

## 1989 ICSOM CONFERENCE

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OFFICIAL MINUTES

August 23-27, 1989  
Aspen, Colorado

WEDNESDAY AFTERNOON, AUGUST 23, 1989

The ICSOM Conference was called to order by Chairman Brad Buckley at 1:05 p.m.

INTRODUCTIONS

Chairman Brad Buckley introduced and welcomed ICSOM officers, AFM officers and guests, including the following.

Melanie Burrell, ICSOM President  
Richard Decker, ICSOM Secretary  
Florence Nelson, ICSOM Treasurer  
Deborah Torch, ICSOM Senza Editor  
ICSOM Members-at-Large Dave Angus, James Clute,  
Michael Nutt, Carolyn Parks  
ICSOM Counsel, Leonard Leibowitz & Liza Hirsch DuBrul

AFM - AFM President Marty Emerson  
IEB - Richard Totusek, President Local 105, Spokane  
Robert D'Arcy, President Local 161-710, Wash.D.C.  
Steve Young, President Local 9-535, Boston  
Symphony Department - Lew Waldeck, Presidential Assistant  
Lynn Johnson  
Wayne King  
Nathan Kahn  
Chris Durham  
Local Presidents - Tim Shea, President Local 389, Orlando  
John Glasel, President Local 802, NYC  
Milton Carter Jr., Pres. Local 677, Honolulu  
Dick Renna, President Local 2-197, St. Louis  
Brady Graham, President Local 20-623, Denver  
Bernie Fleischer, Pres. Local 47, Los Angeles  
Charles Guse, Pres. Local 10-208, Chicago  
Other - John Palanchian, Vice President #802, NYC  
Dick Gabriel, AFM Recording Dept.  
Dennis Lynch, AFM International Rep.  
Bill Creelman, AFM Administrative Assistant  
Jack Hook, Treasurer Local 40-543, Baltimore  
Henry Doberstyn, Secretary Local 4, Cleveland  
Bill Roehl, AFM/ICSOM Consultant  
ROPA - Rosemary Estes, President  
Jane Owen, Secretary  
OCSM - John Trembath, President  
RMA - Dennis Dreith, President  
ICSOM EMERITUS - Abe Torchinsky  
GUEST SPEAKERS - Fred Zenone (Former ICSOM Chairman), Anne  
Murphy (American Arts Alliance), Russell  
Brodine (Retired St. Louis musician),  
Daniel Windham (MAFOF).

OTHER PARTICIPANTS & GUESTS - Lee Yeingst (Denver), Idalynn Jacobs (Alabama), Carolyn Wahl (Florida), John Radomski (Indianapolis), Camille Avellano (Los Angeles), Mary Catherine Klan (Louisville), Adelle Lorraine (Minnesota), Dean Miller (New Orleans), Karen Schnackenberg (Oklahoma).

Special Motion

A Motion (#1) carried that there be no smoking in the conference room during the week. (Motion #1, Nutt)

Welcome by Brady Graham, President, Local 20-623, Denver

Brady welcomed the Delegates to the Conference. As a symphony musician who is a Local Officer, he recommended that Delegates actively participate in their Locals to better effectuate change.

ROLL CALL

ICSOM Secretary Richard Decker called the roll. Roll will only be called for the first two days. Delegates were present to represent the following orchestras:

ALABAMA -	Michael McGillivray
ATLANTA -	Michael Moore
BALTIMORE -	Charles Underwood
BOSTON -	Jerome Rosen
BUFFALO -	Lois Carson
CHICAGO LYRIC -	Marilyn Lauriente
CHICAGO -	[Proxy To Michael Moore]
CINCINNATI -	Paul Frankenfeld
CLEVELAND -	Al Couch
DALLAS -	John Geisel
DENVER -	Kathy White
DETROIT -	Derek Francis
FLORIDA (TAMPA BAY)-	Warren Powell
FLORIDA (ORLANDO) -	David Ewart
GRANT PARK -	Carol Beck
HONOLULU -	Mark Schubert
HOUSTON -	Brian Del Signore
INDIANAPOLIS -	Jerry Montgomery
KENNEDY CENTER -	Nancy Stutsman
LOS ANGELES -	Michael Nutt
LOUISVILLE -	Sally Brink
MET OPERA -	Marvin Topolsky
MILWAUKEE -	Robert Levine
MINNESOTA -	Jim Clute
NATIONAL -	Robert Blatt
NEW JERSEY -	Lucinda-Lewis
NEW ORLEANS -	Allen Nisbet
NYC BALLET -	Murray Schnee
NYC OPERA -	Kathy Eisner
NY PHILHARMONIC -	[Proxy to Blair Bollinger]
NORTH CAROLINA -	Sandra Schwarcz
OAKLAND -	Cyrle Perry
OKLAHOMA -	Barb Davis

OREGON -	Judith Litt
PHILADELPHIA -	Blair Bollinger
PHOENIX -	Fred Chao
PITTSBURGH -	Stephanie Tretick
ROCHESTER -	Dave Angus
ST. LOUIS -	Thomas LeVeck
ST. PAUL -	Hanley Daws
SAN ANTONIO -	Marilyn Rife
SAN DIEGO -	Richard Levine
SAN FRAN BALLET -	Brian McCarty
SAN FRAN OPERA -	Thalia Moore
SAN FRAN SYMPHONY -	Lee Crocker
SYRACUSE -	Richard Decker
UTAH -	Marion Albiston

Brad Buckley requested and received permission from the Conference to use IEB Member Richard Totusek as the unofficial parliamentarian for the Conference.

#### Martin J. Emerson, President, AFM, Opening Remarks

President Emerson indicated that he had recently appointed John Trembath, former OCSM Chairman to the Canadian Office of the AFM and will be assigned to where he is needed the most. President Emerson hoped that the presence of not only the ICSOM Conference in Aspen, but also the recently concluded ROPA Conference in Colorado Springs would have a positive effect on the fortunes of the presently out-of-work musicians in the Denver Symphony.

President Emerson then summarized some of the history of musicians and their unions in the United States and Canada from the Colonial times until the present era, as has been written about in George Seltzer's Music Matters, the Performer and the American Federation of Musicians. President Emerson concluded the discussion of union history by indicating that the strength of the union comes through its people and their commitment.

President Emerson reported on the developments in Oklahoma City. He indicated that his recent efforts were undertaken to break the two-year deadlock that had persisted in Oklahoma. The new Philharmonic had refused to deal with the Federation. AFM charges filed earlier with the National Relations Labor Board (NLRB) were rejected and appeals were unlikely to succeed. A prospective representation election also was a good possibility. Marty indicated that during his discussions with the OPS management, that the old Oklahoma Symphony musicians had to have the right of first refusal to contracts for the new orchestra. Once the OPS Management agreed to the right of first refusal, the AFM removed the OPS from the Unfair List and the OPS withdrew the representation election request. Subsequent efforts by OPS Music Director Joel Levine to influence former OSO members not to join the OPS, forced Marty to send correspondence to the OPS indicating the conditions under which further negotiations could take place. Negotiations were ongoing during the ICSOM Conference.

President Emerson also reported on the efforts of the AFM in support of the National Endowment for the Arts funding which had been in jeopardy during the summer due to the Mapplethorpe and Serrano exhibitions. Mechanisms for support for LIVE-PALRA were also used to help support the NEA funding. These efforts were coordinated by Ned Guthrie. Sidney Yates in Congress has been supporting our cause very much. Amendments by Jesse Helms of North Carolina restricting Endowment funds have been proposed and must be defeated. Senators and Representatives must be contacted by us all in support of the NEA.

Union faces many problems, including relocation of the National Offices to save money. Union has lost many musicians over the past years particularly the young musicians who work the club dates. The symphonic membership and the recording musicians now support the bulk of the Federation's activities. Marty supports a national booking agency to better recruit younger musicians and guarantee them jobs.

Marty reported on the new Conference status of ICSOM within the AFM that was adopted at the National AFM Convention in Nashville in June. ICSOM now has a voice at the National Convention. Conference status means that we must accept Conference responsibility also. We must help our colleagues across the country particularly those such as the Las Vegas musicians, and those displaced by taped music for the ice shows. We must go back to fundamental unionism, go back to collectivism. The passage of the LIVE-PALRA bill is imperative to help insure the rights of all musicians. Senator Paul Simon is helping sponsor that legislation. We as a union must support performers' rights. If we speak as one voice with one agenda we can win this fight.

The Conference was adjourned for 15 minutes.

Brad Buckley announced the establishment of several subcommittees that will function for the duration of the Conference and report by the conclusion of the Conference. Subcommittees established were the following:

- Definition of a Symphony Orchestra (Chair - Melanie Burrell)
- Child Care (Chair - Florence Nelson)
- Senza Sordino (Chair - Deborah Torch)
- Labor Liaison (Chair - Carolyn Parks)
- ICSOM Directory (Chair - Michael Nutt)
- Opera/Ballet Orchestras (Chair - Florence Nelson)
- Foreign and Domestic Tour Hotels (Chair - Bob Blatt)

#### Chairman's Report

Brad reported on the many activities that he has been involved with during the year. Since the theme of this Conference is "The Union", Brad stressed the necessity of communicating with the AFM. He indicated that major changes have occurred in the Federation with the AFM Bylaw revisions adopted in June 1989 at the AFM Convention. The AFM funded the Roehl report activities which will be reported on in more detail later.

ICSOM Orchestras in the news this year included the long strike by the Baltimore Symphony in which more money was raised by ICSOM for a member orchestra than ever before, the re-emergence of the New Orleans Symphony which demonstrated great intelligence by the musicians not to let their

institution fail, and the return of the Oakland Symphony as the Oakland East Bay Symphony.

We are also witnessing an increased sensitivity to the medical problems of musicians. Various institutes are being developed around the country to address the particular medical problems of musicians. Much of that came about from ICSOM's 1985 Medical Questionnaire.

ICSOM has a continuing dialogue with the Major Managers' Liaison Committee. Areas of discussion with them have included development of a database of contractual information, troubled orchestras issues, minority involvement in symphony orchestras. Subcommittees were established on audition procedures, sound level problems, job satisfaction. The issue of music as core curriculum in the secondary education field. The most important thing to keep in mind about the MOMC is that it legitimizes issues that are discussed.

On the negative side, we have seen the decertification of an orchestra from the Union. The Seattle Symphony by their vote removed themselves not only from the AFM but also from ICSOM.

Other orchestras with news include the troubled situation in Denver, which we will be hearing more about during this Conference. There is apparently also a potential solution to the labor dispute in Oklahoma City which will be discussed.

We have also witnessed this year an attack on us through the activities surrounding the National Endowment for the Arts (NEA) funding. The use of the NEA as a political football for Congress is unacceptable. The Administration is attacking the NEA more on budget grounds than on censorship grounds. We must answer back to these charges. We must use our resources to fight back. The support this past summer from the AFL-CIO on the floor of Congress was very important.

Orchestras today are increasingly faced with problems. The term "troubled orchestras" has grown from a discussion of a few marginal orchestras to today's rather potentially extensive list of orchestras that are in trouble or on the verge of orchestras. We must also realize that some of the weapons that we have used in the past so successfully are not always appropriate in certain situations in today's orchestra environment. We must learn to affect other side in different ways. Otherwise oftentimes it is the musicians who suffer the most. Increasingly we are also confronted with musician vs. musician, and that is extremely troublesome. Examples in Oklahoma and Las Vegas are distressing. We can still operate from a position of strength in these issues but we must learn new techniques to succeed.

Officers' Reports were submitted with minimal comments with the intention that delegates would have an opportunity to read the distributed written reports prior to answering questions on the second day of the Conference.

Treasurer Florence Nelson - Florence reminded delegates that because of the change in reporting periods that the different columns listed in the report represent 10 months and 12 months respectively.

Senza Sordino Deborah Torch - Delegates were reminded to provide current addresses for not only delegates, but managements and locals also. The Ad Hoc Committee established for this Conference will provide input into future Senza Sordino content. Volume XXVIII will include a cartoon contest, role of the union, history of past union services, music medicine, and child care. A request has been received from Japanese musicians to translate Senza Sordino into Japanese. Debbie was congratulated on the Senza issues that highlighted the Seattle situation and the minority issue in addition to her hard work during the year.

Secretary Richard Decker - Delegates were reminded about updating their Delegate Manual with the provided materials in addition to Conference procedures for securing materials during the week.

Brief Remarks from John Trembath, OCSM Chairman

John outlined some of the problems that Canadian musicians are now facing including the new Canadian Sales Tax and its effects, the possible dismantling of the Canadian Broadcasting Company (CBC), the failure to pass performer's rights legislation, the establishment of an "Artist's Code" in Canada, and the usual difficult individual orchestra negotiations. John stressed the effectiveness of the Summit group in assisting Canadian orchestras.

Brief Remarks from Rosemary Estes, ROPA Chairperson

The ROPA Conference was just completed in Colorado Springs and had ICSOM well represented. Rosemary noted the effectiveness of joint support from ICSOM and others in the attempts to resolve the ongoing New World Symphony situation in Florida which was detailed at last year's ICSOM Conference. Rosemary also expressed appreciation for the activities of Summit, and offered ROPA's assistance to any ICSOM Orchestra that needs it.

Brief Remarks from Dennis Dreith, Chairman of RMA (Recording Mus. Assn.)

Dennis Dreith briefly outlined the growth of recognition and status of the Recording Musicians's Association including this past summer's AFM Convention Bylaw Changes and the addition by the AFM of an RMA musician to the many recording negotiations that take place.

ICSOM Emeritus

ICSOM Emeritus Coordinator Abe Torchinsky reminded delegates about the requirements to be listed as a member of ICSOM Emeritus. Musicians must be at least 60 years of age and must have played in an ICSOM Orchestra for ten years and no longer play in an ICSOM Orchestra. Any eligible musicians should contact Abe Torchinsky to be entered on the roles. Delegates should pass on information regarding possible applicants, known change of addresses, or deaths. Abe read some letters from some of the many retirees that he receives indicating the importance of maintaining communication with retired ICSOM musicians. Abe also discussed some of the activities of the retired musician organization from the Philadelphia Orchestra (PORF).



### ICSOM Nominating Committee

The 1989 Nominating Committee consisted of Michael Moore (Alanta) - Chairman, Charles Underwood (Baltimore), and Judith Litt (Oregon). The Committee worked very hard in determining the best candidates for the openings. Delegates were contacted and a bulletin to ICSOM Orchestras was issued requesting information. ICSOM Officers were also polled. Qualifications considered were willingness to serve, experience, creativity, and track records. The final decision resulted in the following nominations:

ICSOM Secretary - Richard Decker  
Member-at-Large - David Angus  
                    James Clute  
                    Michael Nutt  
                    Carolyn Parks

Nominations were opened to the floor. There were no nominations at this time. Nominations will be kept open until Thursday evening.

### ICSOM Counsel Report

ICSOM Counsel Leonard Leibowitz and Liza Hirsch Du Brul were introduced by Chairman Brad Buckley. Brad indicated that we were fortunate to have as competent and caring individuals to assist us as we do. Counsel's Report has been submitted in writing as always, but Len indicated that many of the troubled orchestras of this past year kept Counsel busy. Growing deficits are causing serious problems for us and we need to pursue multiple solutions to these problems. Len reminded Delegates that they must send in all arbitration decisions that occur. Too often they are not sent on to Legal Counsel. This year's negotiation workshop will include information not only on how to negotiate but what to negotiate.

Host coordinator Kathy White received the applause of the Conference for her efforts in preparing the Conference.

Brad introduced Russell Brodine. A former member of the St. Louis Symphony bass section, Russell was very active for years in orchestra affairs. Brad encouraged everyone to read Russell Brodine's paper that was distributed to delegates prior to Conference.

### RUSSELL V. BRODINE SPEECH

Fellow musicians and guests: It's dangerous to give someone the right to get up in front of ninety or a hundred people. It can build one's ego, as we all know from our experiences with certain conductors.

Artur Rubenstein played magnificently, ending his whole concert with the Polonaise, nodded his head in recognition of the initial applause and headed for the wings. When he was called back, he conducted the audience in its applause. First to one side of the audience. Then striding to the other side, he conducted again. Similar attention to his favorites in the balcony. Finally, to the orchestra before we were released. Truly a great conductor.

I could spend my whole time just saying how delighted I am to be here among fellow musicians again. Although I am no longer in an orchestra or in a town with a musicians' union local, that doesn't mean I have stopped being active. I am an activist on senior, peace, and environmental issues. Nevertheless, my heart has always been most especially with musicians in making music and in musicians' union struggles.

I am a life member of Local 2-197, St. Louis, and Local 47, Los Angeles. I brought with me a copy of one of my contracts from Seattle in the early 30s. It's for 12 weeks at \$25 a week--a grand total of \$300 for the season. I also brought a scrapbook of newspaper clippings on the 1965 strike in St. Louis.

My first symphony job was in the Seattle orchestra, so it is particularly sad for me that Seattle Symphony musicians are now outside the brotherhood and sisterhood of the A.F.M. Some economists are predicting a down-turn in the near future. Experience tells us that in a depression orchestras are among the first to feel the cold wind. We'll need a strong union more than ever.

I get the International Musician and the ICSOM bulletin and read them regularly. Senza Sordino--what a fine name for our newsletter. Senza Sordino could almost have been my lifelong slogan because I've been talking and working for unionism all my life. Although at times I had to speak sotto voce.

I'm here to talk about unity. For me, unity starts in my family. I'd like to introduce my wife, Virginia, a writer and a good unionist who served on the staff of the garment workers' union. I'd also like to introduce the oldest of my three granddaughters, Rosario Mangaoang-Brodine. I thought of bringing my other two granddaughters but I was afraid if the three of them were here they might take over the Conference.

I think you all have my Twenty-Four Years of Symphony History. Maybe it's a little boastful, but boasting is one of the pleasures of being part of a unity that wins victories. Many of my colleagues could write a similar history. You are engaged in making another chapter of history. Every orchestra should have a historian, so that what is accomplished will not be lost.

By inviting me here you have indicated your interest in maintaining continuity with the past. You are the present and have already carried the accomplishments of union symphony musicians beyond what I ever dreamed of. I hope you are also establishing continuity with the future--with the students in the conservatories and university music departments.

The words unity and union have the same root. Coupled with a worthwhile program unity and union make for certain progress and for better music.

What is a union for? To improve the pay and conditions of the working musician, to ensure that we are treated with respect, and to promote equality and growth in the profession. If symphony societies would provide these things out of the goodness of their hearts we would all have had 52-week contracts, good salaries, vacations with pay and adequate pensions thirty years ago. If we don't ask, we'll never get.

Recognition of our dignity as human beings and as performing artists can't be negotiated. It arises out of standing up for ourselves. It comes from our individual sense that we are not alone, that we have ICSOM and the union behind us.

A little horror story from my own experience, to emphasize what it means when our dignity is not respected. Fritz Reiner conducted the orchestra at Curtis for a few years. A young, sensitive, and very shy bass player came to his first rehearsal. Suddenly, Reiner stopped the orchestra, fixed his glare on the young fellow and pointing his finger at him, shouted, "you--get out!" The youngster laid down his instrument and vanished. We never saw him again. I believe such an incident would not be tolerated in a musical institution today. We have changed the relationships in the profession.

An incident that relates to both dignity and equality: There were twelve cellists when I was in the Portland (Oregon) orchestra. Six men and six women, at the edge of the stage. The women were second on each stand--a strange configuration.

Women musicians wouldn't accept this now, and the men in the profession are less sexist than they were 40 years ago. But the struggle for equality is by no means over. The fact that we here are an all-white and predominantly male group indicates how far we have to go. It looks like ICSOM is ahead of the union as a whole in electing women representatives.

I'm glad to see Senza Sordino taking a serious approach to bringing more African-American musicians into the orchestras. We don't need to be afraid of affirmative action. It doesn't mean hiring incompetent Black musicians. It means doing away with negative inaction which refuses to admit that competent Black musicians are available.

In St. Louis, management claimed finding the talent was all that held up adding a Black musician. Then, when the Orchestra voted to play a memorial concert for Martin Luther King, and invited the participation of Black musicians, management discovered that the talent was there in a Black woman violinist, Charlene Clark, who is still in the St. Louis Symphony.

