matters having to do with the Federation. The awareness of member orchestras grew to the extent that those orchestras came to understand that their interests were better served in the Federation rather than out. At the invitation of the Federation in 1969, ICSOM became an official Conference. The Federation and we began slowly to build something solid. The Federation put up $250,000 as seed money for a strike fund. We began to be observers at national negotiations that affected symphony and opera. The Federation took on the responsibility of printing and distributing the relevant wage and benefit information. The relationship with the Federation has really flowered and prospered under President Fuentealba's administration. We have real presence at the appropriate national negotiations and the Federation stands the cost of that presence. There is
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a video contract, the A/V contract, that is negotiated for and ratified by only symphony, opera, and ballet musicians. On any matter we have access to the highest officers of the Federation. And finally there is a Symphony, Opera, and Ballet Department out working in the field, and it is serious, dedicated, and growing.

Be that as it may, the real meat and potatoes of what happens in a union happens at the local level. That brings us to this meeting. By and large we see our locals as not as responsive as they need to be. We don't like what happened in Seattle, and we don't like why it happened. We are paying too much and we are not getting enough. I would like to remind you that we were vehemently opposed to the work dues bylaw passed in 1980. Victor will recall that we had more than a few tense moments at the ICSOM Conference that year and I can tell you we've had a few since then. We were opposed because we knew that the adopted program would tax us more heavily than any other constituency. We were right. That is exactly what has happened.

Victor came to that Conference and made wonderful speeches about reborn locals that would finally have the resources to deliver more services, about locals in the future having the financial means wherein orchestra musicians would not have to make self-assessments to meet their union needs. We knew he believed it. And we believed it. And in all too many places it hasn't happened.

What happens when an orchestra feels it needs professional help, a professional negotiator, to work with the negotiating committee and the local in negotiating a new contract? At worst, local officials indicate they are insulted.

I want to tell you I'm insulted by that reaction. We're talking about a contract that probably represents $15 million in wages and benefits. It's the largest contract for employment in your local. There are complicated and sophisticated matters to be dealt with. This is not the Wednesday night poker game. The stakes for mistakes, miscalculations, or bluffs are very high.

A little better reaction: Local officials indicate they can't afford professional help, or the local agrees to pay a fee if the orchestra musicians will make a self-assessment for expenses. This is in locals where the orchestra pays anywhere from $150,000 to $250,000 in work dues alone over the course of the very contract we're talking about negotiating.

What happens when there appears to be a contract violation? Locals are terrified at the prospect of the cost of an arbitration. There is some table-banging but, all too often, a settlement unsatisfactory to the musicians in order to avoid
pursuing a grievance the whole way to arbitration. Then, as a balm for all the screaming, the next case goes to arbitration and everybody gets blown away because it never should have gone to arbitration. We don't expect local officials to be experts on these matters; you are musicians just like we are. But we do expect that you know where to get expert advice (because we know where to get it) and that you are willing to pay for expert advice on the members' behalf. A grievance procedure is the enforcement arm of a contract. Without it we have no enforceable instrument. We're all reduced to whining and begging.

What happens when there is a grievable termination? In most cases, the aggrieved player engages and pays for counsel. If the player's financial circumstance won't permit that, the player just quietly goes away. What is more basic to the function of a union than the protection of due process in a termination? A player is entitled to knowledgeable, skilled, biased, professional representation. There aren't more than a handful of locals that provide it.

Why, when a member pays $750 to $1,500 a year in work dues alone, is there an additional assessment of $75 for a strike fund?

Why is it that we can get the managers of the 33 major orchestras to make a policy statement to allow delegates released time from work to attend the annual ICSOM Conference, a real working union conference, but there are still locals that pay none or only part of that delegate's expenses?

Is it any wonder that we say we are paying a disproportionately high share of the support of our locals? We think it goes without saying that there should be caps, but additionally there needs to be a re-ordering of priorities and resources at the local level and the needs of our orchestra musicians must be met.

You have all been very kind to hear me out and to hear my exposition of the problems in the relationship of locals and orchestras. I will confess to you that I know that those of you running locals will have some serious things to say about what orchestras should contribute to the relationship. We would like to hear it. We would like to hear it because we know that if the password of the 70's was "if it isn't broken don't fix it", the password of the 80's is "hurry up and fix it before it breaks'.