Equal opportunity and equal pay for women and for minorities is not a gift white male musicians and union representatives give them. They have had to fight for it, and we should fight for it. It is their right. It is in our own interest. Equality means more unity, more dignity and respect for all.

Women are playing an increasingly important role in the union movement, both in the locals and in CLUW--the Coalition of Labor Union Women. The AFL-CIO is finding a strong ally in NOW--the National Organization for Women.

The discrimination African-Americans have suffered has developed insights into the need for struggle and the need for unity that bring new strength to the union movement. It is no accident that when the A.F.M. and the AFL-CIO look for allies in Congress, we find them in the Congressional Black Caucus in Washington--Congressmen like Conyers, Clay, Hawkins, and Dellums.

Symphony musicians must work together. The music demands it. Music comes first even if we don't like the musician sitting on the same stand. That experience has helped us develop unity within each orchestra, within ICSOM, and within our local unions.

Unity can begin in a single section. For a long time our St. Louis bass section tried to get better lighting.

When Franz Waxman was guest conductor, an hour of rehearsal went by without incident. The musicians returned after intermission except those damn bass players. Franz looked around and saw them in the audience seats. "What's up, basses?"

"We have to have better lights. It's like playing in a cave." Franz walked back to our stands, looked at our music and said, "I agree. Intermission."

The rehearsal resumed within 15 minutes with everyone happy. Unity within the section paid off.

As I wrote in my history, bass section unity spreading to orchestra unity meant everything to me in my last symphony fight. The conductor didn't like my grey hair. As you can see, my hair is still actually a rich, deep brown.

All of you have been involved in the process of building unity within the whole orchestra. You know it's not easy, between first chair musicians and those getting the minimum, between those calling for action and those who fear the risk.

On tours, travel gripes and emotional strains can peter out in negativism, but if the leadership of the orchestra is aware of the possibilities, these things can bring unity and militancy into being. On one tour we were having a tense time. The Committee decided to call our Local and carefully coached George Hussey, our Chairman, on a diplomatic approach. He took notes, then dialed President Farmer. "Hello, Ken." With a twinkle in his eyes, he shoved his notes aside and firmly said, "All hell is breaking loose out here. We'd better get action on this issue." We got results.

This brings up the necessity for unity between the orchestra and the union leadership. The union is not insurance, where you keep your dues paid up and call on the union when you're in trouble. The orchestra is

part of the union. Yet I've been to union meetings where I was the only symphony musician present. The greater the membership participation, the stronger and more democratic the union will be. If orchestra musicians view the union as another country, a detrimental relationship can develop.

The union leadership has a responsibility to the members, too, including those who play in symphonies. I've been impatient with a union leader from time to time. That's compensated for by the fact that union leaders have been impatient with me. Let's not delve into that--we're on a unity kick, now.

Some of you have been through long negotiations and even strikes. You know how difficult it can be to maintain unity among the musicians, and between the musicians and the negotiating committee. It's difficult to keep up a campaign for what the members deserve and want, and not have the unity fall apart if compromise becomes necessary.

At the conclusion of the '65 strike--very successful, indeed, yet I was confronted by a friend with, "Well, you sold us down the river," because we negotiators did not get everything we were asking.

If we don't stay together when we're playing, the music suffers. If we don't stay together in struggles, the union, and all of its members suffer. There has to be room in the union for everyone who supports the program, regardless of whether we agree on other things.

In the fifties, when Senator Joe McCarthy, the witch-hunter, was riding high, I lost my Salt Lake City job because the FBI gave me a bad name. I found out later that they continued to call the personnel managers of the St. Louis Symphony periodically about me. Personnel managers sometimes have divided loyalties and these men disagreed with me frequently. Nevertheless, in this case, they put music first. As long as they respected me as a musician, they paid no attention to what the FBI said. In the same way, we have to put the union first, above political disagreements.

In those days, some musicians were not as lucky as I. If the FBI called them Communists, or someone accused them of associating with radicals, they were hounded out of orchestras, out of the union, out of the profession. These people were a loss to the profession and to the union. The union suffered further, because the threat of being labeled made people afraid to speak up for their rights.

The founding of ICSOM was a great step forward for opera and symphony musicians. Think what it would be like without these annual meetings, without Senza Sordino, without the legal help, and the national union support in negotiations and strikes.

Before ICSOM, we knew what was going on in other orchestras only when we encountered one another on tour, or when personal friends in different cities communicated. There was no regular channel between orchestras and the national union leadership, no way to accumulate the body of information and experience we can now draw on.

ICSOM was an important step forward for the union as a whole. Classical musicians make up the largest of the working groups and have a lot to contribute. But let's not forget that the performers in smaller groups from jazz to acid rock are union brothers and sisters. Their pay and conditions can raise or lower the level in the whole profession. If they are not in the union, it is in our interest as well as theirs that they should join. Non-union conditions in any part of the field undermine the union's ability to get union conditions for all.

This applies outside music, as well. Our union is part of the labor movement. In the past, some musicians felt that they were artists and didn't belong in the same movement with auto workers and miners, waitresses and clerks. We learned the hard way that though we do our work in white tie and tails, we have to struggle for better pay and conditions just like those who work in blue collars and jeans. We need the labor movement and it needs us. That's the basis of solidarity.

We need to understand who is on our side, and who is on the other side. When something is wrong we have to deal with the person in authority. Sometimes the most visible representative of authority is the conductor. When the conductor is a good musician and respects our musical contribution, playing is a pleasure. An incompetent or authoritarian conductor can make it a pain. Werner Janssen, one of the least competent conductors I ever played under, used to beat his chest and say, "What if I should make a mistake?"

Another who wanted to make us responsible for his mistakes was Central City Opera conductor Emile Cooper, big shot from the Met. Throughout several rehearsals of Martha and Fidelio, he said "Basses louder." First performance, critics panned Martha: "Orchestra too loud, can't hear the singers." Next night, Fidelio. The conductor, with insulting and exaggerated gestures, signaled the basses to play softer. During intermission, Ed Arian, principal bass, and I agreed to play just loud enough to hold the opera together. Cooper signalled for more. We stayed soft--difficult to do, against all training. The concertmaster told us later the conductor cursed in several languages. After intermission we responded to his directions. We gave him what he asked for. We got along fine with Cooper after that. Respect has to flow both ways between conductor and musicians to make good music.

Our opposition is most often a symphony or opera society and its management. We can be faced with people who are the heads of big corporations, accustomed to dealing with union representatives, knowing all the tricks to keep wages and benefits down.

During the '65 negotiations management volunteered to leave the room while we caucused. While they were out, President Farmer, suspecting that our caucus was less than private, cussed out one member of our opposition. He really laid it on thick. When they returned, that man was livid with rage. We caucused elsewhere thereafter.

On another occasion management marched into the room in almost military style, sat across from us and began to pass papers back and forth among each other. We had no papers to shuffle. They seemed to be trying to make us look amateurish and unprepared. Finally they supplied

us with lists of expense items and other figures. Flutist Israel Borouchoff ran his finger down their list of items and said, "There is an error in your calculations here." Their balloon was deflated.

It's important to have someone that sharp on our team, to have union reps who know the music business and lawyers who specialize in labor law. But nothing can substitute for unity in our own ranks and the solidarity of the whole labor movement.

Sometimes the opposition isn't on the podium, in the manager's office or across the negotiating table.

Today the main opposition is the general corporate offensive against unions, in cooperation with an anti-union administration in Washington. How far we can get depends a lot on what labor laws are on the books. I can remember the passage of the Wagner Act during the Roosevelt Administration which we called "Labor's Magna Carta." I also remember the passage of Taft-Hartley, which was designed to cut the guts out of the Wagner Act. We're still suffering under Taft-Hartley.

That's one of the reasons we need the union and the AFL-CIO -- to speak for us in Washington, D.C. Our power as individual citizens is multiplied when we speak with an organized voice.

Unions in politics have been called a "special interest group." Bullshit! That implies that the interests of the union are those of a small group. Good union conditions affect the welfare of all working people.

Not only that, but the unions speak for social legislation that affects children, seniors, and others. All in all, the unions are the most organized voice for the majority of the people. Personally, I would like to see a stronger union position in Washington on peace and environmental preservation. The survival of all of us depends on what we do on those issues.

When PATCO, the air traffic controllers' union, was busted by Ronald Reagan, we learned that labor's frontline won't hold unless we all express our solidarity when it's needed. Right now, the coal miners in the United Mine Workers are in the front line against the union busters-- the Pittston Coal Company backed by the rest of the mining industry.

It was great to have President Emerson represent us at a solidarity rally. 12,000 people gathered to protest the union-busting of Pittston, and Eastern Airlines. And to protest the use of Virginia state courts and state troopers against the unions. Emerson was joined by national leaders of the miners, the machinists, the communication workers, CLUW, and the National Organization for Women, the head of the West Virginia AFL-CIO and Jesse Jackson, Jr., standing in for his father. Now that's unity! Now that's solidarity!

I'm just a guest here. If I were a delegate I would propose some additional manifestation of our solidarity with the miners, such as sending Music Performance Trust Fund groups to perform at Camp Solidarity, the tent city that is bringing strike supporters from all

over the country. Or how about a full-fledged symphony concert in support of the mine strikers?

That's the coda of my talk. Solidarity for music and music for solidarity. That's all I wanted to say. Thanks for letting me be part of this ICSOM meeting. I've almost emptied my bag of stories and want to hear yours. I hope I can continue to be part of the International Conference of Symphony and Opera Musicians and the American Federation of Musicians for a long time.

The Conference gave Mr. Brodine a warm round of applause for his comments. Chairman Brad Buckley adjourned the meeting.

#### THURSDAY MORNING, AUGUST 24, 1989

The meeting was called to order by Chairman Brad Buckley. Roll was called by ICSOM Secretary Richard Decker.

#### Remarks by Dick Gabriel, Recording Dept.

Efforts on coordinating symphony orchestra and recording activities were discussed. Two major problems were presented. The first involves contract language in symphony contracts which is either too vague or contradictory to AFM negotiated agreements. A brief history of the AFM and recording activities was presented including observations that the growth of recording activities has extended into many of the smaller cities without proper oversight by the AFM and its Locals. Local autonomy in recording activities only extends to local broadcasting on radio and television. Secondly, computer information on recording activities has not always been correct due to contracts not being filed. Musicians have been performing services and have been paid without official contracts being filed. An active campaign must be established to help Locals and Orchestra Managements adhere to correct procedures in filing contracts. "B" Form Contracts (usually 8 copies) should be filed for recording activities with the Local; (B-4 for recording, B-6 for commercials, B-8 for television and probably radio).

Delegate questions were asked on the result of non-filing of contracts on AFM-EPW and the Special Payment Funds, the problems of incorrect addresses on special payment checks for orchestra members (efforts are being made to remedy), television news usage of orchestra coverage (max of 1'30" for news, 2' for magazine show, 3' for magazine show under NPR - any time above that must be paid), speculative recordings (not legal) made by musicians.

#### Structure/Trade Division Report

A 1988 ICSOM Conference Resolution was passed which called for the establishment of an ICSOM Committee to look into the possibilities of structural changes in the AFM which would lead to a trade division for symphony orchestras. The ICSOM Governing Board subsequently formed a committee of the Summit under the auspices of the Federation with Federation participation including Marty Emerson, Richard Totusek and Steve Sprague. Brad felt that the intent of the resolution was served by this committee which included Tom Hall and Carolyn Parks from ICSOM.



Carolyn Parks spoke on the report of the Trade Division Committee. The AFM Bylaw changes enacted at the 1989 AFM Convention were a direct result of this committee. The Committee during this past year engaged the services of Bill Roehl as a consultant to the Committee. Bill has had extensive Service with the AFL-CIO and was directed to evaluate the current problems and relationships between symphony musicians and the AFM to provide ideas and suggestions to possibly restructure that relationship. Extensive research by Bill Roehl resulted in the identification of ICSOM's needs which included: 1) a more effective and cost-effective relationship between ICSOM and the AFM and between orchestras and locals; 2) a more institutionalized access to the AFM and the IEB; 3) more status within the AFM; 4) and more input, up to and possibly including supervisory power, over a fully staffed AFM symphony department. His proposal has been approved by the Structure/Trade Division Committee.

Mr. Roehl's recommendations include combining the present Orchestra Service Program and the Symphony Department into a new Orchestra Service Division. The Administrator of the Symphony Department and the OSP would serve as the Director of the Orchestra Services Division and be appointed to that position by the AFM President with the approval of the IEB and be designated as an Assistant to the President. The name of the Summit Committee would be changed to Player Conference Council. An Orchestra Steering Committee would be established including the principal officers of ICSOM/OCSM/ROPA and would advise the OSD. The Recording Department would become the Electronic Media Division and would have a similar Electronic Media Steering Committee composed predominantly of RMA members and also an orchestra representative. The Player Conference Council would meet with the IEB whenever necessary to exchange information and ideas. The Structure/Trade Division Committee would continue its research into structural and operational improvements within the AFM including the submission of a detailed plan for a possible Trade Division. The Committee feels that this proposal meets many of their immediate concerns and agrees with Mr. Roehl that there is no "quick fix". Any immediate drastic structural changes would be counter-productive to the interests of all members of the AFM. The Committee also shares Mr. Roehl's sentiments that the "Hallmark of a great union is its willingness to communicate, to change, to address the genuine needs of its members and prepare for the next generation." The Committee also feels that "the current AFM Officers are to be commended for their efforts to address these issues in a positive manner." The Committee is asking the AFM to continue to retain and fund Mr. Roehl's involvement in this project. Delegates should refer to the official Trade Division report.

Questions and discussion concerned the acquisition of the written Roehl proposal, the true effects of an implemented Roehl proposal, the dramatic changes in input and structure that would occur with these actions, clarification that the Roehl proposal if adopted by the IEB does not need AFM Convention approval or major financial commitment, the procedures for entering the OSP program with a Local that presently only pays 1% work dues since OSP charges 1.5%, clarification that any orchestra who wishes to participate in the present OSP must contribute 1.5% work dues meaning any Local which presently has 1% work dues would have to have orchestra

dues raised to 1.5% to participate in the OSP, the difficulty of predicting a timetable for implementation of the Roehl proposal.

#### Follow-Up Discussion to Submitted Officer's Report

President Melanie Burrell - Melanie indicated that the President's Council continues to be an important source of input for ICSOM. Present members include Ralph Curry (Cleveland), Don Koss (Chicago), Paul Ganson (Detroit), Marilyn Rife (San Antonio), Mark Schubert (Honolulu), and Dawn Riggs (New York Philharmonic). In-depth discussions on all major issues are held. How ICSOM relates to its orchestra members has been extensively discussed. The possibility of mini-ICSOM meetings has been discussed. Problem of communications of ICSOM news with individual orchestra members was discussed with possible solutions.

The possibility of mass-producing ICSOM Bulletins by ICSOM Delegates was discussed.

Secretary Richard Decker - Procedures for submitting information to the ICSOM Secretary during the year were clarified. Delegates were updated on the Conference materials that they should secure during the Conference. Clarification of the expenses particularly for equipment (computer and copy machine) that were incurred during this past year was made.

Treasurer Florence Nelson - Florence explained the financial report as submitted. Three funds are used. The General Fund covers the intake of dues and pays for all the general annual operating costs. Some of the significant costs incurred this year were repayment of the ERF, increased telephone expenses, increased postage costs, new equipment purchases, new ICSOM Directory, and increased meeting costs. The Emergency Relief Fund provides loans to the General Fund and also funds to any orchestra needing money because of a labor conflict. Any orchestra with paid-up dues may borrow up to 15% of the fund which will be \$16,585 for the coming year. The Memorial Fund provides scholarships for the Congress of Strings. ICSOM funds are doing better this year with a budget that is almost balanced. In an effort to improve ICSOM's cash flow, dues statements will be sent out earlier this year with hopefully an earlier submission of dues.

Discussion included questions on the Congress Of Strings scholarship procedures and funds.

#### Donation Policy

Brad mentioned that ICSOM is sometimes approached about donations from outside organizations. The ICSOM Governing Board wanted delegate input on a policy for contributions which would be as follows: "In the discretion of the Governing Board, up to \$300.00 may be allocated for a contribution to worthwhile causes. Any contribution in excess of \$300.00 would require a majority vote of the delegates."

Discussion centered around what would define a "worthwhile cause". Eastern's fight with Lorenzo, the Symphonium newsletter, musicians' strike in Vegas, and the NEA problems were mentioned as possible

examples. The amount of potential contributions was discussed. Reasons for presenting the proposal were discussed. The reasoning for contributions was discussed along with the availability of funds. The importance of symbolic support by ICSOM was mentioned. Delegates mentioned the difficulties of dealing with home orchestra members that do not support ICSOM activities.

Motion #2 - That the following policy guideline regarding ICSOM donations be accepted: In the discretion of the Governing Board, up to \$300.00 may be allocated for a contribution to worthwhile causes. Any contribution in excess of \$300.00 requires a majority vote of the delegates.  
(Motion #2 - Blatt)

A series of many amendments followed in the ensuing discussions.  
Amendment No. 1 - To replace "worthwhile causes", with the following words "large worthwhile national causes that have some effect on union musicians." (Lauriente)

Amendment No. 2 - To remove the words "large" and "national" from Amendment No. 1 (Blatt)

This amendment (#2) was passed.

Amendment No. 3 - To strike the word "worthwhile", and replace "some" with "significant". [would now read "causes which have a significant effect on union musicians".] (Rosen)

Discussion centered on not encumbering the Governing Board with meaningless restrictions and the difficulty of selling this proposal to home orchestras.

This amendment (#3) was passed.

Amendment No. 4 - That language be added "with an annual cap of \$1000". (Moore) (Ruled out of order since amendment was not voted on yet.)

Amendment No. 1 as amended (#3) was passed.

Amendment No. 4 - That language be added "with an annual cap of \$1000". (Moore)

Discussion centered around the ability of ICSOM Delegates to "sell" this proposal back home, the lack of necessity of the amendment, the question of the cap amount, the importance of sending donations.

Amendment No. 4 was defeated.

Original motion #2 as amended "In the discretion of the Governing Board, up to \$300.00 may be allocated for a contribution to causes which have a significant effect on union musicians. Any contribution in excess of \$300.00 requires a majority vote of the delegates." was passed.

### AFM Symphony Department Report

Assistant to the President Lew Waldeck who heads the Symphony Department gave the report. Lew reported on the importance of the Media meeting held in Chicago this past year. Lew also reported on some of his activities with the Kansas City Symphony. Musicians appear to be interested in organizing with more union input particularly in terms of establishing a renewed collective bargaining procedure instead of the single engagement "contracts" that they presently receive.

Lew also reported on some more of the letters he has received regarding the annual audition abuses that occur in our orchestras. Managers will run auditions as much as they can to their control as long as the musicians let them. We need to help our colleagues get fair auditions with our fellow ICSOM Orchestras at the very least. Since audition committees composed of musicians control most of the procedures for auditions it is indeed ourselves that propagate such unfair policies limiting the opportunities for even our ICSOM colleagues to attend auditions.

Wayne King from the Symphony Department clarified procedures for completing the 1989-90 AFM Wage Chart materials. Wayne also has computer facilities at Conference to demonstrate the AFM Bulletin Board and the Wage Chart program.

Conference was adjourned until 1:30 p.m.

### Symphony Department Follow-up

Lew announced that the AFM Symphony Dept. is presently collecting information on musicians' problems with travelling on airlines with their instruments. ICSOM musicians should submit their experiences for compilation. This information will be used in meetings with airline pilots, attendants, and ultimately the FAA. Nathan Kahn will be coordinating that effort.

Clarification of Symphony Department personnel was made. Nathan Kahn (1-800/423-6796) has been designated the "phone voice" of the Symphony Dept. The following phone numbers can be used for contact with appropriate members of the American Federation of Musicians' Symphony Dept. Nathan Kahn has been designated the Symphony Department "phone contact" and can be reached during most business hours.

NYC Office -	1/800/762/3444	or	1/800/ROADGIG
(Lew Waldeck)	212/869-1330		(from Canada and NYC)
(Chris Durham)			
(Wayne King)			
Bulletin Board	1/800/223-6624		
	1/212/302-8237		(from New York State & Canada)
FAX	1/212/764/6134		
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Nathan Kahn	1/800/423/6796	or	1/800/4AFMSYM
	615/329/2441		(in Tennessee)
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Los Angeles Office	1/800/237-0988	
(Lynn Johnson)	1/800/322-2007	(in California)
(Sharon Neal)	213/461-3441	(in Los Angeles)
FAX	213/462-8340	

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Canadian Sym. Office	416/391-5161
(John Trembath)	
FAX	416/391-5165

Delegate questions to the Symphony Department concerned the Orchestra Service Program and its service level. Problems have occurred in orchestras who presently participate in this program regarding the difficulty of maintaining contact with the Symphony Dept. More staff which has been added (Chris Durham, Nathan Kahn, Sharon Neal, Carolyn Parks) will hopefully alleviate communication problems and the dependence on Lew's involvement. Written communications have sometimes also not been answered.

The Symphony Department also sponsors a three-day organizational seminar for orchestras stressing orchestra committee organization and preparation and negotiation techniques. This is available to orchestras if enough lead-time is provided.

A proposal was presented to attempt to link musicians who are out-of-work in their own orchestras either through strike or bankruptcy with orchestras that may have temporary needs for musicians. A sub-committee chaired by Secretary Richard Decker was formed to discuss the issue during Conference.

Further delegate concerns were expressed on the potential move of the AFM Headquarters, the procedures invoked when Symphony Dept. receives letters from musicians who report audition abuses (musicians are often fearful of reporting abuses), the problems of equal treatment for substitutes on pay and benefits (control is in hands of local orchestra contract and not in ICSOM/AFM), the difficulty of orchestra contracts that establish lower rates for subs and extras, local trade agreements as negotiated can not be changed by national AFM offices. Legal Counsel indicated that if a local orchestra contract is silent on sub rates, then the musician should probably receive pro rata rates for subs though the issue may ultimately have to be decided in arbitration if challenged.

#### Amalgamation of Health/Medical Premiums Chairman Emeritus Fred Zenone

Recent group health insurance experiences have involved slower reimbursement timetables, lower reimbursements, more documentation, and objections being dismissed by insurance companies. Health insurance continues to play a more prominent role in negotiations not only for us but also for most employees. The Communication Workers are presently on strike mainly because of health benefits.

William Hembry made a presentation several years at the ICSOM Conference on the then present status of health insurance. Following his presentation there was a renewed effort on behalf of the possible amalgamation of health insurance coverage. Would it be possible to buy

our health insurance together more cheaply while retaining the means to bargain benefits locally? This was not the first time efforts had been expanded in this direction. Former Chairman Irving Segall attempted to develop a plan but faced insurmountable problems at the time.

The most recent efforts were a joint effort with orchestra managers since the managers were paying the costs and musicians had no legal right to determine health carriers of insurance. So the issue became one for Liaison. Musicians were successful in convincing them to participate without musicians contributing to the expense of the study. William Hembry, who was chosen by ICSOM, produced the most comprehensive analysis of health insurance ever done in our industry. Some of the results were rather surprising. Symphony medical benefits were about 50% higher than all other industries and approximately 100% than non-manufacturing industries. Most of orchestra plans are characterized by health insurance companies as cost-increasing, hospital-intensive, and hard-to-administer plans.

Our protected private sector plans can be expected in the future to pay a disproportionate share of the cost shift and cost increase from public plans. While we have been successful in developing good health coverage in the past, as the health care industry changes we will be among the first to feel the burden of cost-cutting. Additionally, Hembry became a casualty of his own recommendations. Too much negative information was omitted from the steering committee. There was a lack of reference in Hembry's information to multiple options available under such amalgamated premiums. Some of the cost containment measures proposed would have been unacceptable to musicians. A plenary session of orchestra finance directors was held with Hembry which passed his proposal. A subsequent meeting with the steering committee produced information on the lack of documentation of Hembry's accomplishments in such medical premium amalgamation.

Phase Two of the Study was undertaken without Hembry's participation. Daniel Shore participated in the next phase of the feasibility study. Two major parts of his May 1989 presentation included information that substantial cost savings would probably not be realized by amalgamation, and the shocking news that of eleven major health carriers contacted, that there was no interest in even submitting proposals. Carriers' concerns centered around having the experience rating of the group be higher than individually insured orchestras thereby prompting individual orchestras to leave the group ultimately leaving only the least insurable groups.

In Shore's feasibility study there were some other possibilities. Shore indicated that even though such groups have been formed in the past, that it is no longer being done in the quickly changing health care environment of today except for groups who otherwise could not get health insurance which is not our case. An existing association not just for health coverage must already exist which would administer the whole program. Many fewer options would be available in such plans today if enacted, possibly some tiered options. Individually we will soon see cost containment measures implemented in our own coverages. Other bases on which a plan could occur would be a minimum \$20,000 life insurance coverage on each employee, and that it would only be done on basis of

insured premiums on a uniform rating basis not self-insurance. On these conditions two major carriers agreed to talk to the Liaison regarding amalgamation. The steering committee recommended to go ahead on that basis. The involvement of ROPA with orchestras that need insurance was important to the moving ahead of the project. The steering committee thought that it was important to put a model program in place so that it could ultimately grow and change so that someday ICSOM orchestras might want to participate in it.

Phase III involves many steps including more information gathering on individual orchestra coverage, the development of a plan, selling that plan to orchestras, surveying membership for interest, refining of that plan, staffing and setting up of program. The aggressive timetable of such a plan aims for August 1990 with perhaps a more realistic date of January 1991 at the earliest. Major managers are willing to assume the \$50,000 cost of Phase III. Fred's recommendation is to continue with this project. Such enactment will probably result in more uniformity of plans, more cost containment, weakening of some "Cadillac" plans. It would however allow us to establish our own group and break out of "entertainment" grouping whose AIDS experience is hurting us.

Questions, information provided, and discussions were on the following topics: why cost containment measures are still being pursued since managements have indicated that previous cost containment measures have been ineffective; cost containment efforts have little effect on local levels; inclusion of orchestras in grouping of entertainment groups with high AIDS rating; managers are hoping to break \$50,000 cost into \$1500 segments for each orchestra; opera and ballet managers are not presently included in project; proposed plan would include all employees of a symphony orchestra; possibility of including HMO's into plan; one orchestra's experience with changing the rating of a disability program to get better rates; steering committee is presently dealing only with brokers not sellers now; possibility of including retirees.

Motion No. 3 - That the membership approve the ICSOM leadership to further investigate and pursue amalgamation plans. (Committee Report)  
Passed unanimously.

Remarks by Bill Roehl, AFL-CIO Consultant to Trade Division Committee

I am delighted to be with you here in Aspen and to express my appreciation for the warmth and kindness with which I have been received by AFM and ICSOM officers and delegates to this conference.

I was speaking to a convention a few months ago and the person who introduced me made a few obligatory complimentary remarks and then continued . . . Ladies and Gentlemen, Mr. Bill Roehl. . . "I'm sure we will see much more of him in the past than we have in the future." I do hope that is not true of our relationship.

I am modestly conscious of my limitations in the musicians' world but the most amazing revelation has been the fact that ICSOM members do not sleep. I cannot make that observation of other members of AFM, but considering the number of life members and the longevity of past and

present leaders of AFM, I am considering an article entitled "To be eternal, be nocturnal, join AFM." --Sounds more like a bumper sticker.

Living in Washington, D.C., where the greatest gluttony in American history has taken place over the past eight years, I find it difficult NOT to be cynical. Who among us are really able to comprehend the enormity of the theft and mis-management in Savings and Loans institutions. Who can fathom the extent of the thefts in H.U.D.? The size of the national debt--billions upon billions of dollars lost to thievery and mis-management. I am NOT cynical--I am angry.

Particularly when I read that one of the important mechanisms to support our cultural heritage in America--The National Endowment for the Arts--has a budget of only 169 million dollars, one third of the cost of a stealth bomber.

The French Government spends three times NEA's budget each year on music, theatre and dance, 560 million in 1989. The German Government spends 4.5 billion supporting their cultural activities a year.

Reagan attempted to abolish the Endowment in 1981. He made sure that more government money went to military bands than to the entire budget of NEA. I mention this because there are those that would condemn the NEA to obscurity. I understand the economic priorities, but I refuse to believe that any aspect of our national culture should be totally "dependent on the generosity of strangers."

I believe that an even greater effort must be made to raise the consciousness of the general public concerning this problem so that there will be less apathy and indifference. The AFM always has been on the cutting edge in encouraging support for the arts, and that it is a part of the government's responsibility to help preserve the artistic and cultural resources of its people.

The American Federation of Musicians--your union--has been an important part of this labor movement for almost a century; almost a century of unity, struggle and contribution to the effectiveness of the total labor movement. I know you share a great sense of pride in AFM's historical contribution, that Mr. Brodine addressed in such a touching, eloquent manner.

It is important to pause and remember the struggles and sacrifices of earlier times. In doing so, we look historically at the valiant and heroic struggles of the AFM. We also honor the people, the working musicians, the men and women behind the movement, and this response to the issues and events of their day. We respect their solidarity, and seek to learn something from it. Indeed, their experiences are as relevant as ever to the challenges AFM faces today.

Solidarity is the common element in labor victories--the absence of solidarity is a common element in our defeats. Solidarity remains the indispensable key to AFM's future and in fact the future of our labor movement. Solidarity alone is not enough--we must take our solidarity and create from it a common energy--a common tool for common goals.



For a brief moment I would like to retreat from the broad philosophical goal of all labor to address what I consider the primary common goals.

I believe that unions exist for two basic reasons--to organize and bargain collectively--I do not mean to imply that other activities within the Union are not important. But they are actions supportive of the two most important activities--organizing and collective bargaining. I know that President Emerson and your Executive Board are aware of the need to continue growth.

Over the years I have observed unions who felt they could maintain their Union membership on a no growth Plateau--their bleached bones clutter the union landscape. I have no doubt AFM will meet the many challenges regardless of the difficulties, just as you have successfully done over the years.

The AFM has moved forward with actions of its total membership. Your leadership in the past and into the immediate present have been practical people who dream and dreamers who have the capacity to be practical.

The hallmark of your union and the leadership is the willingness to communicate, to change, and to address the genuine needs of its members and prepare for the next generation.

President Emerson and members of the International Executive Board are to be commended for their effort to address the issues in a positive manner and to rise above the structural limitations and obsolescent attitudes shaped and needed in past generations.

The Orchestra Conferences with their dedicated and intelligent leadership in meetings to discuss problems particular to their constituency have never lost sight of the total good for all the AFM membership.

Let's look at the labor community that surrounds us. Remember nowhere in the world is there a democratic structure that can compare with the magnitude of this American labor movement. The AFL-CIO has approximately 13 million members with 45,000 local unions which covers 150,000 collective bargaining agreements, 450,000 local union meetings every year, and more than 100,000 local and national officers elected every year. The AFM is an important part of this labor movement.

I have been discussing with Conference officers and others those structural changes you heard earlier. My hope and only agenda is to play even a small part in welding together a stronger and even more united AFM. I know that it is understood in this room that from your International President to the newest member, every voice, and every structural instrument through which that voice can make itself heard, is to make your union stronger, more flexible and more effective.

What can you do?

You can never shrink from who you are, why the AFM exists and what the union's interests are.

You can tell everyone, everywhere, every day that the AFM, through collective bargaining, political activity and legislative action, depends and improves the working lives of musicians throughout the nation.

Having been (ICSOMized)--I share your idea that silence is not always golden--sometimes it's just plain yellow. I know you speak up and often and forcefully.

We must carry the message to your congressmen, senators, to your union brothers and sisters--to the American Public. We want every musician in this country to have a job at decent wages--to have collective bargaining rights--and a full, fair and efficient system for choosing to exercise those rights. We want speedy process to protect those rights. We want effective remedies when those rights are violated.

It is a difficult time now for all labor, but we are no strangers to adversity--we will win.

There is an old-time saying--When you are dancing with a bear, you can't afford to get tired. We must face these challenges and opportunities and we will succeed.

Let me leave you with a warning, do not get so involved with your carrying out your leadership roles, on whatever level, that you forget the deeper philosophical basis for your union actions--Because if the inspiration isn't there present and apparent, it will be impossible to explain the rationale, the justice of and the need for the vision and hope of the AFM.

The Conference took a 15-minute break.

The Media Report as printed on the agenda has been postponed until later in the Conference, probably Saturday.

#### Open Forum

Open Forum was placed on the agenda to allow time to answer questions, bring up issues not on the agenda, and allow delegates to discuss different issues.

There was a brief discussion regarding the possibility of delegates reproducing specified bulletins for individual orchestra members.

The Los Angeles Philharmonic has presently not paid its annual dues. Three members have refused to pay their individual orchestra assessments and the orchestra will not agree to have committee funds used to complete the necessary amount of Los Angeles' dues. According to the Los Angeles ICSOM Delegation, some members of the Philharmonic feel that ICSOM Bylaws should be changed to allow musicians who do not wish to pay that right. It was pointed out that ICSOM dues are an assessment for a total orchestra which joins as an orchestra, not as individual members. Questions were asked by delegates regarding present LA Philharmonic

assessment procedures. The Los Angeles Delegation has asked that a strong message be sent back to Los Angeles to pay their dues. Chairman Brad Buckley reflected on the facts that our organization is a voluntary one composed of working colleagues that is dependent on cooperation and that such messages are inappropriate for mature people. If the Los Angeles Philharmonic wishes to remain in ICSOM that is their choice. ICSOM Bylaws are quite clear on the procedures for assessments. The suggestion was made that individual ICSOM Delegates write to the LA Orchestra Committee.

Workshop: "Signs of Trouble, Continuance, and Growth"  
Fred Zenone, Chairman Emeritus

Summary materials for this Workshop will be included in the Appendix materials following the body of the minutes.

Meeting of Negotiating Orchestras

A meeting of negotiating orchestras (Atlanta, Boston, Buffalo, Cleveland, Syracuse, Indianapolis, New Jersey, NYC Opera, Oregon, North Carolina, San Diego, and NYC Ballet) was held Thursday evening to update each other on negotiations in progress. Information exchanged in this meeting was confidential.

FRIDAY MORNING, AUGUST 25, 1989

The meeting was called to order by Chairman Brad Buckley at 9:30 a.m. Announcements were completed.

Special Situations

Oakland Symphony - (Cyrle Perry) The Oakland Symphony is now called the Oakland East Bay Symphony. Bankruptcy has caused many problems for the orchestra in returning to previous levels of activity. Financial support from individuals, corporations, foundations has been exceedingly difficult to attain because of the bankruptcy itself.

Two years ago you heard of the demise via bankruptcy of the Oakland Symphony organization. Last year you heard of the musicians' attempts through OSMA to keep things together, to rebuild. We added board members who had not been on the old board, interviewed with ICSOM help potential executive directors, hired same and have continued to build a board that would be our advocates and be financially responsible. Along the way our name was changed to the Oakland East Bay Symphony Orchestra to reflect the support of the community.

To those in orchestras that have cancelled seasons and with little to be happy about, be glad that bankruptcy has not been part of the action taken. Financial support from individuals, corporations and foundations has been exceedingly difficult to attain because of the bankruptcy itself. The bankruptcy court did not help our cause by granting the proceeds from the sale of the assets (to the City of Oakland) to a charitable foundation (East Bay Foundation) for youth projects in the East Bay. Subscribers (\$660,000 worth) received nothing, major contributors saw nothing for their money, they see the new-old

organization as the bad guys, despite great efforts made to explain that the OEBS has no connection to the old financial institution. To that end, the musicians and board felt that we should show every effort to be financially responsible. Our short spring season of full orchestra concerts sold beyond expectations. Starting last summer and continuing, Outreach Chamber Concerts to churches and schools have been successful. The negative has been the difficulty raising contributed income. Our original plan was to double our budget and season for 1989-90 and to double that the third year. We ended this year with a small surplus but will probably be able to increase the 1989-90 season only by roughly 50%. In the following year, we will be eligible to apply for many of the corporation and government grants which were a part of the old organization's budget. This coming season our orchestra will be adding 30-35 services from the Oakland Ballet and Opera rehearsals and performances.

The Orchestra presently has a very small staff with consultants being used for marketing and development. Ticket sales have been encouraging but donors have been demanding credibility manifested in a few year's audited financial statements. The telegram campaign by ICSOM orchestras was deemed successful in gaining local support for the orchestra. The assets of the old organization such as the library went through a long procedure with the bankruptcy courts. Subscribers did not receive any funds. The City now owns the music library and the new orchestra has access to it. Of the original 85 musicians approximately 72 still play regularly with the orchestra.

Detroit Symphony - (Derek Francis & Len Leibowitz) With Detroit's last settlement, the musicians had to renegotiate the last year of their settlement losing substantial pay increases from the last contract. Musicians agreed to a season reduction of four weeks. There is now a new manager and Board President since the 12-week strike. With the largest deficit (\$6.5-\$8 million) in orchestra history, the settlement reached is an interesting accomplishment. Detroit had a very low earned income percentage (below 30%) which contributed to their problems. Detroit however does very well with fund raising and government support. The new contract is backloaded again. The musicians had to make an immediate and visible sacrifice in addition to stability manifested with a long-term agreement for a settlement. This would enable management to raise \$18 million over the four years to fund the contract. The musicians felt that the sacrifice to be made should not be a freeze in wages concept but working less weeks was more preferable. Over the life of the contract the orchestra returns gradually to 52 weeks again from the 48 negotiated. The theory was that recovery was necessary to a settlement. Concession bargaining involves three important facets: 1) verification of financial condition, 2) equality of sacrifices, 3) try and get as many non-economic concessions as possible.

Questions and comments from delegates included: there were equivalent sacrifices on management side also, the Symphony will be moving from Ford Auditorium to Orchestra Hall, concern over medical requirements for auditionees which was players' proposal was expressed.

Denver Symphony - (Lee Yeingst & Pamela Endsley) A brief history of the Denver Symphony's problems over the last several years was presented. In September of 1988 the orchestra was faced with a re-opened contract and severe cuts. Bankruptcy was threatened by management. A \$700,000 local campaign was able to put the orchestra back to work. Shortly thereafter management escrowed all 89-90 ticket income and delayed planning for the 89-90 season. Throughout the middle of the season there were several personnel changes including the resignation of the Board President and the general manager. Operations of the orchestra were subsequently suspended on March 25, 1989 and the new general manager was fired along with scrapping the 89-90 season. The musicians attempted to salvage the season but were unsuccessful except for a three-week opera season. Musicians' benefit package was continued on a monthly basis. By the end of June a proposal for a 27 week season was rejected by the Board. Management's proposal was for a 21 week season, \$3.5 million budget. Benefits were cancelled in August 1989. This proposal was rejected by the musicians. As of late August the musicians were attempting to establish an orchestra and have been talking with a rock promoter as a possibility.

Question and comments from delegates: clarification of status of assets of organization including pension funds; explanation of Denver Mayor's Task Force Study and Blue Ribbon Study; participation of SWAT Team report completed in 1987 with results of governance problems; status of Board during difficulties; status of Denver endowment funds; present financial debts by Denver Symphony Association; unwillingness of Board to consider appropriate solutions from the many reports produced over the years; difficulty of effectiveness of ASOL Swat Teams; problems associated with financial insolvency clauses that are in contracts; problems associated with difference in vision of musicians (more nationally) than that of Board/Management (more locally); agenda of Denver Board (downsizing?); status of role and perceptions of Denver Mayor during the crisis; consideration of DSA being place on AFM Unfair List; level of bankruptcy considered and difficulties associated with such proceedings.

Alabama Symphony - (Michael McGillivray) Recent meetings of the Alabama Board indicated financial problems that may affect beginning of Season. Funds from the \$300,000 due the orchestra have been forwarded and another \$250,000 is being sought. Proposals have been made to develop a plan to have the orchestra become a state agency.

Conference took a 15 minute break.