We have a very limited amount of time today and tomorrow to understand what we must do together to fix it. I wish us success.
Chairman Zenone then opened a discussion about work dues and services from our locals. He said that certain services are basic to the healthy functioning of our union, and these services are being delivered in some locals. He asked what we want: dues caps, services, or what? Zenone asked how we should advise President Fuentealba to deal with this feeling that there is a disproportionately high amount of support being paid by us.

Delegates offered their ideas in a lengthy and spirited discussion. Some believed that the problem is structural, feeling that we need a way to keep our work dues from being spent merely to keep union offices open and to deal with club dates. The problem also was felt to be a quantitative one; we don't mind paying a reasonable amount beyond what would cover our own needs, but we object to the very large amounts of money we are expected to provide.

The idea of orchestra-only locals was discussed. Some felt that this was a good solution; it appeared that this could even happen by default as more people leave the union. Again, it was felt that we should have a controlling voice in running our locals, and that the structure should be changed to make it responsive to us.

Zenone pointed out that if we should separate from our existing locals, the union would fall and we would then be the only unionized musicians. He reminded us that earlier this week Fuentealba had said he had a commitment to address work dues. We had asked him to wait for further discussion, since it was felt there might be more than work dues involved.

Some delegates expressed a wish to discuss the matter first among ourselves, i.e. with only ICSOM people but not the Federation present. Fuentealba responded that this would be contrary to Federation bylaws and could not be allowed.

Fuentealba further noted that so far he had heard us saying that we wanted (1) a work dues reduction and (2) improved service. Delegates generally agreed that both of these issues need to be addressed. Zenone pointed out that the Federation should direct locals to provide services. Where it looks like orchestra musicians are paying a disproportionate share, a work dues cap alone is not going to solve the problem.

Fuentealba stated that it is not the union that has changed but rather the music business. The IEB has addressed various issues such as life membership, frequency of national conventions, monitoring of locals, etc. Every local is being closely watched for operating efficiency, and, where necessary, mergers and trusteeships can be implemented. The real solution lies in getting legislation (S670) adopted. We have strength with Congress through the AFL-CIO and through FIM. Fuentealba indicated that he was aware of the problem in Seattle. He said
that no solution is perfect, and that no-one wants to pay dues. Synthesizers have cost us work.

A committee to be appointed by Fuentealba will study the situation and try to alleviate the problems. The committee will look at service, dues, etc. He said he would do what he could, but not via threats to leave the AFM.

Delegates asked about keeping a percentage of our dues in our own locals. Fuentealba responded that the situation varies from local to local; there are different needs. The Symphony Department is being strengthened in order to help smaller orchestras.

Counsel Leibowitz pointed out that locals would like to provide services but can't. The increase in work dues solved the problems of the Federation but has not solved the problems that exist in locals. The enormous amounts we pay in work dues permit locals to continue their existence, but this money does not come back to us. The issue may be structural, but the issue is between locals and the Federation, not between us and our locals.

The question came up again about the possibility of discussing these issues among ourselves. Fuentealba said it would be illegal; Zenone said that the Chair ruled "no". Others felt that Fuentealba should not leave. Some felt that the Chicago symposium was not a success.

Locals are receiving a total of about $3.5 million per year from ICSOM work dues. Even in cases where the orchestra is almost the entire local, services are not always provided. The Federation itself receives $12 per year per member, plus Federation initiation fees, plus work dues which are 1/2 per cent of each member's earnings. Zenone noted that the Federation has the burden of seeing that locals are well-administered and, if necessary, providing interim economic help.

Delegates felt we should make a directive about (1) the services we need, (2) a cap on work dues, and (3) the Federation's responsibility to help with local problems by using its power, providing loans, etc. Various examples were given of difficulties that our orchestras have experienced with their locals in terms of both money and services.

A motion carried that the Governing Board be directed to advise the President of the Federation about our need for relief from work dues, the minimum levels of services we require from our locals, and the responsibility of the Federation to direct and help locals to deliver these services (Motion #12, Nelson/Wadenpfuhl).

Motion #12 was amended to direct the Governing Board to survey ICSOM orchestras concerning these needs and services (Angus/Figeroid).
New Business

Zenone turned over the chair to Chairperson-elect Melanie Burrell.

Taped Résumés

Burrell reminded us that the initial idea of taped résumés was to supplement written résumés submitted by auditionees. She asked us to describe our experiences with the use of taped résumés.