DANIEL WINDHAM PRESENTATION

It is a pleasure to come to share with you current thinking about the Music Assistance Fund, about our future plans, and it's heartening to see on so many of the agendas of conferences in this business around the country or in affiliated aspects of the business of symphony orchestras, that its discussions of the low representation or, as it has been called, the under-representation of African-American musicians finds its way on more and more of the agendas--the American Symphony Orchestra League in June, the National Guild of Community Schools of the Arts in November, the College Music Society has joined in its conference proceedings with the Center for Black Music Research. Where there were these isolated instances of conversations, there now seems to be a growing preponderance of discussion. Regrettably there is a lack, a corresponding cross-fertilization, if you will, of the memberships that would want to be addressed. I would hope that in a future year that I might come and address this body, there might be some more representation of the Black musician with whom we are discussing and having these discussions about, would be sitting out there to share their views and concerns as well. Let me first footnote that I do not speak for however many Black musicians one wants to take into the account of either membership in ICSOM or in professional training institutions or wherever they might be found. The Black population is not monolithic, as the White population is not monolithic; there are a variety of points of view; I will try, when pressed, to give a consensus opinion--but I do have my own. It is not always the most popular opinion--it depends on what hat I happen to wear. It's a funny head that I have, so I guess I can afford the variety of hats to wear.

As the Executive Director of the Music Assistance Fund, am I a part of a management team? Well, certainly, I am a part of a management team and I relate to a board. Am I a players' advocate? Am I an outside representative for change within the business?

I've just decided to wear a large enough hat so I can spin it around and speak to whomever, and I've taken the stance that what I am, basically, is not an Executive Director of the Music Assistance Fund, or a spokesman for Black musicians, and, as someone once asked me, "Do you prefer to be considered a Black person or an African-American?" and I said, "Since I've just met you, I prefer to be called Mr. Windham."

And I think we'll leave it there.

The conference that the Music Assistance Fund convened in September of 1988 was a significant one for this business and it was also significant for the Music Assistance Fund. We found, I found myself in a position of doing what so many people have done in the past, thinking for other people. The Music Assistance Fund, as you read in the papers that were distributed, was created by Carlos Mosely, then Managing Director of the New York Philharmonic, in response to a new board member, Mrs. David Rockefeller, walking up and saying, "Why are there no Black people out there?" Mr. Mosely shrugged and said, "Well, we should do something," and the response was the creation of the Music Assistance Fund.

Small grants were provided because, after some cursory inquiries were made, it was found that a very few people were coming through their professional training. And when a few of the deans or directors of conservatories were asked why that was, they responded that there was a very high attrition rate, and that many of the Black musicians were not making it through because they were not able to pay the freight. So, the Scholarship Program was created in 1965.

Ten years later, in 1975, the same question was asked, because there had been no change. The response was that, given the fact that the Black musicians usually started their training in junior high school, they were in many instances five to six years behind the eight ball, in terms of beginning training. So, at the end of their conservatory training, they would therefore have made up part of the gap, but not really come to be in a state of peerage with those players they would have gone to school with. So the Orchestral Fellowship Program was created to give a post-graduate opportunity for those players to gain experience.

In 1985, I looked around, now I'm the Director and I looked around at the Program, and I saw no change. And I didn't ask the deans, I didn't ask the music establishment, I went to the players and I said, "How come you've come through this program, this fellowship program, and there seems to be very little change in the way Black players have come to successfully win positions through auditions?"

And they said, "Well, it's very nice to have the opportunity to play, and now I'm sure that I can play in an orchestra. But playing in an orchestra and getting an orchestra job have nothing to do with each another. If I could get the job I know I can keep the job, but I can't get the job."

Very interestingly enough, rather than going and asking more and more Black players who would point that out, I decided to do something very novel: I started talking to a lot of White players. And asked them, those who wanted to be included, also. And it was the same story. They had gotten the experience in whatever regional or community orchestras and in whatever school situations they were, but they found the same kind of difficulty in getting the job. As one person called it, "I'm not very good at the 12-minute shoot-out." Which I thought was a very apt description of an audition. Where, for 12 minutes, roughly speaking, you're asked to perform beyond your capabilities as an orchestral player. Who's got the fastest spiccato, who's got the right nuance for those people at that moment, who, if the screen is up, looks like the person you may want to have as a neighbor in your community?

So that we decided to, at least, address that as a problem, and to change the Orchestral Fellowship Program. It used to be that a Fellow would come in and play the full year, and at the end of either that year or the second year, we'd take them out to lunch, give them a slap on the back, and say, "Go ye and do well."

We decided to change that. Since the ability to play in an orchestra was not necessarily what was required to win the audition, we pulled them in and out of that playing experience, as much as is necessary to give the player, based on his or her needs, the opportunity

to coach and prepare for auditions. So that the playing experience is really a supplement to the first goal, of preparing someone to be able to win that 12-minute shoot-out.

That is done through the year in week-long or two-week-long opportunities. That can take as often as they would like. In the summer there's a six-week program that we have, it now takes place at Kent State as a part of Kent-Blossom Music Festival, where the principal string players of the Cleveland Orchestra provide six weeks of intensive coaching. What that means is we will pay the member of the Cleveland Orchestra for as many hours as he or she and that player happen to want to put in across the six weeks. The program is dictated by their working together. Some people work better once or twice a week, some people work better every day working together. Whatever it happens to be for that player. All I ask the players to do at the end of the summer is to send me an invoice. We pay for everything that the player has to do, including a stipend.

Well, all that seemed well and good, and one of the things that happened, kind of inadvertently, was, I decided to get the players, the Fellows, together, so that they could have an opportunity to share what was going on. And, in the process of watching them meet, greet and meet, with each other, I thought, Why don't we do this with everyone? The universe is small enough, how much could it cost? Well, there's no way of figuring that out, I thought I could get enough support around. I went to the orchestra managers and said, "Would you pay for your player or players to travel someplace to have an opportunity to meet with one another and to discuss whatever their mutual concerns might be?"

Regrettably, the response was not heartening. So that what we did was to go and raise the money, so if the player was released from service or there was a vacation, we would send them a round-trip ticket and pay port-to-port for their three days at Arden House.

I can only tell you that, to see for the first time, the response of those players coming together, to see how wonderful it was, for me as both a former orchestra musician and current orchestra manager and a long-time Black person, to see the one fellowship and camaraderie, was remarkable.

The conference had a number of agendas. One, to effect that opportunity, to allow players who, in conversation, had responded to my questions of being seen now particularly, and since everyone was talking about their Blackness, to really being felt as the isolated Black person in an orchestra, to give them an opportunity professionally to be in the majority, as opposed to the minority, took on a completely different dynamic for them and for us to get certain kinds of information from them.

We invited every tenured Black player in an orchestra, we invited the deans and directors of the major conservatories, we invited the fellowship recipients, the past fellowship recipients, the Community Music School National Guild Executive Directors and a few of the members of the larger schools, and also two psychologists, because I thought that



there would be something else going on there that I wanted to be aware of.

What we have done now is cull together an amazing amount of information. As you can well imagine, the discussions were complex, far-ranging, sometimes far-out. The people who came together, what we were asking of them was something very difficult, because they do not come as professional Black people. They come together as musicians. And to focus their attentions and energies on something that is as complex an issue as the under-representation of Black musicians in orchestras, it's like peeling away an onion, you keep coming to different and different layers, and different perspectives to view something. Or, as one person at the Conference said, "I feel like Alice just having gone through the Looking Glass."

There was another agenda item that was ours, and it was to celebrate these musicians. They are often considered somehow exceptions to whatever rules there might be, being the one or two or three in an orchestra. What I wanted to do was to give them an opportunity, in being together, to find their own common ground of fellowship, and also to celebrate their accomplishments for being who they were and contributing to the American musical fabric.

We also wanted to hear their views on the discussions as they have been going on, here and in other places, and I wanted their advice so that we could change our programs appropriate to how they felt they needed to be changed.

The statistics are now available for all to see, but all of you who have gone through Sociology 101 recognize that statistics are what you want them to be, and, depending on how you want to interpret them, they can support your case. Ultimately, I'm trying to use them as an opportunity to change.

It really matters less and less to me that there are only 100 Black students in the major professional training institutions. Or that there are only so many Black musicians in ICSOM orchestras. They are who they are, they are where they are, those people. There is the most important thing to happen now, given the size of the universe, is for a By-Law to be established, because we don't know enough; I'm speaking now collectively, we: you don't, and they don't. The opportunities for conversation have not been available long enough, so that there is an honest interchange of a blending of objective and emotional points of view. One asks the question as to the relationship that a person might have to the numbers of Black musicians in orchestra, whoever that player might be, what you usually get is a very emotional response, something that someone feels. But most of the musicians who I speak with, regardless of their race, have very rarely taken the time to study the impact, sociologically, politically, economically, educationally. We're talking about a different level of thinking, about a different level of discussion that must go on. I would hope that one of the first things that you, as a body, that ICSOM will do, is to establish an on-going dialogue, so that you don't have to sit here and have a discussion about what Black people need, or want.

There are two things that have to be addressed. One, that familiarity does not necessarily lead to preference. One of the things that continually comes up is that, if we can only the word about symphony orchestras to more and more people, whether they be Black or White, that will lead them into the concert hall as audience members, or lead them, with instruments in their hands, to auditions. That's rubbish. Every educator knows that's rubbish. You've confused education with propaganda. To inform, to educate someone, empowers that person to make the decisions that they want to make, and hopefully those are well-informed decisions. Music appreciation will not lead a number of people to come to an understanding that they want to be symphony musicians. That's not true for White people, so why should it be true for Black people? When I go into music schools as Director of Education for the New York Philharmonic, I certainly am not looking at a majority population that is looking to be in orchestras. Familiarity will not lead to preference.

The second thing I think I'd like us to try and disabuse ourselves of is that affirmative action is not the responsibility of Black people. Affirmative action is a response on the part of an institution that it is not what it wants to be. That it is not what it wants to be, not that they are not what they should be. So that what we're looking at, in terms of affirmative action programs, is not a patent acceptance of the fact that Black people are inferior, that they need special programs, or we need to change audition requirements. The affirmative action plan is a plan for the institution to address whatever might be there, as a part of its make-up historically, that may not have it where it wants to be.

Then, if you adopt that as opposed to trying to adopt some notion of who the people you are trying to deal with have or don't have, you can start to take much more aggressive measures to change who you are and who you want to be. When asked, God knows how many times, by people what did I think about the Detroit situation, I put up a sign on my office door, and it said, "The Detroit situation," and I put a slash line through it, that I saw a lot of people had with the red zone. How it had become a noun, a collective noun, was amazing: The Detroit Situation. It was something that, at the conference before the Detroit situation was The Detroit Situation, was discussed. Whether the audition process, whether those players who were at the conference felt the audition process was in need of some major adjustments so that people could come into an orchestra.

I would hope that, well, I would hope a number of things. I would hope that Mr. Robinson will have the opportunity to become again Mr. Robinson and not The Black Mr. Robinson. I hope that the Detroit Symphony Orchestra has a chance to normalize itself, vis a vis their membership. I would hope that we could develop a supportive relationship to those musicians in the Detroit Symphony Orchestra, so that they can realize that whatever happened there is an opportunity for us to take it and term it as progress, as opposed to some reactionary response to whatever may have been coming on as pressures, either economically or politically.

The concerns that were expressed at Arden House were six. One, the whole notion of special concerts for special constituencies, the outreach

activity, was discussed at great length, sometimes with that kind of humor that only comes when you can't believe that something was so bad, where one musician stood up and said that at one of the outreach concerts, one of the pieces that was being rehearsed or was being programmed was "Short'nin' Bread."

Now, what we have to do as people is to realize the political realities that we are existing in. If someone were to program that, if someone were to put that on the sheet, right, that goes to the librarian, you go to the librarian, that kind of thing, you get your part and get ready to rehearse "Short'nin' Bread." What is an appropriate response? And to whom? Now that woman who voiced that, in her midwestern orchestra, was certainly in a bad position to do anything, because she now got to the board, she got her part, and there it was, "Mammy's little baby loves. . ." Couldn't believe.

You know, what we had to do, we had to do something that the Boston Police did back in the 60's when they were being called "Pigs." They adopted the pig as a mascot. Two Harvard psychologists told them to do that. To take it on themselves, so that they could diffuse the sting. So ask the entire conference to sing "Short'nin' Bread." Because it was, you could feel a surge in the room at that point, of something that was not even being discussed. So we had to diffuse that so that we could objectively look at it and find out what a response might be, for you, if that should happen. Because the power at that point was not in the hands of the player, the power was in the hands of whoever was on the podium, operating as, however he or she thought, was in the best interests of that society, the society of the orchestra, relative to the community in which it was about to be in concert with. So, before that was even to happen, someone wanted to have an on-going dialogue so that there would be a greater sensitization so that shouldn't even have come to that point. But it did. The whole notion of outreach concerts is very, very dangerous.

Again, familiarity will not lead to preference. What you want to do, I think, is to have enough contact so that you don't have to do something that is so particularly strange that it invites responses like programming "Short'nin' Bread." Now that's at the far end of the spectrum.

I worked for an orchestra that, when I got there, the Music Director had come in from Los Angeles where he had great success in playing concerts in Watts. Those are particular situations in that community that I thought were not transferable. But I was asked to produce concerts in Harlem, as if Harlem and Watts were synonymous. So we had concerts in Harlem, and the orchestra went to Harlem and played, where?, in a church. That church is not synonymous with Harlem, which is not synonymous with Watts, which is not representative of where the orchestra wants to be in the future, forget the past.

It has taken us ten years to deliver a point of view where, what we should be doing is trying to represent ourselves as, not a White institution wanting Black people to come, but as an institution in need of everyone to come, and where we do what we happen to do is in the concert hall, and let us try to relieve the perception that the concert

hall is for very few people who happen to have this particular class or caste distinction that has been represented by a \$50 ticket. My Italian deli owner does not come to hear the New York Philharmonic. I'm not doing audience development to get Italian-Americans. Familiarity is not going to lead to his preference--he likes to go to the opera. How am I going to do an outreach for him? Wouldn't it make sense to have him, and his family and his friends and everyone else, to come also?

What we need to look at is a fact that the understanding of the general population of what the symphony orchestra represents is a rather myopic stance in a myopic institution. And that we want to pull it and render it loose from certain kinds of class distinctions that people in general have.

What we want to also do is to look at the fact that the road to becoming involved in music, in general, does not lead enough people to understand that anyone can be involved in.

The conference went on to discuss the audition process, as you can well imagine. That it was considered a deterrent to increasing the numbers, and that something was going to have to be done with it, because a 12-minute shoot-out is about exclusion and not inclusion. An audition is a way of getting rid of people, as opposed inviting people in.

Third, the training and professional development has gone astray. For everyone. But the training of a musician does not deliver one, necessarily, to be able to come out and contribute musically and, as a citizen, to an organization like the symphony orchestra.

That there is a need for establishing a permanent, living network of these musicians, so that they could have opportunities to speak in and amongst themselves and, also, one could then find opportunities to talk with them in their own forum and in your own forum.

There was also discussion that the faculty positions of training institutions, be they summer or during the September through May, were fraught with as many hiring practice faults as could be found in anything else in the symphony orchestras. That the conservatories did not provide opportunities for young people to come in and find anyone who they might have any opportunity to find some sort of consonance with, beyond how to put the bow to the string.

And there was a lack of awareness, general awareness, in the world about symphony orchestras and the symphony orchestra musicians, and that what they would like to do is to produce some new PR and change the faces. Not to put out something that was separate but equal, or unequal, depending on how you want to look at it, but to put out something about the life of a musician in a symphony orchestra, and make sure that it represented the heterogeneous American profile.

Finally, I think what we have done, in the Music Assistance Fund, is to try and distill that. And we are planning a series of smaller meetings, because I don't know if I can try and raise that much money all the time, to invite people from all over the country and try and have a great time. But we are trying to pull people together again, not

everyone, because some people are there, and what they really want to do is that. And that's all. And so, they shouldn't be hassled to do else than that. And some people really want to get involved in the discussions, and the consideration of the various parameters around that, and that series of meetings will go on. There is a conference booked, the first part of which you have. The interviews that were transcribed, I think there were nine in the book, eventually what will come out in a published document will have twenty. There are some obvious omissions in that--there were no women, in those nine. There were no fellows of a younger age. So what we're doing is expanding, though they were interviewed. We have expanded the transcript and there will be twenty, representing a greater cross-section of opinion and points of view.

There is a research study that continues to go on, being done by those people who spend their time looking at education, sociology, economics, politics, to find out what can be done to change those long-term systemic problems and issues.

And then, what we can do to make some short-term, strategic, successful action programs. Because that's what I think we need now. There needs to be something done immediately that will allow the long-term, twenty-year developmental programs to go on with some hope that they will deliver some sort of success.

Part of that relates to you: what can ICSOM do? As I said, one, as fast as you can, start to establish the dialogue. And make the dialogue inclusive, rather than exclusive. Have as many people come together who want to talk about this as can, and then give them the opportunities to talk with not only the constituency that you all represent, either by the board or by more people from out there, but with managers of symphony orchestras, and then, very importantly, make sure that music directors are included. Because I know, and you know, that at a certain point, the power is not in this room, or in my office. And if we're not dealing, realistically, with where the power lies, with the Chairman and the Executive Committee of the Board, who are responsible for the hiring and firing of the Music Director, they'll establish an agenda with that person at the point of hire, then the rest of this is foolishness. We're dealing in bully pulpits. And nothing will, in fact, happen.

I cannot, personally, have another conversation with a music director who is so far-out in left field, not only about affirmative action as it relates to Black Americans, but as it relates to anything American. The agenda needs to be expanded so that it is not solely coming from me or a Black musician, but that it is represented by the board, the management and the musicians in toto.

There needs to be a greater distribution of information. I would like to take this opportunity to congratulate and commend Debbie for the article in Senza. [applause] And to see, I would ask you to see if that cannot be reproduced in this and in subsequent edition, in the American Symphony Orchestra League magazine, in the news bulletin of the community schools, in the American Council for the Arts, that New York magazine that puts out information.

But to continue to have your point of view, which still will need to be developed, because what Debbie has done is given you the agenda, the forum, what you need to do now, we don't have to read it, this is how you feel about any of it, so you're going to have to decide a resolution is necessary, and put that resolution out there, so that people can know how the players feel. Because you often become the unwitting scapegoat for the lack of anything happening. The easiest response for a manager or a music director to give me, when I put forward an affirmative action plan that may be as simple as the Orchestral Fellowship Program or as complex as a complete change-around of the board, the staff as well as the players, is that our musicians really have some problems with that. That's the one. How am I going to ask our musicians? All of them? All 106, or however many it happens to be? So, you become, in effect, the point of obstacle for me. True or apocryphal. No one ever points and says, "Our Music Director doesn't want to," because what manager in his right mind is going to do that. The Music Director is not going to take me off in conference and say, "The manager doesn't want to do this," because then they just contributed to the escalating fight they're always having anyway. So, they put it off on you. That's why the conversation needs to be expanded, so that you, and the they's, are included at the table, so that no one can do that, point the fingers around.

The Fellowship Program will change and continue to change. Some of the things that have happened in the past two years, to share with you. One of the things that we noticed, and everyone notices, is that certain people have better instruments than others. Everyone who is a string player knows the game there. What we've done is to have taken monies, and put them aside for the purchase of instruments. We will loan fellows enough money to purchase an instrument, and charge them 5%. So that they can buy better instruments, so that when they come to that 12-minute shoot-out, if we change that or if we don't, whatever, they have at least a better instrument than they now have in their hands.

We are also considering setting up a recital program, where tenured players as well as fellows can come into a community and, in the forum of the community music school and the magnet high school or the professional training institution, produce a recital and have people, children other community people, come, to see and to hear them. We ask only the local coordination by the orchestra.

We're putting together a feasibility plan for the making of that movie that I talked about, the symphony orchestra. It hasn't been made in a long time. You know, I saw it when I was in grade school, and we looked at it again recently, some of those things that, the kids, Don't those people always sound the same, who do the narrations? "This is a symphony orchestra." Where do they get those people? Can you imagine someone walking up and saying, "Hi!" Just like, musician as nerd, you know. "The viola is slightly larger than the violin."

What we're looking to do is to put out another picture. It's like the United Negro College Fund put up the picture, "What's wrong with this picture?" Because you didn't see anybody in there that you thought looked like you. So we want to put out another one, this is of a symphony orchestra, and not have the person go, "This is a symphony . . ." With a different face, or different faces, and a different story,

that it's not, you know, this wonderful, exotic thing where you can't wait to put on your white tie and your long black dress. That you have a life. That you have to buy meat like anybody else buys meat, that you have to make reeds, that you have to deal with your chops, that you have to worry about the cost of the instrument, that you are, in fact, a real person. So that the child can see that what they will grow up to be, more than anything, is a real person. Because that's the only thing they have to look forward to. They're not going to change. So many people, Black, White or Green, want to become symphony musicians, because they think it will allow them to be something else. I went to conservatory too. I know how many people wanted to come out of conservatory, get the job, whether it was in the opera company, the chamber music society, or the orchestra, and to relieve themselves of the burden of being themselves.

So what we're trying to do is to put out some different pictures, some different images, some different stories; also, to relate back to something about the Fellowship Program, different definitions of success.

As I have to contend with foundation executives who have given money over the past 10, 15 years, who look at the Fellowship Program and say, "What's your success rate?" Our response is pretty simple: "100 percent." And they say, "Well, how many fellows have there been?" I say, "27." "All 27 are working in professional symphony orchestras?" "No, seven." Well they say, "Well, how do you call that 100 percent success?" Because I don't define success of the Fellowship Program as having everyone whom we have given whatever that happens to be, in terms of dollars or in opportunity hours, that they should wind up in a symphony orchestra, the X, Y, Z Symphony Orchestra. I define success, if they still have the instrument in their hands. Because there are more reasons for them to put the instrument down than there are to keep it. I define success, that they still are hopeful for a position. I define success, that they are still concerned and creative musicians. And I define success, that they are willing to take whatever risks and advantage of whatever opportunities there may be, to stand in the face of that position, of someone who may be younger than them, and say it's worthwhile, to come and do this. So, I have 100 percent success. We have 100 percent success.

I think we need to look at the realities of the world outside as being more and more stacked against us, as members of symphony societies, that, to advocate changes in public education, where there are more music teachers, will not change that, necessarily. I think we have a job ahead of us to show the contiguity of being a musician in a symphony orchestra and being a citizen of the world is more important than showing the discontiguity of those two. I think we have gone too long to talk about our "specialness," and our "exclusion" and our "exclusiveness."

And I always kind of think about a student of music history, that Beethoven had to go down the street and buy meat, and, you know, these are bad examples, the more we learn about Beethoven. But that a musician, when we think about the prototypical musician in the prototypical time, which, usually, people then lurch back 100 years, they had neighbors, and friends, and that they did what they did, and that we don't have to worry about being Beethoven, who were the musicians in the

orchestra, who played that music? Who were the neighbors of somebody else who didn't, came. And that we want the butcher and the baker to come to the concert as much as we want the wealthy CEO. And that, if we don't take the opportunities that we have to rip apart the obstacles and to invite as many people to us--not to this thing that we think it may be--but to come to hear me play, because in the end that's what I want to do--when I stood up on the stage to sing, I didn't want people to come hear Don Giovanni, I wanted them to come hear Daniel Windham, I'm not kidding anyone, I wanted them to hear my performance, I wanted to be able to relate to them. And for them to relate to me. And I think that kind of passion that we can relate to people, our neighbors and friends and children, is something that needs to be reinstalled and reinstated.

I hope, again, in closing, that our work next year and your work in the coming year will allow a very different ICSOM Conference, a very different opportunity for change to be articulated, and that we can find some areas of mutual concern for short-term successes, and that we needn't look to all of the exceptional situations that might have happened, or will continue to happen, but continue to look for the ordinary opportunities to make contact with someone who may want to be with you and for you to be with.

Thank you.

Questions and comments: The conversation for change will take place when all parties involved i.e. music directors, boards, managements, and musicians all participate.

Brad discussed the minority statement that has been distributed to delegates. ICSOM needs to communicate with black players in our orchestras. We must talk with them in ways in which we let them talk not listen to our solutions. We must seize the minority problem or it will seize us. As more orchestras receive increasing governmental support it will become a more visible issue. As a discussion of our institutions' viability it is a problem that we need to confront. As pure morality it is an issue that we need to discuss. From discussions in Liaison, a position paper was developed on the minority issue by Len Leibowitz. It is the recommendation of the Governing Board that this paper be adopted. ICSOM needs to go on record firmly on this issue in a way that does not leave us at the mercy of extremists on either side of the issue. We need to create an arena whereby we can draw in those elements that need to talk about this issue such as the music director. The ASOL is willing to assist us in creating this forum in the form of a National Task Force which would be composed of musician, management, music directors, community leaders, academics, etc. to study this area and find solutions. Such findings would not be obligatory but would provide the means for the field to come together as a whole and find answers. Institutions could thereby modify such positions as necessary to their own use. We must be sensitive to the wants of the black players in our orchestras. Black players have many concerns that we need to hear. Collectively we can accomplish more than just individually. We must find ways to communicate with our black players. As stated in this minority statement: "Clearly, as this essay only begins to demonstrate, there are major challenges ahead on the road to achieving racial balance in our field--a goal worthy of pursuing despite the obstacles. Indeed, ways and means must be found



to accomplish this end if our institutions are to remain viable into the 21st century." As part of that institution, we must take a position on this issue.

## RESOLUTION

### THE ISSUES INVOLVED IN ACHIEVING RACIAL BALANCE

#### IN SYMPHONY, OPERA AND BALLET ORCHESTRAS:

##### A STARTING POINT FOR DISCUSSION

There is not now, nor has there ever been, a representative number of blacks and other minorities within the ranks of North America's symphony, opera and ballet orchestras. This problem for orchestras has been recognized for at least two decades, but, despite such intended corrective efforts as the Affirmative Action Program of the New York Philharmonic, "blind auditions" (behind a screen), and the Minority Assistance Fellowship Program, the number of black and minority musicians in ICSOM, OCSM and ROPA orchestras has not increased significantly in that time.

The problem reached crisis proportions recently when two black legislators in the Michigan State Assembly sought to cut off or substantially curtail the State's sizable annual contribution to the Detroit Symphony Orchestra unless the orchestra took immediate steps to increase the number of black musicians. Actually, it is surprising that similar initiatives have not occurred elsewhere before. It would be even more surprising if such efforts were not repeated in other jurisdictions in the near future.

Inherent in this problem are two major difficult issues:

#### 1. Numbers/The Audition System

For every vacancy in a major or regional orchestra, there may be upwards of 150-200 applicants. At most, half dozen are minority members. These numbers reflect the ethnic demographics of our conservatories. Blacks and other minorities are at the conservatories in minuscule numbers. Clearly a big part of the long-term solution to this problem lies in training efforts by the public schools, conservatories, and our symphony organizations, which lead to increased numbers of minority students taking up orchestral instruments at early ages.

Certainly, perforce of the percentages alone, the likelihood of a minority group member winning a traditional audition is small. A "blind audition," while presumably "non-discriminatory," does not produce "affirmative action"--wherein any qualified minority will be chosen. Without some reform of the audition system to allow affirmative action, the numbers of minorities in orchestras will not change significantly.

Finally, in this regard, the problem is "circular." That is, the absence of minority musicians in symphony, opera and ballet orchestras makes many minority musicians reluctant to join such "lily-white" institutions. This, too, reduces the number of available candidates.

## 2. Social vs. Artistic Values

Assuming a genuine desire on the part of our institutions, their managements, Music Directors and the musicians to increase employment of minority musicians, there is still the issue of "at what cost"?

Unlike factory employees whose work is sometimes fungible, that is, the skills necessary to perform the requirements of the job may be possessed equally by a large number of applicants, symphonies, opera and ballet companies must always strive for the best available performer. Musicians are, by definition, artists. Their skills and talents are rarely equal. Our mindset, in traditional auditions, is that there is one, "best" player who can fill the vacancy. If the one "best" available musician happens to be non-minority, the organization has to hire either the non-minority or believes it is settling for someone who is not the best artistically. As long as we believe that affirmative action means a trade-off of social values for artistic quality, we cannot have a satisfactory solution of our problem of under-represented minorities. We must find new hiring programs and techniques which address both our social and artistic concerns.

Clearly, as this essay only begins to demonstrate, there are major challenges ahead on the road to achieving racial balance in our field--a goal worthy of pursuing despite the obstacles. Indeed, ways and means must be found to accomplish this end if our institutions are to remain viable into the 21st century.

Motion No. 4 - That we adopt this paper. (Moore)

Discussion included information on implementation of this effort; clarification of potential effect on present audition procedures; defining of affirmative action i.e. establishing criteria and hiring those who meet criteria; clarification by author on purpose of statement.

Motion No. 4 was passed unanimously.

Motion No. 5 - To instruct the Governing Board to establish communication with music directors, managements, board members and whosoever else may be deemed appropriate on this subject. (Levine)

Amendment No. 1 - To instruct the Governing Board to establish communication with all concerned elements of the field and community on this subject. (Burrell) Amendment defeated.

Motion No. 5 as originally submitted was passed unanimously.

The Conference took a break for lunch.

Conference was called to order again at 2:00 p.m.

### ICSOM Elections

ICSOM Bylaws Article IV, Section 3 states that "All officers and Members-at-Large of the Governing Board shall be elected for two-year terms at regular meetings of ICSOM. Officers shall be elected in even-numbered years, Members-at-Large in odd-numbered years. Election shall be by a majority of the votes cast for any office, with all voting delegates eligible to vote. Elections shall be conducted by secret ballot with the exception of any position for which only one candidate is nominated for that position, in which case the candidate so nominated shall be declared elected by acclamation."

Therefore since there was only candidate for each of the following offices, they are declared elected by acclamation.

Richard Decker - ICSOM Secretary (1-year term)  
David Angus - Member-at-Large  
James Clute - Member-at-Large  
Michael Nutt - Member-at-Large  
Carolyn Parks - Member-at-Large

Panel Discussion - "What Should a Local Do For Symphony Musicians? What Should Symphony Musicians Do For Their Local Union?"

Moderator - Richard Q. Totusek  
(Pres.Local 105, Spokane; IEB)  
Milton H. Carter  
(Pres.Local 677, Honolulu)  
John Glasel  
(Pres.Local 802, NYC)  
Dick Renna  
(Pres.Local 2-197, St. Louis)  
Tim Shea  
(Pres.Local 389, Orlando)  
Steve Young  
(Pres.Local 9-535, Boston; IEB)

Richard Totusek indicated that both small and large locals with much geographic variety are represented on this panel. This panel will explore the relationship between locals and symphony musicians. It is important to remember that musicians don't "buy" a union but rather they are part of a union. Where relationships work between local administrations and orchestra players, is where both sides recognize that they are part of a single unit, not a multi-part unit.

Each panelist was asked to provide a brief overview of how the relationship between their local and orchestra musicians is presently working including the general relationship between musicians and Local, number, if any, of orchestra musicians on Local Board, what structure and role of Orchestra Committee is within their Local, if Shop Steward exists and with what role, and basically how are negotiations conducted.

Spokane (Richard Totusek) - Spokane is a medium-size Local with a ROPA Orchestra. Generally a very unusual Local particularly in the fact that

the Local has a very large representation of lounge and rock players. Have a balance type of Local. Symphony musicians for many years have never really regarded themselves as something separate from the Local. Everything works with and through the Local. It is a good and healthy relationship. One to three symphony members are on the Local Board. The Orchestra Committee serves as a liaison with the Local and dealings with management are done by the Local. The Committee works through and with the Local. They will deal with specific contract issues such as temperature problems. They also have the right to informal meetings with representatives of management to discuss matters of mutual concerns. The Committee works through, informs and advises the Local, and the Local works with the management. Orchestra likes relationship and management does not like it. The Shop Steward is paid by the Local and appointed by the President. He receives \$3 per service and a playing member of the orchestra. He is responsible directly to the Local President. Negotiations are conducted by union officers with some committee members present as advisors.

New York City (John Glasel) - Local 802 is a large Local with four ICSOM Orchestras and many small orchestras. The Local has an active overview of orchestral problems and committee dynamics. Each orchestra has different internal dynamics and approaches to managements, the union, and each orchestra. There are no shop stewards. Committees function as shop stewards. The Local administration is directly involved in negotiations. Two former ICSOM Officers are on the Board.

Boston (Steve Young) - Boston was the last orchestra to join the AFM. It was totally independent of the union for most of its existence. Work dues only started in 1980 (1%). There are approximately 500 orchestral freelancers with 150 regularly sub with the orchestra. Grievances are brought to the Local by the Orchestra Committee. Orchestra Committee members are paid by the Local in addition to ICSOM dues. Full legal counsel expenses for orchestra negotiations are paid by the Local. The sale of the union building has enabled the Local to pay these expenses with only 1% work dues. There are classical musicians on the Local Board.

Honolulu (Milton Carter) - The Honolulu Local presently has approximately 1500 members. There is an ICSOM Orchestra (Honolulu) in the Local. There is one symphony member on the Local Board. The union steward receives \$100 a month. The Orchestra Committee appoints the negotiating committee on which Milton participates. Work dues are presently 4.5%. The Local owns its own building which symphony musicians use on a regular basis.

Orlando (Tim Shea) - The Orlando Local has approximately 1100 members including the Florida Symphony, an ICSOM orchestra. The shop steward is paid \$50 a month and elected by the orchestra. Orchestra committee and negotiating committee are both elected by the orchestra. Local President participates during negotiations. The Local Board presently has two symphony members on it. The remainder of the Board is mainly Disney musicians. Work dues are 1.25% presently. The Orchestra musicians presently contribute about 18% of the Local's income with Disney musicians providing approximately 73%.

St. Louis (Dick Renna) - The St. Louis Local has a long-standing good relationship with the Orchestra. There are no shop stewards and the negotiating committee includes Dick. Work dues are presently 3%. The Local pays the entire bill for legal expenses for orchestra musicians.

Role of Local Administration in orchestra matters - Until recently the orchestras in Boston and Orlando were fairly independent of the Local. The involvement of the Local administration in orchestra matters should be in three areas: 1) negotiations 2) settlement of grievances 3) contract interpretation. How autonomous within the Local structure should an orchestra be? How much role from the Local Administration is too much? Steve Young felt the Local should be involved in the affairs of the orchestra. Comments were fielded on what point Local involvement becomes too much. John Glasel indicated that it is often the result of the history of the relationship between Local and Orchestra. If the Local had been doing its responsibility all along, the question of autonomy usually shouldn't be an issue. Not only is too much autonomy not correct but also too much inefficiency on the part of the Local is wrong. Questions from the floor asked if a President of the Local can veto an Orchestra Committee decision particularly without Local Board participation. If the union leadership acts in a vacuum then it is too much interference. Legally the contract with the orchestra is with the Local. The Local has a responsibility to its whole membership and the President would probably exert some authority. Detroit's medical review clause was mentioned as a bad decision by musicians that certain Locals might not allow even though the Detroit Local President participated in that particular organization. The distinction was made that any such President may have the power of veto but not the right. Milton Carter mentioned that he would not allow the Symphony to bargain jobs that would displace Local musicians. All constituencies must be represented in the contract.

Difficulty in getting correct information and forms from Locals sometimes exists particularly over Media issues. Questions were raised on how to upgrade the quality of union officers. Efforts to educate local officials by the National were mentioned. Local Officers should not work in a vacuum of information and should communicate with the committee. The reason Local officers exist is to represent their constituents.

Questions were asked on the craft vs. industrial union i.e. working musician vs. non working union musician. Absentee ballots allowed by Locals in elections from non-working musicians has been perceived as a problem and as an impediment to symphony musician involvement.

It was noted that recently passed revisions to AFM Bylaws mandate Locals to provide legal counsel for negotiations, contract administration, ICSOM Delegate expenses, and grievance/arbitration expenses. Delegate questions concerned power of selection of attorney and procedures for such selection that will now exist.

#### What can symphony musicians do for Local?

Comments encouraged symphony musicians to become involved in the administration of their Local. ICSOM Delegates were urged to help educate home orchestra members on the necessity of involvement with their

Locals. Political involvement can lead to political control. Musicians should participate in meetings and run for office. Apathy of musicians is too endemic to orchestras. Symphony musicians must let local officers know their concerns and problems. Difficulties involved with such involvement include the low level of pay offered to union officials. Present panel of union presidents probably were mostly reform type of candidates. Symphony musicians need to form alliances in the Local to accomplish their goals. Having presence on Board in either a Symphony musician or someone sympathetic to symphony cause can be effective. Symphony musicians must not have a "better than thou" attitude but must work with other local musicians to assist each other. Without such alliances symphony musicians will probably not have as much success in their Local. If symphony musicians establish working relationships with their Locals it will enable them to better tap other union help when needed particularly during work stoppages. Labor liaison groups have proved very helpful to musicians' causes in difficult times. Establishing such relationships was urged. Symphonic musician support of the LIVE-PALRA legislation currently in Congress would be a helpful gesture to our colleague musicians who don't have collective bargaining rights.

Musicians must educate their younger colleagues as to the struggles that were endured to achieve the contracts of today and to help eliminate the level of apathy that presently exists among too many symphonic musicians. Symphonic musicians can also make our students aware of union history and importance. The issue of educating younger students of music was raised. The question of involving ICSOM in that education was also raised.

The problem of conflicts in union meetings vs. symphony services. One approach to problem might be to invoke local bylaws for a special meeting at which local bylaws might be altered to allow symphony musicians to attend. Some symphony contracts require that services may not be scheduled during regular union meetings.

The Conference was adjourned for 15 minutes.

#### Negotiation & Pension Workshop

ICSOM Counsel Leonard Leibowitz & Liza Hirsch Du Bru

The annual workshop on negotiations was held. During this workshop reports on the negotiations in North Carolina, New Jersey, Oregon, and Syracuse were given. As always information received on various orchestra negotiations during this session is confidential information.

SATURDAY MORNING, AUGUST 26, 1989

Negotiation Workshop (Job security) concluded  
ICSOM Counsel Leonard Leibowitz & Liza Hirsch Du Brul

Presentation by Ann Murphy  
Executive Director of the American Arts Alliance

Thank you. It's wonderful to come to Aspen. It has been the summer of our discontent in the arts world, (as) I think all of us who have been reading the papers can tell, and this is literally my first two days off, so it was very nice of you to have your meeting here and not in Buffalo.

However, when Brad first called me, he hoped that I'd come talk to you and start telling you some of the things that are happening on the national level that would affect the way you and your orchestra do business.

And since that point I've had a chance to talk to two or three of you more on what you would like to hear this morning, and I've had so many recommendations that I've decided that I'd have to give the Mark Twain speech, and so, if you don't hear what you want to hear, wait awhile, we hope we'll get to it.

Michael (Nutt?) asked that I first start to say who I am, what I do, who I do it for, and why you should care. So I think that's as good a place as any to begin.

The Alliance was created in the late 70's to lobby on behalf of arts organizations. It came about because, in the course of dealing with legislation and in Washington, several very important things happened that you may or may not remember.

When I first went to work on the Hill, which was in the early 60's, they were the same 535 members of Congress. And there were probably 240, 250 really outstanding lobbyists. And between the congressmen and the lobbyists, policy was made.

We evolved in the 60's something called grass-roots movement in lobbying. It basically came out of the environmental movement, and we moved out to a lot of people being involved with the concept of lobbying. That led into, a forum, actually, a Life magazine article did a section, which brought the whole thing into much more attention, on into the Vietnam War and the rest is history. So that you had people across the country being apprised of the lobbying process. No longer were the decisions being made by the members of Congress and these lawyers.

Along with that, and let's keep pace with it because it's affecting everything you're doing and everything I'm listening to this morning, all the changes in communication, changes of way to do business, attitudes of society, members of Congress, how they were getting elected, how television affected it, etc. etc. etc. And so you saw the power of the individual person only being exercised in a group. And then that group, be it labor unions, or, in the case of lobbying organizations, special

interest groups, began to have kind of impact based on their wholesomeness.

And as we go into this next generation, we talk about that wholesomeness having to be much larger, because of the way the business is being done and what communication is.

Let me take it back specifically, point by point, to something that deals exactly with what you do.

In the early 60's, I worked on the Hill, and my first job was typing the legislation start of the Arts Endowment. That little core of people, was brought together by Jack Golodner, of the AFL-CIO, Barnaby Keen, who was the president of Brown University, and Roger Stevens, who then went on to head the Arts Endowment. This little band of people got what they wanted, done. Pure and simple.