Various problems were discussed. In some cases the tapes had been used as auditions instead of as résumés. This is not what we intended. Sometimes tapes had virtually been used as a final screening. In other cases, acceptance of the taped résumé was given so late that only the costliest airfare was available to the auditionee.

Repertoire was another major problem. The original idea was that we would all use standard material from a list provided by the AFM. This would include, for example, five minutes from standard solo literature plus five or six excerpts from the standard orchestral literature. However, individual orchestras often seem to want their own special repertoire. Abuses have occurred where local section leaders have selected (unusually difficult) repertoire.

Brad Buckley, who chaired the ICSOM Committee on Taped Résumés, indicated his belief that the original idea was a good one. He recommended that we continue the use of taped résumés but investigate ways to control the process.

The AFM Symphony Department hears of complaints from auditionees, according to Lew Waldeck and Lynn Johnson. These complaints include (1) lack of use of a standard repertoire list, (2) tapes being used as real auditions, (3) too small a final list of actual auditionees derived from tapes, (4) too much cost in making the tapes, and (5) good players being screened out (tapes not being used in "advisory" capacity). Johnson said that in each case of a complaint, the orchestra involved is contacted by the AFM. The auditionee also receives a response, in which the AFM explains what was intended, but with the statement that the AFM cannot enforce the intended procedures. Enforcement is up to individual orchestras.

Delegates shared numerous examples from their own orchestras of how taped résumés are used. In some cases the process is working very well. Some orchestras allow any applicant to come to the audition, although they may "suggest" to an applicant, on the basis of the taped résumé, that he or she not come.
Zenone summarized by saying that he saw two major areas of difficulty: individual orchestras wanting their own special repertoire, and abuse of the process by using tapes as real auditions. He noted that vigilance is required by ICSOM, the AFM, and the Major Managers. Our Liaison Committee must be insistent with the managers, who control the personnel managers, who in turn control the taped résumé situations. We are charged with watching situations in our own orchestras.

It was felt that the Taped Résumé Committee should re-evaluate use of taped résumés, making recommendations after information is gathered.

A motion carried that the Taped Résumé Committee gather information from ICSOM orchestras and make recommendations concerning use of tapes in auditions; such findings and recommendations are to be reported back to the Governing Board (Motion #13, P. Anderson/Nutt).

An amendment to Motion #13 carried to direct the Taped Résumé Committee to act as quickly as possible (Moore/Hall).

**ICSOM Directory**

Delegates agreed that the ICSOM Directory is of value to us, and we look forward to a new, updated issue. Henry Shaw has material available on computer disk; this may be helpful in publishing a new issue. The ICSOM Computer Committee will help to determine how best to publish the new directory.

Burrell asked for a volunteer to take responsibility for the new ICSOM Directory and to work with the Computer Committee to discover how best to do this project.

Michael Nutt volunteered to be in charge of the new ICSOM Directory. Later in the Conference it was announced that David Angus would assist Nutt.
SUNDAY MORNING, AUGUST 24, 1986

The meeting was called to order by President and Chairperson-elect Melanie Burrell. The roll of member orchestras was called by Secretary Nancy Griffin.

Taped Résumé Committee

Burrell announced that the Taped Résumé Committee would include Brad Buckley (Chair), Penny Anderson, Scott Anderson, and Michael Nutt.

Conference Roommate Coordinator

Anne Bartlett will take responsibility for coordinating rooming assignments for those who indicate that they would like to room together at next year's ICSOM Conference. Some delegates had inquired earlier about this cost-saving possibility.

Oakland Symphony Update

Counsel Liza DuBrul outlined the current situation faced by the Oakland Symphony and described the sequence of events which might be expected. A petition for bankruptcy was filed on August 21. The bankruptcy petition lists known creditors, together with a separate list of the 10-20 largest creditors. This particular petition lists all musicians as creditors and lists AFM Local 6 as the second largest creditor. Three recent retirees are also listed among the top 20 creditors. ASCAP is listed as the third largest creditor. (The theater is listed as the largest creditor.) A creditors' committee will be created; this committee will advise the court. A petition to set aside the union contract will also be filed.

Discussion continued about various aspects of the Oakland Symphony situation.

A motion carried that ICSOM create a resolution of support (Resolution #1) for the Oakland Symphony musicians' situation, with language to be created by the Governing Board (Motion #14, Decker/O'Brien).