We take it out to the next step. That chairman that I worked for, was a man by the name of John Bogart, he was Chairman of the Appropriations Committee for Education and Labor. And after I passed my duty of feeding the fish and typing and answering people's mail, I went on to actually run the Committee. And it was very clear to me that the education community had totally fractured itself by the higher education people being concerned with one aspect of the problem of education, the vocational education people being involved in another aspect, etc. And if the arts were going to have any influence in a collective body, they had to create themselves where orchestras were working with theaters were working with opera companies were working with dance companies, so the strengths and the weaknesses of all those groups were combined to make a whole.

That whole, for the first time in 25 years, is totally threatened, as we sit here today. One of the reasons I took the time to come to you this morning is the second answer to that question, why I do what I do?, is because I passionately and firmly believe that creativity moves the world forward. There is no question that as a civilization we will self-destruct unless we continue to go forward with new vision.

I believe that so strongly, that I spent twelve years of my life getting enough political savvy to convince other people that was an important entity. So I spent a long time on Capital Hill. I am not an artist. I am a political scientist, if you will, who's learned everything she knows in the trenches.

But I do that, because I think what you do is the only method of communication left to civilization. Sounds very fine and very philosophical, but to me, it's the truth. And we're looking at a time where there are those among us in this country who are very frightened of the future. They're very frightened of the fact that America is no longer going to be the big grand-daddy of all time. And that, as we move more and more into an international society, we're going to have to give and play within what is right and what is not right, what is determined and what is not determined, what is communication and what is not communication.



Moving back that, quite specifically again, the Alliance was founded in 1979. In 1980 Mr. Reagan was elected President of the United States. The beginning of the political conservative agenda was brought forward when he was first elected. You may recall, that administration suggested a 50 percent cut in the Arts Endowment funding. You may also recall there was a severe and quite successful lobby that didn't let that happen.

What you might not be aware of, is between then and now, there have been chunks that are consistently and constantly being trying to take out of the arts community, the non-profit community. So you had massive attack on postal subsidies, which is a way that non-profits deal with their publics; there would be no postal subsidies for non-profit organizations.

(For) Many, many orchestras, that's more money that they get from the federal government.

Right along behind that came the whole tax law changes. One thing you might not be aware of, because there's no reason for you to know, is that with the tax law changes, 13 percent of Americans, 13 percent of Americans, have given meaning to the words, "Your gift is tax-deductible." 82 percent of all Americans will file a standard tax form within three years. The five percent at the top, which are 95 percent of the givers, cannot take deductions for gifts or appreciated property stock claimed. So your base of support has been narrowed to 13 percent of the American people. It's a very significant kind of change in tax law. There's no reason that you'd know about it. But what you should know about, to begin with, is, the proposal was no deductions for gifts to non-profits.

The next proposal on the docket right now is a five percent tax on all endowments. So if your orchestra has an endowment, they would have to pay a five percent tax on the monies earned in that endowment. Again, probably more money that they get from the Arts Endowment.

If you want to deal with you, specifically, I remember we went through cases after cases where the energy regulations that came in, you may or may not remember these things, you may not even know about them. But they proposed that your halls could only be heated to a certain temperature or cooled to a certain temperature. And it wasn't hard to figure out that pianos would have to be tuned every twelve minutes, within those temperatures. No one at the Department of Labor, or the Department of Energy, had even thought of looking at that question.

Underneath the surface we were able to change those kinds of things. We were able to change the situations that had to do with borrowing money for instruments: in the first negotiations on the tax bill it would have been completely prohibited, no deductibility for any of that because it wasn't work-related.

Which brings me to the point that I think is the point of this. And that you're here basically as union people. And I'm here basically as a lobbyist. A lobbyist is supposed to stand in the halls of Congress, and to hear what's going on, and to tell the people who care about that.

A worker out there is supposed to do that caring.

What's happened in American society, which we must take grasp of as we sit here today, is America does not consider the arts, work. There's no relationship to the artist as worker. And so the concepts that come from that lack of definition make possible all these other kinds of statements, projects, questions. We see art as entertainment and pleasure. Therefore, there's a difficultness to it, or an expendability to it, that comes from that definition. There cannot be any difficultness to it, and it is totally expendable. It's the same reason why, in a community that can understand that they could move from a \$35,000 wage to a \$10,000 wage and you should feel fortunate. Because what you're doing is extra, it is not work.

We need to take the time, together, to help society redefine art and work. We're not going to do that instantly, and we're not going to do that this morning.

What we are going to do this morning, I hope, is to realize that responsibility is not mine. That responsibility is yours. The responsibility is yours and your orchestras'. And, I have to say, that in the ten years that I've been doing this business, the players in the lobbying process for the arts are your boards and your management. And the artist has not been involved, or interested, or seen the consequences, of what was happening. And we cannot make the leap from specific activity to general understanding without total involvement of everyone in the process.

It's an extraordinarily complicated time, it's an extraordinarily difficult time. But make no mistake about it: the arts are under attack in this country not because of Mr. Serrano and Mr. Mapplethorpe. Those two specific works, which I am sure you have all heard about, have nothing whatsoever to do with what is going on. What is going on is that the arts are a lightening rod to a way of life and a way of thinking in this country, and there are those across this land who are real frightened by that, and cannot deal with the lack of control, as a nation, that we've had in an international sphere. And somehow, if we can control what's happening, we can control that competition, and we can control our place in an international world.

And that's big! And that's hard to grasp! But that's the reality of what's happening in your orchestra.

Come down, come down the lightening rod with me. Have you seen the movie "The Dead Poets' Society"? It all has to do about the control in a private school. If you haven't gone to see it, do take the time to go to see it, because it's really big, it's a heart-breaker, you'll sit there and cry, the cinematography is gorgeous.

But see, it has a message that is almost impossible to deny in today's, today's society. And that message is that the world is not what it was twenty years ago, thirty years ago. I came to Washington in the 60's because my President said come, make a difference. You're empowered as an individual to make change. One individual.

I believed him. You know, the irony is that I believed him. But the irony of my life is it's also true. And that we've seen this whole thing kind of making sense and making part of the action, but where we're missing the link is the commitment of the individual, who's out there wanting to make real change in society. And that's the way I see the artist in today's world. Not knowing quite how to do it.

Why should I get involved, and how can I do it? And I kept grasping with what I could tell you about this and how I could make it make sense to you.

I want to go back to the 60's; a lot of you are much too young to know even what was going on, but we were so full of passion, we made change, we got to the 70's and we accepted it. And we accepted rights--there were civil rights, there were environmental rights, there were sexual rights, there were all kinds, there were artistic rights, there were rights. I look in this room and I see lots and lots of young faces. And most of you were turned off from government because your government was making hellish mistakes all of the time that you were coming up and making these decisions. And a lot of people chose to walk away and said, "Let them do it."

But it leads back to the whole Yeats poem, "The best lack all conviction, and the good lack all passion and intensity." And so, the worst are taking over in this country--and they are, commenting and connecting, and you have Don Wildman from the American Family Life Association able to generate 500,000 letters. And we have someone like the American Arts Alliance put together a blanket telegram, all people had to do was sign their name, and only 600 came in three weeks.

It's scary stuff. Why should you care what the fed does? What does it have to do with your orchestra? What difference does it make? My orchestra gets, what, two percent of its money from the federal government, what do you care? Go away--I'll raise more money in my community.

I'm old enough, unfortunately, to go back and tell you that, before there was an Arts Endowment, there were very few orchestras in this country that had any name recognition. One, two, three, four, five. They were the ones that got supported. There was very little corporate support in this country. There were minuscule among state support. And there was no local support. But our country let the federal government, by virtue of who it is, what it does and how it does--it leads. Whether we want it to or not. It's as though, if we walk away, and try to ignore where they're leading us to, we have no choice. Democracy demands that you take part. Whether it's your condominium association, or whether it's the federal government. You don't complain, you gotta accept what the hell they do. And if you don't like it, too bad.

Only lessons that we can learn about are the old ones that democracy requires vision. We have been asleep at the switch. We accepted the fact there was an Arts Endowment, and that we could play our

fiddles and people would be good to us because we were doing the right and holy thing.

Then we had a government that led totally on one premise: practicality. And it didn't have a bottom line, it wasn't the bottom line. And we have a whole generation of people who were brought up on that premise. And there's no bottom line in music. The bottom line in music has to do with the spiritual, and the ethical morality of moving society forward, doing the job that society gave the arts, which is to keep us in touch with our past, analyze our present, so we can create our future.

It's a rather significant job! I don't know how many of you ever thought of that when you're going to a rehearsal, that was your job. I doubt many. But there's no point in a symphony orchestra being in that town, if that's not the job.

In the midst of all this craziness, I took a whole bunch of congressmen out to, the Philharmonic was playing at Wolf Trap and they did Beethoven's Seventh, which has been forever ruined for me by an ASOL Conference where they sang, "Please, Mr. Gooden?, we want 10 million more," to the theme of Beethoven's Seventh. And I never hear it, that I don't hear the lyrics to that song! But it reminded me of two things: a time when people were real activists about what they were doing. But it also reminded me of the need for quiet reflection. More than anything it reminded me of the need for quiet reflection. And it was just before the congressmen were going off for their summer recess, and we talked a little bit about the need for reflection, the need for time, the need not to move so hastily with some of the situations that were going on. The need to see it as part of a larger picture. And, indeed, it's an easy walk-in to German music, and then an easier walk-in still to what then happened in Germany, etc., etc., etc. And it wasn't very difficult to make those connections, and I don't know that any other language speaks as brilliantly as music does to that.

But I do know that one of the ideas man tolerates least well of all is dealing with forces beyond their control, and they want someone to blame. And so Congress right now wants to blame the arts for this moral problem we have in this country, because we have two works of art that are challenging to a lot of people. But they're sitting out there, the arts always are, they're symbols of something else. Sometimes when things aren't bright in our own immediate community we want to blame someone, it's got to be someone else's fault. That societal trends are so much larger than we are, that if we don't start seeing the pieces and make the connections of our role in those trends, we can't do anything about them except blame someone. History says that the whole trend of Marxism moved through so quickly because it gave people someone to blame.

We're at a place, now, where people don't like where the country is going. They don't like it at all. People are afraid. And we've got to come back and say, Well, what? Afraid of change? Afraid of having to deal with the magnificent fact that this country is made up of a collection of minorities and there is no majority? Are we afraid of that? Are we afraid that the scheme of international things we might be looked at and be found wanting, and we would have to ask ourselves,

"Why?"? Are we afraid, on a national or international level, of being declared a bully? And how do you get away from that fear? And what has it got to do with you?

And the simples, I'm going to come right back down to the real simples: Did you vote? Did you care enough to vote? Did you care enough about the arrogance and the nastiness and the vitriolic behavior on those (ads?) that you complained?

Now what side are you on? Do you want your nation to be seen, internationally, as having two leaders who are running for office who did nothing but call each other names? You talk to other people within your orchestra about the relationship of your orchestra, as a family, in your community. It's not you, it's not your section of the orchestra, it's the orchestra. And the orchestra is defined as management, the orchestra is defined as board, it's not just defined as the players. And each one of those pieces makes a tragic mistake if they define the orchestra as themselves. That's as true for management as it is true for players as it is true for board. The definition is the totality of it.

In a larger space, that orchestra plays in a hall, and it plays to people. And it plays to people that come because they care about what the orchestra has to say, and they respect that, and you're not saying it. So I'm coming away from a vacuous thing, I'm not getting a thought back to my community from you and I'm getting further separated from you and it makes it harder for me to support you.

And that community exists in a larger community called the city. And it exists in a larger community called the non-profit community. And the tax laws that apply to your symphony orchestra apply to your local college, apply to your local hospital, apply to your local little league. It is in the context of that larger body that you can have an effect. It's in the context of that larger body that you can help your community understand you as worker, what you do for a living, that you get paid what you get paid not because you show up for four concerts a week, but because you do what you do. That larger context exists in all our schools that you play in, and all those kids that you talk to. And their parents. And their parents who care desperately that their child's life is not defined by four walls. And they are your partners. And they care about what you are doing, and the only way you can get respect for a worker is talk to them. To be a part of that community. To be a part of what grows out of that.

The federal government is nothing but a reflectiveness of the conscience of America. It is reflecting, totally right now, the fear that I'm talking about. It is not reflecting the opportunity, the vision, the concept, the reality, that you represent. It is not reflecting the totality that says, "America is not a practical country. America was made of romantic pragmatists, people who know how to get something done, but still have and need to dream about something larger." Totally sane people did not go found Phoenix, Arizona. It took a sense of something a lot larger than sanity to say we could make a city here. Totally sane people didn't start orchestras in tiny communities, that have grown and have serviced whole regions. Totally sane people didn't grow up to become musicians.

And I want you to take some of that craziness, some of that romance, some of that vision, that makes it possible for you to hear the difference between how one person plays something and how another person plays something, and to spread that sense of hope to people larger than yourselves--because it is, in the long run, your only support structure. If your community as a whole doesn't care about the existence of your orchestra, you're not going to exist. And if the arts community as a whole doesn't care about the Arts Endowment, it's not going to exist. And if it doesn't exist, which is the question on the table as we speak, what'll happen?--give it five years, give it seven years, half of your orchestras won't exist. I can guarantee that.

I can tie direct links. When Reagan came into office, we made all these statements: out of 50 percent, this is what's going to happen. Line for line, link for link, those statements are tied to reality. I'm not proud of that. But I don't consider myself any genius for being able to figure it out. Looking at a little bit of history tells you what the future is going to be. The creation of the Arts Endowment had a lot of people being very concerned about it. The history of what's happened in the conservative movement in this country is that people couldn't get us frontally, Reagan came out and said, "Off with their heads!", we stood there, held the dam, and said, "No." And there was a lot of romance about that. And that was in 1980. So they came after the postal subsidies, they came after the tax issues, they came after visa problems, they came after customs problems, they came after--I don't know, we filed 27 pieces of legislation. And we survived, but we're a little tattered. We're not as strong as we were. And now they're coming at us right, straight down the pike and saying, "We're going to make this place so onerous, you're not going to want it."

That's what this whole thing is about. To get language in the legislation so the arts community is going to say, "We don't want it." Under those conditions, we'd rather the Endowment would go away.

Those of you who think that Mapplethorpe has nothing to do with you, think again. Think of what's happened to the Civil Rights Commission--couldn't get 'em, couldn't get 'em straight on, couldn't get him underneath, so they just named someone to chair it that the Black community in this country hates. They cannot derail that appointment, they're going to say, "You don't want the Civil Rights Commission." It's called the nose off! Right off the face! You can't tell me it's not connected. You can't tell me why you are here in this room is not connected to that. Because it is.

I was only supposed to talk to you for twenty minutes. I have about three minutes to summarize, and then I'm going to answer questions. The three minutes I'm going to take is the answer to the other part, what can you do about this whole thing? And just write down the words "Aspen" on your piece of paper.

The first thing you're going to do is, you've got to deal with the aggregate, you've got to deal with your orchestra in its totality. You've got to deal with the fact that, in a computer age, letters, telegrams, . . . , are counted. They're not read. You don't need to

worry about being articulate. You don't need to worry about being thoughtful. You don't need to be worried about being passionate. You just need to be worried about being counted. Send a postcard. Get a hundred people you know to send a postcard.

Talking about aggregate kinds of things. In the course of the next year or two you've got to deal with that aggregate on a regular basis. If you're doing kiddie concerts, deal with the PTAs. Get them to understand you as a worker, their relationship to your orchestra, your orchestra as related to the community, someone has got to start to take that responsibility. It's not hard, there's someone who's dealing with education in your orchestra. And it's not hard for you to work with that person and say, "We want one of our players to work on this and help define." One of the educational goals is, What does a musician do?

What are the lines that can be drawn? How much education do you have? Does it match a dentist? Does it match a doctor? Does it match a factory worker? What does it match? What are the salary ranges of those places that it matches? And how can I help someone understand who doesn't understand me at all?

So we're talking about building aggregates. And we're talking about dealing with you as an individual, you as a member of your orchestra, you as a parent, you as a Kiwanis Club member, you as an Elk, you as whoever you are. And the integration of those kinds of thoughts.

And the answer is that you've got to be ready and willing to speak out on all time to society at large. If music is a communicator, we're talking about speech. The only reason to have arts education in the school is because of it as a language.

You know, the real interesting fact of life is, more books have been written since World War II than in the whole history of time. Really stunning. The amount of knowledge that's available today in society says that pretty soon, all we can do is to educate is to teach language and access to language. And one of the chief languages society has is the arts. And if we stop gearing around the educational concept, is that you'll get a lot further in arts education. Another topic, another subject.

Let's deal with the concept of language. Your ability to hear it, your ability to use it demand to speak out. And the peak can be, your need to constantly participate in the process. You can't expect someone else to do it for you, or it can't get done. All I can do, all your lobbyists in Washington can do, is to recognize what's going on. To give you material that makes it possible for you to do your job. We cannot do it for you. The League can't do it for you, the union can't do it for you, your management can't do it for you. This is a society that says, the importance of society is in the individual. Therefore, the responsibility of the society is in the individual, and a lot of individuals have just taken a walk. I don't like what society is doing, so I'll walk away from it.

The 90's are going to bring wonderful changes. One of the big things that's going on, the real big thing that's going on, which,

probably, real sociological reasons is, early in the second week of May saw the beginning of the end of totalitarian government in the world. You might remember back, when it was the kids in China, it was Poland, it was Hungary, it was Czechoslovakia--one week. One week. And that's what the conservatives are afraid of. Make no mark about it. It's alot larger. But keep it down. The power of society is in the individual. But that individual must integrate himself with their larger communities, because the individual in today's society cannot do what he could do before because society is too big. And so, you must constantly integrate yourselves with other groups. And I suggest that those groups are not just the arts groups in your community, but the groups that you come in contact with daily, as an individual.

And I must always say--never give up. It's never over. It's never over. We thought we won all these battles. We thought, when the Endowment was created we were on our way to greater glory. But we've just spent ten years of trying to hold our own.

But I can tell you. If we weather this one, and it's not Mapplethorpe & Serrano, make no bones about it. If we come out of the appropriate process fine, we're walking right into authorization for the Arts Endowment, what do those two words mean? Appropriation means money, authorization means permission, law. It's a five-year bill, it puts it into permanent law.

We've only heard the prologue of the opera, we haven't heard the opera, it's not going to be out until October of 1990 and I'm not sure all of us will have the energy to survive it. But I do know if we don't, it's over. And if we do, we'll move to a new era in this country where there is the beginning of respect built in a base of people who 25 years ago were not old enough to know what happened in this country or why the arts are important to them.

And I can tell you, without fear of contradiction, that if we do it, together, we can really put the arts on the national agenda.

We look forward to your help, we need you to do it, each one, one at a time, start by writing letters. I've left packets in the back of the room, tells you who the Alliance is. We send out all our mail, it's color-coded so you know exactly how long a time you have to work with it. I don't think there's an orchestra in the country that doesn't belong to the alliance that's represented in this room. Get someone from your orchestra, your own immediate orchestra, to tie in with management to get this. They are entitled to two copies free, it's \$100 for the third copy because, simply, that's as much as it costs us to mail out. Someone, one of you, must take responsibility for communicating with the players in your community.

Someone else, probably someone in this room, has got to be sure that your union keeps track of every one of these actions. Sometimes they'll be able to help you. Sometimes they won't. Sometimes your board will help you. Sometimes they won't. But it's like partnerships in anything--there are all sorts of agendas. The only one who's totally committed to this agenda is you. Sometimes the PTA helps, sometimes the union will help, sometimes management will help, sometimes the board will help,



sometimes some board members will help, sometimes others will. Nevertheless, it's your responsibility.

I don't know if there's anything else I need to tell you. There are sample letters here that you could send, there is a sample program stuffer that could be put in your programs, which we have recommended to all arts organizations around the country, so that you can begin to build up vast numbers on this specific issue.

But the larger issue is to remember Aspen. And to remember that that concept is going to determine, and I don't mean to exaggerate, it's going to determine the future of the country. We as a country are at a crossroads right now, and we're going to go one way or the other--we're going to become defensive and we're going to build up trade barriers and we're going to deal with all the defensive aspects that always lead to self-destruction, we're going to make decisions based on fear and greed; or, we're going to make decisions based on chance, risk, and the willingness of whole bunches of people to even to have the idea that these mountains could be crossed.

Thanks.

Dialogue following Ms. Murphy's remarks - Ms. Murphy explained more about the makeup of the American Arts Alliance; the procedures on how AAA materials are distributed; comment on Ms. Murphy's comment that abolition of NEA would mean demise of half of ICSOM's orchestras in five to seven years; specific recommendations as to what delegates can do to help orchestras become more politically active; importance of long-range education of public on musicians' work and life such as newspaper profiles of musicians and participation in career days for high school students; Pittsburgh Symphony's effort to educate people with symphony/management speaker teams; realization that partnerships with press require partners and equal exchange of assistance; in efforts to deal with those who do not support the arts and our causes it is important to have a "passion of belief" to be able to debate our position; politicians are too busy counting bucks to realize the importance of the artist to creativity and the future; in dealing with the artist as worker the unions have failed to pursue this part of their responsibility; AFL-CIO also is very powerful resource in Congress which should be tapped for our assistance.

#### Media Committee Report

Media Committee consisted of Brad Buckley, Lucinda-Lewis, Florence Nelson, Michael McGillivray, Michael Moore, Michael Nutt, Jerry Sabransky.

National Radio Broadcasting (see chart in Media report). Orchestras are broadcasting with many different entities including NPR, APR, WFMT for many different levels of compensation. Part of the problem associated with this diversity is that the AFM has a contract only with National Public Radio (NPR). For too many years orchestras have negotiated local deals with stations creating many different rates. These tapes have also been produced by in-house staff which are then furnished to various syndicators to be broadcast under varying conditions. Local broadcast rates in most instances is nothing. Presently repeaters (stations that

broadcast simulataneously over a regional or statewide area) are classified as national broadcasts. Concerns were expressed by delegates on establishing national rates for those orchestras who presently receive more than a projected national rate. Present NPR rate is approximately \$53. Copies of NPR radio contract can be obtained from Symphony Dept. on either coast. Additional problems facing orchestras include the declining number of orchestras engaged in broadcasting due to fewer sponsors willing to support such broadcasts. Sponsors do not view classical radio broadcasts as an adequate market for their products/business.

Radio Broadcasts: As you can see from the chart attached to this report, the situation regarding radio braodcasts by orchestras is chaotic. The Media Committee recommends that ICSOM and the AFM work together to establish a national radio broadcast contract.

Symphony/Opera recordings pressed form previously recorded and paid for radio broadcast tapes. The Committee recommends that the AFM adopt the terms and conditions attached to this report to enable orchestras to do this.

1. Payment: One symphonic session hour or the orchestra radio broadcast fee whichever is greater. All members of the orchestra who were under contract when the broadcast tape was made, will be paid this fee including any subs and/or extras who performed n the broadcast tapes released for pressing. An additional payment of 10% of this fee will be made to AFM-EPW.
2. Permissible sources: any radio broadcast audio tape that has been made and paid for under an AFM agreement provided that the payment was at least equal to the prevailing NPR rate then in effect. Tapes made before the NPR rate was established or for less than the NPR rate must be paid for at the current NPR rate in addition to whatever was paid initially for the broadcast tape.
3. Each pressing project must be voted on by the orchestra members. This vote to be by secret ballot in accordance with Federation Bylaws.
4. Payment schedule is for the first 1000 copies. Additional copies may be made upon payment of a \$30.00 advance against a royalty payment of 50% of gross receipts for all sales beyond the initial 1000 copies. This advance and/or royalty payment to be distributed equally amongst the personnel list established in section 1. The institution will provide an annual statement to the orchestra committeee and symphony department verifying distribution levels and gross sales.
5. These recordings will be distributed only by the institution and may be sold only at performance sites, offices of the institution or by direct mail from the institution. In the event that the institution wishes to use any other form of distribution, a signatory agreement must be utilized and a B-4 contract filed with appropriate payments in full.
6. Orchestras wishing to distribute promotional records may utilize this rate and distribute the first 1000 copies.

Questions from delegates concerned difficulty of locating performing members no longer with the orchestra for royalty payments, securing of tapes from radio stations that presently hold orchestra archive libraries, clarification that recordings must be released through home orchestra not the radio station.

Suggested policy for symphony, opera, and ballet videos

If original comes from A/V Agreement \$50 fee against revenue share in music video area. If from phono agreement use of music is already permitted. Pay at least sideline only for musicians appearing in video.

Suggested policy for clips of Symphony, opera and ballet used in script shows. - must be less than 60 seconds; must be from material paid for at AFM book rate; major or principal supporting characters must attend performance and comment favorably afterward, fee tied to A/V imprint.

Suggested Location Spec Phono Rate - for phono only; no conversion to radio etc.; one session hour fee; if used location rate plus 10%; must be from paid event (no benefit concert, etc.); 2 hour patches as per location book ok; no later 2 hour patches, all members paid.

All of the above three suggestions would require approval of the musicians of the home orchestra.

Symphony Orchestra Limited Pressings - Symphony orchestras are not allowed to make limited pressing recordings. The reason for this is that most symphony recordings are "limited pressings". After considerable discussion the committee recommends that the AFM allow a symphony orchestra that has not made a recording for three years to make one limited pressing recording. Subject to approval of the participating orchestra.

Phonograph Recording Negotiations - Areas of concern including the minimum 2-hour call, compensation if on sick leave and other issues for the upcoming phonograph recording negotiations were discussed. The committee recommended that the orchestras go on record as opposing any further reduction of the special payments or Music Performance Trust Funds.

Motion No. 6 - The Committee moved the adoption of the report with corrections as offered to the National Radio Broadcast Chart. (Buckley).

Amendment No. 1 - To adopt the report without the recommendation regarding establishing a national scale for radio broadcast. (Robert Levine).

Discussion centered around competing among ourselves instead of presenting a united front; the problems of maintaining overscale rates.

Amendment No. 1 defeated.

Motion No. 6 passed.

Clarification on doubling compensation under the A/V agreement. If under your local contract a player is paid doubling they must still receive

doubling under the A/V Agreement using local contract rates. If your local contract does not stipulate a doubling rate then the A/V rate applies for the A/V work. The question arose out of a dispute with the National Symphony.

Discussion was held on "dark dates" i.e. the practice of performing recording dates for less than Federation rates. Several members of the San Diego Symphony were found illegally recording one of these dark dates. Other orchestras have engaged in recording sessions without following Recording Contract requirements. The problem of orchestras disregarding such National Agreements was discussed. Media compensation assistance is available from the Symphony Department.

There is a new orchestra Media Survey which should be completed by November 1, 1989 and returned directly to Brad Buckley. This information is required for the January 1990 Phonograph Negotiations. It is interesting to note that there is more recording activity now than since 1965. Presently there is more information available from ASOL sources than our own sources. Such records if submitted can be cross-checked with the AFM Recording Dept. records to determine the accuracy of the data. This will insure that musicians get proper credit for AFM-EPW, Special Payments and voting privileges on the phono agreement ratification.

#### New Business

The following resolution was submitted by Michael McGillivray for consideration.

WHEREAS IGSOBM might possibly weaken ICSOM and the AFM; and

WHEREAS it is in ICSOM's interest to maintain a communication and monitor developments in the entire music profession, including IGSOBM, in accordance with Article 11 of our bylaws,

BE IT RESOLVED that the Governing Board reinstitute communications with the Seattle musicians on all matters of mutual interest.

Motion No. 7 - To adopt this resolution. (McGillivray)

Discussion - Resolution is submitted with approval of Alabama Symphony players. The proponent argued that this was not a "pro-Seattle" proposal but one which is "in our collective interest". There presently are no official or unofficial communications between ICSOM and IGSOBM. It was noted that Seattle's actions in the recent past have been more than just removing themselves from ICSOM but also destructive of ICSOM's efforts. Delegates noted Seattle's present activities with a non-union recording company. Proponents argued that we shouldn't isolate ourselves from Seattle musicians. Those opposed to the amendment cited Seattle's negative campaign against ICSOM and felt that re-establishing communications would legitimize their position. Proponents argued that leaving communications open would provide them a better opportunity to rejoin ICSOM. Concern was expressed by a proponent that the musicians in Seattle who did not want to leave the AFM will not receive information on ICSOM activities. It was noted that Nancy Griffin, former ICSOM

Secretary and Seattle musician receives copies of ICSOM bulletins along with Senza Sordino. It was noted that our Bylaw purpose is in direct conflict with IGSOBM's goal and therefore communication with IGSOBM is against ICSOM's Bylaws.

Amendment No. 1 (Moore) Change language to read "Be it resolved that ICSOM will send the Seattle Symphony one complimentary subscription to Senza Sordino."

Discussion - It was noted that anyone can subscribe to Senza Sordino. Those opposed to the amendment felt we should not alter ICSOM's official position. Seattle's evasive correspondence in the Spring of 1989 was cited as not being conducive to establishing communications. The Guild's misrepresentations in their newsletter were cited as difficult to endorse. It was noted that the real issue is not communication, but that of recognition, recognition of IGSOBM.

Amendment No. 1 was defeated.

Motion No. 8 to postpone indefinitely Motion No. 7 - (Moore)

Discussion - Those opposed felt a decision should be made at this Conference and not wait and that we should support our Governing Board's position.

Motion to postpone indefinitely was defeated.

Motion No. 7 was declared defeated on voice vote but was challenged by a call for division. A show of hands showed a vote of 6 in favor, 37 opposed. The motion was defeated.

#### Oklahoma Symphony Report

Karen Schnackenberg (former committee chair), Barbara Davis (ICSOM Delegate), both of the Oklahoma Symphony and John Schulman, attorney for the Oklahoma Symphony musicians presented a report on the Oklahoma Symphony.

ICSOM Orchestras were thanked for their financial assistance that has been forthcoming to the Oklahoma Symphony. Barbara provided some background on the Oklahoma Symphony difficulties which summarized some of the information included in their written report. The last year of the OSO was 1986-87 with the strike consuming all of the 1987-88 Season. Budget for the final year was approximately \$2.7 million. Presently the new Oklahoma Philharmonic Society is proposing a budget of approximately \$1 million. Details of a chronological timetable of negotiation activities starting in April 1987 was provided. One of the last offers of the OSO included a 30-day cancellation contingency which was one of the major differences preventing a settlement even though dollars were not that far apart. Developments during the many difficult months included dismissal of the orchestra committee by the Local, entrance of OSO into the Orchestra Service Program, establishment of the new Oklahoma Philharmonic Society, placement of the OSO on the AFM Unfair List and later removal from this list just recently, filing of NLRB charges

against the OSO by the Union based partly on "alter ego" entity concept, later dismissal of NLRB charges by the NLRB.

Most recent developments include the efforts of AFM President Martin Emerson to resolve a settlement, the distribution of a questionnaire to former OSO to supposedly guarantee them right of first refusal, the removal of the OPS from the Unfair List, the withdrawal of a request from OPS management for a representational election, personal contacts to OSO musicians from the former OSO Associate Conductor Joel Levine who is now the OPS Music Director discouraging many OSO from participating in the OPS, clarification of right of first refusal negotiated between Emerson and OPS Board President.

Oklahoma musicians have many questions as to what and why has happened to them. Musicians still believe that what they did in terms of the strike was correct. The issues for the OSO musicians now include the national implication of their actions (i.e. the musicians following the advice of union officials to a detrimental end), the feeling on the part of OSO musicians that they are being punished with the present situation of other Oklahoma musicians who have signed on with the OPS which for so long was on the Unfair list, the involvement of the Local officers in undermining the efforts of the OSO musicians throughout the duration of the strike including interference in the new OPS program and the NLRB charges in addition to their efforts to establish relations with the new OPS which was at the time on the Unfair list, the implications of the large local anti-union attitude which later was perceived by the OSO musicians to have resulted in the ultimate acquiescence of the union officials in recognizing the OPS, and the issue of accountability not only of the OSO musicians but also of the Symphony Dept. and the Union.

What is the message of the AFM? That question needs to be answered now in light of the Oklahoma situation. Oklahoma musicians would like reaffirmation of the Resolution passed at the 1988 ICSOM Conference in support of Oklahoma musicians.

Dialogue following the presented comments centered on the following topics: clarification on the split of support of OSO musicians.

Resolution (White) Motion No. 9 - That ICSOM fully supports the position of the original bargaining unit of the Oklahoma Symphony in resolving a most unjust situation and urges ROPA, OCSM, RMA, and the leadership of the American Federation of Musicians to do the same.

The Chair asked for a motion (No. 10) to table this resolution until questions and comments on the OSO situation have ended. (?) Motion to table resolution until discussion was ended passed unanimously.

Continuing dialogue: clarification on role of Joel Levine in Oklahoma situation in light of his involvement with the Indianapolis Symphony, clarification of national union involvement in support of the orchestra members during the past two years, reasons why OSO musicians were not aware of developments in New Orleans Orchestra, discussion on the contingency clause offered in a proposed settlement of the old OSO, clarification of role of proposed increase in arts support of state government, clarification that the musicians felt that the original goal

of OSO management for the duration of negotiations was to cut back to part-time orchestra, clarification on whether the contingency clause was ever a negotiable item which it apparently was in talks between the two lawyers, question on the possibility of forgiving the ERF loan to OSO musicians particularly as it is affected by ICSOM Bylaws, question as to why OSO musicians were not eligible for strike fund participation but were eligible for ICSOM participation (ICSOM Bylaws offer more flexibility than strike fund bylaws.), more explanation on the involvement of the Local Officers in undermining the efforts of the musicians.

It was requested that the minutes reflect the fact that AFM President Martin Emerson was not in attendance during this discussion.

Discussion: Subsequent rulings by IEB on Oklahoma union officers particularly in regard to their performing with the OPS did not find cause to pursue charges against them, discussion occurred on meetings at the AFM Convention in regard to the next steps to be taken regarding negotiations in Oklahoma particularly changing the union negotiators, clarification on circumstances on what basis that President Emerson was to be sent to Oklahoma to negotiate i.e. to protect rights of OSO musicians, clarification that the part-time players in Oklahoma over the years did not have many rights guaranteed in the contract and mention of the fact the OSO Orchestra Committee was working on their behalf in the last negotiations, clarification that the final issues preventing resolution of the contract were the contingency clause and the status of the part-time players, clarification of why and when a local is place in trusteeship ("must be an emergency situation requiring immediate relief" clause was restrictive and will subsequently be removed on 9/15/89), clarification that the Oklahoma Local is still in the Orchestra Service Program as of August 1989.

Comments from the Chair: Chair would like the opportunity to prepare a resolution on behalf of the Oklahoma musicians.

Motion No. 11 - To remove K. White's Resolution on Oklahoma from the table. (Stutsman). Motion passed.

Motion No. 12 - To refer K. White's Resolution to the Governing Board (Blatt). Motion passed.

Comments from the Chair: There has been considerable discussion on the Governing Board over this Oklahoma issue. This is a tragedy. It is a tragedy of musicians who have gone out and done what they felt was best under very severe circumstances and the best has not worked for them. It is a tragedy of a Federation that has given its best advice but that advice has not been successful. It is a tragedy for the field in that we have contributed to that advice by the way we have done our business over the years and that contributed to the lack of success. It is a tragedy of communication or lack of communication between different parts of the Federation. Some parts of this tragedy would not have occurred if we had some of Mr. Roehl's proposals had been in place. It will be in our best interests to have these in place. It will be in our best interests if we will learn that some of these methods that have led us to tragedy lead us to know that we must look for some other methods to confront these

problems. If we don't do these things, then this tragedy will then have indeed been in vain. When a group decides that it does not need a symphony orchestra operating on a level that it exists, and we are not able to deal with that in a way that protects ourselves, then we have injured ourselves and that is a tragedy. The situation in Oklahoma City did not occur in a vacuum nor did it occur overnight. A detailed analysis of that situation would show that were many seeds that we have heard about in prior presentations. We have to learn how to deal with those seeds and in new ways. We could do an orgy of finger pointing in this tragedy. That will not make the tragedy better. If we learn something from this their efforts will not have been in vain. By we I mean the union, the orchestras, ICSOM, and the field in general. We need to recognize where our power is and how to best utilize that power. I hope that the sacrifices of these musicians will not have been in vain. I hope that the Federation has learned a great deal from this circumstance and will respond in a way in which it has so far. I particularly hope that the Federation will understand that although we have many wonderful Locals which we saw at our Workshop among others, that we also have some very bad locals in the Federation and we must deal with those. And it will be a tragedy if we don't.

Meeting was adjourned until 8:00 p.m.

Workshop - Committee Administration & Accessing the AFM  
Brad Buckley, Mark Schubert, AFM Staff

SUNDAY MORNING, AUGUST 27, 1989

Meeting was called to order by Chairman Brad Buckley.

RESOLUTION - TROUBLED ORCHESTRAS

WHEREAS, over the last few years a number of symphony, opera and ballet associations has, to a greater or lesser degree, become "troubled,"

WHEREAS, the reasons for this troubled state appear to have common roots in the governance of these associations, and

WHEREAS, the resolution of the problems of troubled orchestras are complex, elusive and varied, but

WHEREAS, the problems need to be resolved if our institutions are to survive and remain viable,

NOW, THEREFORE, BE IT RESOLVED that the Governing Board of ICSOM is authorized to explore any and all ways and means which might lead to resolutions of the problems of "troubled orchestras." The Governing Board will report their progress to the conference on an annual basis.

Motion No. 13 - That we adopt the resolution on troubled orchestras as presented. (Moore)

Motion No. 13 passed unanimously.



RESOLUTION - ICSOM BY-LAW CHANGES

WHEREAS, the AF of M has amended its by-laws to provide for ICSOM representation at the AFM Convention, and

WHEREAS, that representation is so important to the organization and its constituents that the delegates to the said AFM Convention should come from the highest level of ICSOM leadership,

NOW, THEREFORE, BE IT RESOLVED THAT

1. Article V, Section 1 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "1(g)" as follows:

The Chairperson shall, by virtue of the office, be a delegate to the AFM Convention

2. Article V, Section 2 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "2(d)" as follows:

The President shall, by virtue of the office, be a delegate to the AFM Convention

3. Article V, Section 7 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "7(c)" as follows:

The Governing Board member-at-large who receives the highest number of votes for election shall by virtue of that vote, be a delegate to the AFM Convention. In the event of the failure, refusal or inability of the highest vote-getter to attend the said AFM Convention, the remaining members-at-large shall be alternates in descending order of votes received in the election for member-at-large.

Discussion was held on effect of by-law change since election was held by acclamation because of only one candidate for each office. Richard Totusek indicated that allowing the Governing Board to choose in that instance would not violate either AFM or ICSOM Bylaws as presently structured.

Motion No. 14 - That the resolution on changing ICSOM By-laws be adopted. (Blatt) Motion passed unanimously.

RESOLUTION - OKLAHOMA SYMPHONY ORCHESTRA

WHEREAS, the musicians of the Oklahoma Symphony Orchestra have been on strike for approximately two years, and

WHEREAS, these musicians have endured incredible suffering and deprivation, and

WHEREAS, throughout this period they have never lost hope or determination despite setbacks, reversals, public scorn and ridicule, and

WHEREAS, they are currently in danger of losing all that they have fought so long and courageously for, and

WHEREAS, their brothers and sisters in ICSOM have nothing but admiration and love for this valiant group of musicians, and wish to express their support in the strongest possible terms,

NOW, THEREFORE, BE IT RESOLVED that the Officers and Governing Board of ICSOM are directed to take any and all actions deemed necessary and appropriate to ensure that the struggles of the OSO musicians shall not have been in vain. This direction shall take the highest priority among the activities of the said officers and Governing Board for as long as it takes to effectuate that end.

Motion No. 15 - That the Oklahoma Resolution be adopted (Moore). Motion No. 15 passed unanimously.

Oklahoma delegation thanked ICSOM for their support.

RESOLUTION - LAS VEGAS MUSICIANS' LABOR DISPUTE

WHEREAS, the current labor dispute in Las Vegas between the AFM and a number of local hotels continues, and

WHEREAS, the issues involved in said labor dispute are of vital importance to musicians everywhere, and

WHEREAS, ICSOM wishes to express its admiration for its brothers and sisters on the "front lines," and its support for their courageous stance,

NOW, THEREFORE, BE IT RESOLVED that the 4500 individual musician-members of the forty-seven (47) symphony, opera and ballet orchestras which comprise ICSOM hereby express their support, admiration and hope for a successful resolution of the current labor dispute to our brothers and sisters in Las Vegas.