The resolution (Resolution #1) which was later created by the Governing Board read as follows:

Resolved that the Governing Board and delegates of the International Conference of Symphony and Opera Musicians and
their constituent orchestras (representing over 4,000 musicians in 48 American orchestras) support the musicians of the Oakland Symphony in their struggle to maintain their orchestra as a major symphony with concomitant wages, benefits, and working conditions in the face of their management's appalling use of Chapter 11 of the U.S. Bankruptcy Code to circumvent their hard-won contract.

Honolulu Symphony Resolution

A motion carried that ICSOM create a similar resolution of support (Resolution #2) for the musicians of the Honolulu Symphony (Motion #15, Martin/S. Anderson).

The resolution (Resolution #2) subsequently created by the Governing Board read:

Resolved that the Governing Board and delegates of the the International Conference of Symphony and Opera Musicians and their constituent orchestras (representing over 4,000 musicians in 48 American orchestras) support the musicians of the Honolulu Symphony in their valiant struggle to maintain their orchestra as a major symphony with concomitant wages, benefits, and working conditions in the face of their management's continued efforts to demand additional sacrifice in all aspects of their working lives.

Media Committee Resolution: Promotional Use of Archival and Broadcast Tapes

The Media Committee, together with Counsel, presented a written draft of a resolution concerning promotional use of archival and broadcast tapes. This resolution had been mandated in Motion #11.

Following a brief discussion and suggestions of minor modifications in the draft, a motion carried that the Conference agrees in principle with the sense of the resolution prepared by the Media Committee and Counsel (Resolution #3) concerning the promotional use of archival and broadcast tapes (Motion #16, Baunton/Hemphill).

The Media Committee and Counsel were asked to produce the final version of Resolution #3, which eventually read as follows:

Whereas, symphony, opera, and ballet managements have increasingly been using archival and broadcast tapes of orchestra concerts for fund-raising purposes without payment of any kind to the musicians; and
Whereas, the musicians and the local union have either expressly or tacitly approved of this practice without seeking or obtaining approval of the AFM; and

Whereas, this practice may be in violation of national AFM contracts and rules; and

Whereas, ICSOM, its constituent orchestras and their delegates deplore this dangerous practice and especially its effect on other orchestras which have not permitted it,

Now, therefore, be it resolved as follows:

1. ICSOM urges each member orchestra to seek abrogation of this practice at the renewal of its current contract or, if such permission has not yet been granted, that it report any request for such permission to the AFM Symphony Department before responding.

2. ICSOM further requests that the AFM notify each of its locals having an ICSOM orchestra within its jurisdiction that it is likewise without authority to agree to this practice without first seeking and obtaining AFM approval.

ICSOM recommends to the AFM the following guidelines regarding the making of recordings from archival or broadcast tapes for fund-raising projects where the members of the orchestra are not directly compensated for these recordings:

1. A letter from the management of the orchestra stating that the recording will only be used for the purposes of the project with copies sent to the AFM, local union and orchestra committee.

2. Reasonable proof provided by the institution that the use of the recording will have a substantial impact on the project.

3. A vote by the orchestra in favor of such recording and distribution.

4. The number of pressings allowed will be decided by the AFM, local union, and orchestra committee.

5. The AFM shall take into consideration, as some of the determining factors, the number and frequency of previous requests from the applying orchestra, the dispositions thereof, and the success of projects previously allowed in other orchestras.
Retainer of Counsel and Fee

ICSOM Counsel Leonard Leibowitz and Liza DuBrul were excused from the room during a brief discussion. Treasurer Penny Anderson reviewed the present arrangement, whereby Counsel's fee is $20,000 plus expenses of transportation and hotel for the annual ICSOM Conference. These Conference expenses were included for the first time last year as a result of a motion which carried at the 1985 Conference.

A motion carried that we retain the firm of Leibowitz and DuBrul as ICSOM Counsel for the coming year at the current fee (Motion #17, McCarty/S. Anderson).

An additional motion carried that the Governing Board be directed to specify that Counsel's expenses are to be in the same manner as delegate expenses (Motion #18, Litt/Segall).

Hearing and Sound Levels

Penny Anderson will receive and coordinate any information about activity concerning hearing and sound levels; we should channel this material to her.

Members at Large

Delegates were given a newly revised list of orchestras assigned to Members at Large Florence Nelson, Michael Nutt, and Gary Smith. Burrell urged us to initiate contact with the Members at Large and to welcome their contacting us. Donald Whyte, the fourth Member at Large, will be dealing with educational programs and special events but is also available for us to contact.

Delegate Manual

Tom Hall made announcements about material for the Delegate Manual. He reminded us to keep for our orchestras' files any material that is removed in the process of updating the Manual. Hall has offered to remain available to help ICSOM with Conference setup and with ICSOM history and archives.

Special Thanks to Michael Moore, 1986 Conference Coordinator

Burrell extended deepest appreciation on behalf of all of us to Michael Moore for his outstanding job as Conference Coordinator. His efforts were enormous in scope, and the results were
excellent. He was thanked for all that he had done to produce such a smoothly run Conference.

Site and Dates for 1987 Conference

Dates for the 1987 Conference were discussed, focusing on continuation of the Wednesday-through-Sunday format in late August.

It was agreed that the best time for the most people would be August 19-23. In an informal vote, the Executive Committee was advised that these dates would be preferred. The actual dates will be up to the final discretion of the Executive Committee.

An offer was presented by Larry Rice on behalf of the Utah Symphony to host the 1987 ICSOM Conference in Salt Lake City. Burrell expressed our pleasure at this invitation.

New Jersey Symphony

AFM President Fuentealba was asked to assist New Jersey Symphony musicians by urging their local union to support a delegate to future ICSOM Conferences. Fuentealba's influence has been of help in other such situations. Fuentealba said that this is one of the issues that would be considered in discussing the whole work dues issue.

Chairperson-elect Melanie Burrell: Special Remarks

Burrell noted that Tom Hall is leaving as Senza Sordino Editor after four years of service. She expressed special thanks for his excellent work as a superb Editor and for his contribution to the highest of standards for Senza Sordino. Appreciation was also extended for his magnificent personal addition to the ICSOM Executive Committee. Burrell said that we look forward to continuing to use Hall's expertise.

The Conference gave Hall a round of applause.

Acknowledgements and special thanks were also given by Burrell to Penny Anderson, who will continue as ICSOM Treasurer, and Nancy Griffin, who will continue as ICSOM Secretary.

Anderson and Griffin received a round of applause.
Irving Segall's very special contribution to ICSOM was described by Burrell. As former Chairman, his gentle wisdom was and is especially appreciated. Burrell expressed gratitude that Segall is back with us again and that he remains a part of ICSOM.

Applause was given for Segall.

Burrell then acknowledged the unique contributions of retiring Chairman Frederick Zenone. She noted that he had brought ICSOM to the attention of the world as an organization to be heard, felt, and admired. People now look to us as the voice of orchestra musicians in this country. Zenone has staunchly defended the rights of the orchestra musician in our dealings with people and with other organizations. He has demanded of us that we remember that our strength lies in our willingness to share with each other within this organization. He has also urged us never to forget that we are trade unionists in the highest sense; our strength lies in the collective sharing that we do. Zenone has provided a rare source of wisdom and we will continue to need his sense of judgement and his overall perception.

All present gave Zenone a round of applause.

Burrell expressed appreciation for AFM President Fuentealba's presence, and she noted the enormous amount of help that we receive from the AFM Symphony Department.

Finally, Burrell stated her appreciation for the work of this year's delegates, with special acknowledgement for the efforts of the first-year delegates. She reminded us that it is the job of all of us to keep in touch with each other.

**Special Tribute to Henry Shaw**

Tom Hall spoke briefly about the very special contribution to ICSOM made by Henry Shaw, former Senza Sordino Editor. Shaw had helped in the creation of ICSOM and has been a major source of inspiration and help in the growth of the organization throughout the years. Shaw will soon be retiring from his work with the Cincinnati Symphony. Although Shaw was not present at this Conference, Hall proposed a resolution honoring Shaw and dedicating the 1986 Conference in his honor.

A motion carried by acclamation that the Conference adopt Resolution #4, presented by Tom Hall in recognition of Henry Shaw, and dedicate the 1986 ICSOM Conference in Henry Shaw's honor (Motion #19, Segall/Moore).
Resolution #4 read as follows:

Whereas Henry Shaw was present at the creation of ICSOM in 1962 and attended virtually every annual conference since that time; and

Whereas, by virtue of his wisdom, dedication, untiring effort, sense of justice, and ever-gentlemanly demeanor in working with his colleagues, Henry Shaw has throughout ICSOM's first quarter century been a guiding light and distinguished leader, serving for three years as regional vice-chairman for central orchestras, for ten years as Editor of Senza Sordino, and in numerous other ways;

Therefore be it resolved that the 1986 ICSOM Conference be dedicated in honor of Henry Shaw; and

Be it further resolved that the delegates to the Conference hereby express to Henry Shaw their sense of loss at his absence from this Conference, their congratulations and best wishes upon his retirement from the Cincinnati Symphony Orchestra, and above all their deepest gratitude for his invaluable contributions to ICSOM and to the welfare of symphony, opera, and ballet orchestra musicians.