Motion No. 16 - To adopt Las Vegas Musicians' Labor Dispute Resolution (Moore)

Discussion - Background on issue was mentioned i.e. use of taped music in replacement of live musician. Means by which resolution will be conveyed to Vegas musicians.

Motion No. 16 passed unanimously. ICSOM Delegates were asked to contribute to an immediate passing of the hat for funds for the Las Vegas musicians. The amount raised was \$710. Las Vegas musicians are not eligible for any strike fund monies.

(It was agreed that a bulletin would be sent post-conference to orchestras asking for donations to the Oklahoma musicians.)

#### RESOLUTION - LIVE--PALRA

WHEREAS there are a number of musicians who have been denied their right to bargain collectively, and

WHEREAS LIVE-PALRA seeks to give musicians and other performers the right to bargain collectively with their true employers and to create a stable collective bargaining environment, and

WHEREAS one of the central principles of the ICSOM orchestras is the recognition of collective bargaining,

NOW THEREFORE BE IT RESOLVED that the 1989 ICSOM Conference endorses the LIVE-PALRA legislation being proposed and urges all member orchestras to actively support efforts to pass this legislation.

Motion No. 17 - To adopt LIVE-PALRA resolution. (Nutt)

Discussion - It is particularly important to send postcards and letters to Senators. Delegates can secure more postcards from their Locals. If delegates experience problems they should contact the Symphony Department.

Motion No. 17 passed unanimously.

#### 1990 Conference Date/Site Selection

Date selection centered on three time periods - Aug 15-19, Aug. 22-26, Aug. 29- Sept. 2. Orchestras on tour during these time periods include Boston, San Francisco, Chicago? and New York Phil? Delegates expressed concerns over the lack of attendance of the New York Phil for the past two years because of tours. Scheduling with other Conferences was discussed. The pre-Labor day weekend was eliminated first. Delegate preferences on option dates were taken. It was decided that a more official poll will be taken post-Conference in deciding the definite Conference dates.

Site selection was then discussed. Honolulu offered for a future conference. Offers for the 1990 Conference came from Boston and Orlando. Delegates from both orchestras spoke on behalf of their home cities and what facilities and activities could potentially be offered. Other

delegates then discussed the strengths and weaknesses of the offered sites and had questions answered.

Motion No. 18 to hold the 1990 ICSOM Conference in Orlando, Florida (McGillivray). Motion passed.

Discussion was held on attempting to schedule Conferences in advance of the 1990 Conference. Buffalo offered to host the 1991 Conference in possible conjunction with the 1991 OCSM Conference in Niagara Falls, Canada.

The Conference applauded Host Coordinator Kathy White for her efforts in organizing and running the 1989 Conference.

Conference was adjourned for ten minutes.

#### Conference Sub-Committee Reports

##### Definition of a Symphony - Chair Melanie Burrell

Work has begun on re-defining the AFM Bylaws definition of a "symphony orchestra". Input has been received from the AFM Convention, OCSM Conference, ROPA Conference, and ICSOM Conference. Final versions will be developed for ultimate submitting to the 1991 AFM Convention. Presently Federation By-laws, Article 21, Section 1 defines it as follows: The term "symphony orchestra" as used in this Article means and includes any orchestra organized as a philanthropic community project and maintained in substantial part by public subscriptions and contributions and being a full orchestra with a substantially permanent conductor and not less than sixty (60) players under personal service contracts for the season, and with a scheduled annual season of not less than fifteen (15) concerts of the character performed by the symphony orchestras.

Proposed refinements presently propose the following language: The term "Symphonic Orchestra," for the purposes of this Article, shall be defined as and shall include any symphony, ballet, opera, or chamber orchestra which has personnel covered by personal service contracts or otherwise retained on a regular, named basis, which is organized within the jurisdiction of and performs under a master agreement with a Local Union, and which offers a regular annual season with varying repertoire.

Delegates are urged to provide whatever input they have in helping to re-define "symphony orchestra" for Federation By-law purposes.

##### Child Care (Family Issues) - Chair Florence Nelson

One of the most important goals as determined by the Committee is to help get recognition from personnel managers and from managements that we have a specific problem that needs to be dealt with into the 1990's. AFM Wage Chart revisions to include information such as presently being solicited by the Honolulu Symphony on child care and related issues are possible. Suggestions for immediate help in this area included identification of day-care centers with vacancies within close proximity to your concert

halls, possibility of establishing a children's room at the concert hall through your management, neighborhood networking of available sitters for regular basis or emergencies, possibility of baby sitter registry being established through local music conservatories or colleges, research of drop-in services available at local hospitals for sick children.

Suggested clauses for contracts include maternity and paternity leaves for both normal births and also adoptions, compassionate leave policy to provide for family care for dependent and sick children, inclusion of flex accounts for pre-tax dollars for child care expenses, tour coverage of sitters or home care, flexible vacation time to coincide with school vacations. Such suggested clauses will hopefully be added to the AFM Bulletin Board. It was also suggested that home family issue committees be established at home. Delegates were warned to double-check at home to see what present policies whether formal or informal exist in regard to use of present contractual leaves so that any future negotiated leave clauses don't actually cause regression of privileges.

Questions from delegates indicated the desire to have child care issues studied and researched this year with information disseminated as soon as possible. Care for dependent seniors was also suggested. Effect of flex benefits on reduced social security benefits was mentioned. Comment that past practice of an orchestra should be researched thoroughly before negotiating such terms.

#### SENZA SORDINO Sub-Committee - Chair Deborah Torch

Sub-committee identified a number of issues that would be of interest to Senza readers as well as mechanics to increase writing participation. The Editor hopes this Committee will aid in assisting production of Senza Sordino.

#### Labor Liaison Sub-Committee - Chair Carolyn Parks

The Committee deals also with Legislation affecting musicians. Methods to disseminate information in these fields will be developed in addition to establishing a network so that ICSOM can respond to legislative issues quickly. This will involve a certain amount of education as to how legislation is passed nationally and locally. Delegates will hear more from this Committee during the year.

#### ICSOM Directory Sub-Committee - Chair Michael Nutt

Methods to improve reception of Directory changes and implementation was discussed. Future methods to improve the updating of Directory information through local use of computer disks will be implemented. Instructions for using the computer disks have been included along with the materials.

#### Foreign & Domestic Hotels - Robert Blatt

Bob will be compiling data on room accommodations for orchestras on foreign or domestic tours. It is the hope that this data will ultimately

be available to orchestras for their use. A post-Conference ICSOM Bulletin will be issued explaining the details of the program.

Musicians' Vacancies from Troubled Orchestras - Dick Decker

In conjunction with the American Federation of Musicians' Symphony Department, ICSOM will be compiling a list of available musicians from troubled orchestras who wish to be considered for vacancies, long or short term, with other orchestras. Procedures for the program will be determined and explained to the orchestras when available.

Mental/Physical Health Committee (Auditions) - Chair Deborah Torch

This committee will be established post-conference to research the incidences of orchestras requiring mental and/or physical health exams of auditionees who are considered for employment.

Good & Welfare

A Resolution submitted by the Governing Board moved "that the Conference express its appreciation to President Emerson and all Federation officers, Local officers and staff who were here at the Conference for contributing and being here with us and we are glad to see it."

Motion No. 19 to pass this resolution (Lauriente). Motion was passed unanimously.

RESOLUTION - BALTIMORE SYMPHONY

WHEREAS ICSOM was founded in part to aid musicians in the seemingly eternal struggle to attain fair remuneration and working conditions and proper recognition for their artistry,

AND WHEREAS the musicians of the Baltimore Symphony Orchestra found themselves on the front lines of that struggle, being forced by their management and board of directors into the longest strike in their history,

AND WHEREAS the musicians of the Baltimore Symphony Orchestra carried themselves through that strike, at tremendous personal sacrifice, with great dignity, unity, courage and grace,

NOW THEREFORE BE IT RESOLVED that ICSOM, its member orchestras and all orchestral musicians recognize a tremendous debt of gratitude to the musicians of the Baltimore Symphony Orchestra and offer our heartiest congratulations on the successful resolution of that strike.

Motion No. 20 - Motion to adopt Baltimore Resolution. (Blatt)  
Motion was passed unanimously.

President Melanie Burrell appealed to the Conference to send letters & telegrams to the Denver Symphony in support of the Denver Symphony musicians. Addresses for the Governor of Colorado and the Mayor of

Denver were provided for delegates to write to protest the lack of music that presently exists in Denver. Denver Symphony musicians would like Colorado officials to know that there is a much larger community of individuals and orchestras who are aware of the lack of music and would urge them to find solutions to same.

Delegate Judy Litt also appealed to the Delegates for letters of support to be sent to the President of the Board in regard to their situation. Carlos Wilson, former manager during difficult labor problems in Houston, Denver and San Antonio, is presently manager of the Oregon Symphony.

Alternate Delegate Camille Avellano of the Los Angeles Philharmonic encouraged delegates to write to Orchestra Committee Chairman Boyd Hood in regard to the Los Angeles Philharmonic's continued presence in ICSOM.

Michael Moore commended the Chair for the efficient and courteous manner in which the business of this convention has been carried out during his first Conference as Chairman. He requested and received a hearty round of applause for the Chairman.

Baltimore Delegate Charles Underwood indicated that Baltimore Symphony musicians have a very supportive Local that assists them greatly. Appreciation was also expressed to ICSOM and Brad Buckley for the overwhelmingly support given by ICSOM Orchestras including financial aid in the amount of approximately \$38,000. Charles dedicated the success of the Baltimore situation to the musicians in Oklahoma who he hoped would achieve their own success.

Kathy White thanked the Governing Board and the delegates for their hard work and support. St. Louis Local President Dick Renna thanked the Conference for being able to participate in a good Conference. John Glasel thanked the Conference for being asked to participate this year. Milton Carter thanked the Conference for being able to participate this year.

Motion No. 21 to retain Leibowitz and Du Brul as ICSOM Counsel (White)  
Motion No. 21 was passed unanimously.

Dick Decker noted that the organization has benefitted greatly from the commitment and time that Brad has unselfishly given to ICSOM.

Brad Buckley noted the official participation of Richard Totusek as the Federation's representative has been particularly enjoyable this year. Brad indicated that the strength of the organization lies in the delegates. Brad is confident that delegates will go forth and accomplish our goals this year. Information flow including wage chart information is important in this organization and must be continued.

The Conference was adjourned.





## MOTIONS AND RESOLUTIONS

1989 ICSOM CONFERENCE  
Aspen, Colorado

The following motions and amendments carried unless otherwise noted:

Motion No. 1 - That there be no smoking in the conference room during the week. (Nutt)

Motion No. 2 - That the following policy guideline regarding ICSOM donations be accepted: "In the discretion of the Governing Board, up to \$300.00 may be allocated for a contribution to worthwhile causes. Any contribution in excess of \$300.00 requires a majority vote of the delegates." (Blatt)

Amendment No. 1 - To replace "worthwhile causes", with the following words "large worthwhile national causes that have some effect on union musicians." (Lauriente)

Amendment No. 2 - To remove the words "large" and "national" from Amendment No. 1 (Blatt)

This amendment (#2) was passed.

Amendment No. 3 - To strike the word "worthwhile", and replace "some" with "significant". [would now read "causes which have a significant effect on union musicians".] (Rosen)

This amendment (#3) was passed.

Amendment No. 4 - That language be added "with an annual cap of \$1000". (Moore) (Ruled out of order since amendment #1 was not voted on yet.)

Amendment No. 1 as amended (#3) was passed.

Amendment No. 4 - That language be added "with an annual cap of \$1000". (Moore)

Amendment No. 4 was defeated.

Original motion #2 as amended "In the discretion of the Governing Board, up to \$300.00 may be allocated for a contribution to causes which have a significant effect on union musicians. Any contribution in excess of \$300.00 requires a majority vote of the delegates." was passed.

Motion No. 3 - That the membership approve the ICSOM leadership to further investigate and pursue amalgamation plans. (Committee Report) Passed unanimously.

Motion No. 4 - That we adopt the minority statement. (Moore)  
Motion No. 4 was passed unanimously.

Motion No. 5 - To instruct the Governing Board to establish communication with music directors, managements, board members and whosoever else may be deemed appropriate on this subject. (Levine)

Amendment No. 1 - To instruct the Governing Board to establish communication with all concerned elements of the field and community on this subject. (Burrell) Amendment defeated.

Motion No. 5 as originally submitted was passed unanimously.

Motion No. 6 - The Committee moved the adoption of the report with corrections as offered to the National Radio Broadcast Chart. (Buckley).

Amendment No. 1 - To adopt the report without the recommendation regarding establishing a national scale for radio broadcast. (Robert Levine). Amendment No. 1 defeated.

Motion No. 6 passed.

Motion No. 7 - To adopt this resolution. (McGillivray)

WHEREAS IGSOBM might possibly weaken ICSOM and the AFM; and

WHEREAS it is in ICSOM's interest to maintain a communication and monitor developments in the entire music profession, including IGSOBM, in accordance with Article II of our bylaws,

BE IT RESOLVED that the Governing Board reinstitute communications with the Seattle musicians on all matters of mutual interest.

Amendment No. 1 (Moore) Change language to read "Be it resolved that ICSOM will send the Seattle Symphony one complimentary subscription to Senza Sordino." Amendment No. 1 was defeated.

Motion No. 8 - To postpone indefinitely Motion No. 7 - (Moore)  
Motion to postpone indefinitely was defeated.

Motion No. 7 was declared defeated on voice vote but was challenged by a call for division. A show of hands showed a vote of 6 in favor, 37 opposed. The motion was defeated.

Motion No. 9 - Resolution (White) - That ICSOM fully supports the position of the original bargaining unit of the Oklahoma Symphony in resolving a most unjust situation and urges ROPA, OCSM, RMA, and the leadership of the American Federation of Musicians to do the same.

1989 ICSOM CONFERENCE - MOTIONS

Motion No. 10 - To table this resolution until questions and comments on the OSO situation have ended. (Moved by ?) Motion to table resolution until discussion was ended passed unanimously.

Motion No. 11 - To remove K. White's Resolution on Oklahoma from the table. (Stutsman). Motion passed.

Motion No. 12 - To refer K. White's Resolution to the Governing Board (Blatt). Motion passed.

Motion No. 13 - That we adopt the resolution on troubled orchestras as presented. (Moore) Motion No. 13 passed unanimously.

RESOLUTION - TROUBLED ORCHESTRAS

WHEREAS, over the last few years a number of symphony, opera and ballet associations has, to a greater or lesser degree, become "troubled,"

WHEREAS, the reasons for this troubled state appear to have common roots in the governance of these associations, and

WHEREAS, the resolution of the problems of troubled orchestras are complex, elusive and varied, but

WHEREAS, the problems need to be resolved if our institutions are to survive and remain viable,

NOW, THEREFORE, BE IT RESOLVED that the Governing Board of ICSOM is authorized to explore any and all ways and means which might lead to resolutions of the problems of "troubled orchestras." The Governing Board will report their progress to the conference on an annual basis.

Motion No. 14 - That the resolution on changing ICSOM By-laws be adopted. (Blatt) Motion passed unanimously.

RESOLUTION - ICSOM BY-LAW CHANGES

WHEREAS, the AF of M has amended its by-laws to provide for ICSOM representation at the AFM Convention, and

WHEREAS, that representation is so important to the organization and its constituents that the delegates to the said AFM Convention should come from the highest level of ICSOM leadership,

NOW, THEREFORE, BE IT RESOLVED THAT

1. Article V, Section 1 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "1(g)" as follows:

The Chairperson shall, by virtue of the office, be a delegate to the AFM Convention

2. Article V, Section 2 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "2(d)" as follows:

The President shall, by virtue of the office, be a delegate to the AFM Convention

3. Article V, Section 7 of the ICSOM By-Laws shall be amended to add a sub-paragraph enumerated "7(c)" as follows:

The Governing Board member-at-large who receives the highest number of votes for election shall by virtue of that vote, be a delegate to the AFM Convention. In the event of the failure, refusal or inability of the highest vote-getter to attend the said AFM Convention, the remaining members-at-large shall be alternates in descending order of votes received in the election for member-at-large.

Motion No. 15 - That the Oklahoma Resolution be adopted (Moore).  
Motion No. 15 passed unanimously.

#### RESOLUTION - OKLAHOMA SYMPHONY ORCHESTRA

WHEREAS, the musicians of the Oklahoma Symphony Orchestra have been on strike for approximately two years, and

WHEREAS, these musicians have endured incredible suffering and deprivation, and

WHEREAS, throughout this period they have never lost hope or determination despite setbacks, reversals, public scorn and ridicule, and

WHEREAS, they are currently in danger of losing all that they have fought so long and courageously for, and

WHEREAS, their brothers and sisters in ICSOM have nothing but admiration and love for this valiant group of musicians, and wish to express their support in the strongest possible terms,

NOW, THEREFORE, BE IT RESOLVED that the Officers and Governing Board of ICSOM are directed to take any and all actions deemed necessary and appropriate to ensure that the struggles of the OSO musicians shall not have been in vain. This direction shall take the highest priority among the activities of the said officers and Governing Board for as long as it takes to effectuate that end.

Motion No. 16 - To adopt Las Vegas Musicians' Labor Dispute Resolution (Moore) Passed unanimously.

RESOLUTION - LAS VEGAS MUSICIANS' LABOR DISPUTE

WHEREAS, the current labor dispute in Las Vegas between the AFM and a number of local hotels continues, and

WHEREAS, the issues involved in said labor dispute are of vital importance to musicians everywhere, and

WHEREAS, ICSOM wishes to express its admiration for its brothers and sisters on the "front lines," and its support for their courageous stance,

NOW, THEREFORE, BE IT RESOLVED that the 4500 individual musician-members of the forty-seven (47) symphony, opera and ballet orchestras which comprise ICSOM hereby express their support, admiration and hope for a successful resolution of the current labor dispute to our brothers and sisters in Las Vegas.

Motion No. 17 - To adopt LIVE-PALRA resolution. (Nutt)  
Passed unanimously.

RESOLUTION - LIVE--PALRA

WHEREAS there are a number of musicians who have been denied their right to bargain collectively, and

WHEREAS LIVE-PALRA seeks to give musicians and other performers the right to bargain collectively with their true employers and to create a stable collective bargaining environment, and

WHEREAS one of the central principles of the ICSOM orchestras is the recognition of collective bargaining,

NOW THEREFORE BE IT RESOLVED that the 1989 ICSOM Conference endorses the LIVE-PALRA legislation being proposed and urges all member orchestras to actively support efforts to pass this legislation.

Motion No. 18 - To hold the 1990 ICSOM Conference in Orlando, Florida (McGillivray). Motion passed.

Motion No. 19 - To pass resolution submitted by the Governing Board "that the Conference express its appreciation to President Emerson and all Federation officers, Local officers and staff who were here at the Conference for contributing and being here with us and we are glad to see it." (Lauriente). Motion was passed unanimously.

Motion No. 20 - Motion to adopt Baltimore Resolution. (Blatt)  
Motion was passed unanimously.

#### RESOLUTION - BALTIMORE SYMPHONY

WHEREAS ICSOM was founded in part to aid musicians in the seemingly eternal struggle to attain fair remuneration and working conditions and proper recognition for their artistry,

AND WHEREAS the musicians of the Baltimore Symphony Orchestra found themselves on the front lines of that struggle, being forced by their management and board of directors into the longest strike in their history,

AND WHEREAS the musicians of the Baltimore Symphony Orchestra carried themselves through that strike, at tremendous personal sacrifice, with great dignity, unity, courage and grace,

NOW THEREFORE BE IT RESOLVED that ICSOM, its member orchestras and all orchestral musicians recognize a tremendous debt of gratitude to the musicians of the Baltimore Symphony Orchestra and offer our heartiest congratulations on the successful resolution of that strike.

Motion No. 21 - To retain Leonard Leibowitz and Liza Hirsch Du Brul as ICSOM Counsel (White) Motion No. 21 was passed unanimously.