Appreciation to Melanie Burrell

Nancy Griffin spoke on behalf of all of us in expressing gratitude and appreciation to Melanie Burrell for her wonderful contributions to ICSOM, especially in her recent role creating the new job of ICSOM President. Griffin acknowledged Burrell's leadership, warmth, insight, and energy, and her skill at helping us all to get along together. We are delighted that Burrell is our new Chairperson, and we look forward to her continuing leadership in her new office.

Burrell received a round of applause from the Conference.
Irving Segall: Remarks

Irving Segall thanked us and urged us to appreciate what ICSOM as an organization means to all of us, and how much it has improved our lives as orchestra musicians. He said that it may be hard to see the purpose all at once because it is expressed on a day-to-day, week-to-week, month-to-month and year-to-year basis. We have gradually learned, taught each other, and taught a new generation. We have learned together how to take care of ourselves, how to negotiate, how to arbitrate, and how to be in touch with each other. He reminded us that this is still a trade union, and that his concerns about the re-structure of the Federation do not mean de-structure. We need the strength of a trade union. Segall said that as he looked back over the growth of ICSOM he felt it to be quite an amazing organization.

Segall expressed confidence that ICSOM's new Executive Committee would continue the purpose of keeping our lives at the highest level.

Adjournment

A motion carried that the 1986 ICSOM Conference be adjourned (Motion #20, Whyte/Larsen).

Nancy Page Griffin
January 20, 1987
The following motions and amendments carried:

1. To approve the minutes of the 1985 ICSOM Conference as published (Baunton/Moore).

2. That there be no smoking in the conference room (Holland-Moritz/Nutt).

3. To accept all officers' reports (Whyte/O'Brien).

4. To concur with the recommendation of the Strike Fund Trustees to elect Brad Buckley to fill the vacant trustee position and to elect Penny Anderson as alternate trustee (Baunton/Whyte).

5. That the title of "ICSOM Chairperson Emeritus" be bestowed upon Frederick Zenone at the end of this Conference in recognition of his efforts on behalf of ICSOM (Baunton/Whyte).

6. That nominations for all officers and one Member at Large be held open until Friday morning, August 22 (Decker/Hoffman).

7. That nominations be closed (Bocaner/O'Brien).

8. That the Conference go on record as urging the new editor of Senza Sordino to devote an issue to musicians' medicine, hearing, and physical conditioning (Bocaner/Beck).

9. That we urge the AFM to put orchestras' bylaws on the AFM computer bulletin board (Hemphill/McCarty).
10. That we concur with the Governing Board recommendation to allow ROPA to use the ICSOM conductor evaluation form (without the ICSOM logo), and that the Governing Board convey to ROPA the sense of our discussion on this matter (Baunton/McCarty).

11. That the Conference will present a resolution to the AFM concerning promotional use of archival and broadcast tapes; Leonard Leibowitz and the Media Committee will draft this resolution (Couch/McCarty).

12. That the Governing Board be directed to advise the President of the Federation about our need for relief from work dues, the minimum levels of services we require from our locals, and the responsibility of the Federation to direct and help locals to deliver these services (Nelson/Wadenpfuhl).

   To amend Motion #12 to direct the Governing Board to survey ICSOM orchestras concerning these needs and services (Angus/Figeroid).

13. That the Taped Résumé Committee gather information from ICSOM orchestras and make recommendations concerning use of tapes in auditions; such findings and recommendations are to be reported back to the Governing Board (P. Anderson/Nutt).

   To amend Motion #13 to direct the Taped Résumé Committee to act as quickly as possible (Moore/Hall).

14. That ICSOM create a resolution of support (Resolution #1) for the Oakland Symphony musicians' situation, with language to be created by the Governing Board (Decker/O'Brien).

Resolution #1:

Resolved that the Governing Board and delegates of the International Conference of Symphony and Opera Musicians and their constituent orchestras (representing over 4,000 musicians in 48 American orchestras) support the musicians of the Oakland Symphony in their struggle to maintain their orchestra as a major symphony with concomitant wages, benefits, and working conditions in the face of their management's appalling use of Chapter 11 of the U.S. Bankruptcy Code to circumvent their hard-won contract.
15. That ICSOM create a similar resolution of support (Resolution #2) for the musicians of the Honolulu Symphony (Martin/S. Anderson).

Resolution #2:

Resolved that the Governing Board and delegates of the International Conference of Symphony and Opera Musicians and their constituent orchestras (representing over 4,000 musicians in 48 American orchestras) support the musicians of the Honolulu Symphony in their valiant struggle to maintain their orchestra as a major symphony with concomitant wages, benefits, and working conditions in the face of their management's continued efforts to demand additional sacrifice in all aspects of their working lives.

16. That the Conference agrees in principle with the sense of the resolution prepared by the Media Committee and Counsel (Resolution #3) concerning the promotional use of archival and broadcast tapes (Baunton/Hemphill).

Resolution #3:

Whereas, symphony, opera, and ballet managements have increasingly been using archival and broadcast tapes of orchestra concerts for fund-raising purposes without payment of any kind to the musicians; and

Whereas, the musicians and the local union have either expressly or tacitly approved of this practice without seeking or obtaining approval of the AFM; and

Whereas, this practice may be in violation of national AFM contracts and rules; and

Whereas, ICSOM, its constituent orchestras and their delegates deplore this dangerous practice and especially its effect on other orchestras which have not permitted it,

Now, therefore, be it resolved as follows:

1. ICSOM urges each member orchestra to seek abrogation of this practice at the renewal of its current contract or, if such permission has not yet been granted, that it report any request for such permission to the AFM Symphony Department before responding.

2. ICSOM further requests that the AFM notify each of its locals having an ICSOM orchestra within its
Motions 1986-4

jurisdiction that it is likewise without authority to agree to this practice without first seeking and obtaining AFM approval.

ICSOM recommends to the AFM the following guidelines regarding the making of recordings from archival or broadcast tapes for fund-raising projects where the members of the orchestra are not directly compensated for these recordings:

1. A letter from the management of the orchestra stating that the recording will only be used for the purposes of the project with copies sent to the AFM, local union and orchestra committee.

2. Reasonable proof provided by the institution that the use of the recording will have a substantial impact on the project.

3. A vote by the orchestra in favor of such recording and distribution.

4. The number of pressings allowed will be decided by the AFM, local union, and orchestra committee.

5. The AFM shall take into consideration, as some of the determining factors, the number and frequency of previous requests from the applying orchestra, the dispositions thereof, and the success of projects previously allowed in other orchestras.

17. That we retain the firm of Leibowitz and DuBrul as ICSOM Counsel for the coming year at the current fee (McCarty/S.Anderson).

18. That the Governing Board be directed to specify that Counsel's expenses are to be in the same manner as delegate expenses (Litt/Segall).

19. That the Conference adopt Resolution #4, presented by Tom Hall in recognition of Henry Shaw, and dedicate the 1986 ICSOM Conference in Henry Shaw's honor (Segall/Moore).

Resolution #4:

Whereas Henry Shaw was present at the creation of ICSOM in 1962 and attended virtually every annual conference since that time; and
Motions 1986-5

Whereas, by virtue of his wisdom, dedication, untiring effort, sense of justice, and ever-gentlemanly demeanor in working with his colleagues, Henry Shaw has throughout ICSOM's first quarter century been a guiding light and distinguished leader, serving for three years as regional vice-chairman for central orchestras, for ten years as Editor of Senza Sordino, and in numerous other ways;

Therefore be it resolved that the 1986 ICSOM Conference be dedicated in honor of Henry Shaw; and

Be it further resolved that the delegates to the Conference hereby express to Henry Shaw their sense of loss at his absence from this Conference, their congratulations and best wishes upon his retirement from the Cincinnati Symphony Orchestra, and above all their deepest gratitude for his invaluable contributions to ICSOM and to the welfare of symphony, opera, and ballet orchestra musicians.

20. That the 1986 ICSOM Conference be adjourned (Whyte/Larsen).

The following matter was the subject of an advisory vote to the ICSOM Executive Committee by the Conference:

That the 1987 ICSOM Conference, to be held in Salt Lake City, Utah, take place during the dates of August 19-23. This matter will be up to the final discretion of the Executive Committee.

Nancy Page Griffin
October 6, 1986