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Chairperson Brad Buckley introduced the pre Conference Delegate orientation. The purpose of this session was to inform each Delegate how to be an effective representative of his orchestra, the responsibilities of an ICSOM Delegate and the responsibilities of the Officers and the Governing Board. Further information about the responsibilities of an ICSOM Delegate can be found in the Delegate Manual.

Delegates are elected to represent their orchestras in issues of national importance as well as to take back to their orchestras information, skills and resources which will be useful and helpful to the Delegate, his orchestra and to the causes of symphony musicians worldwide.

One of the most important function of ICSOM is the gathering, collating and disseminating of comparative information which is useful to orchestras in negotiations and other endeavors. It is very important, therefore, for Delegates to complete all informational charts from the AFM and ICSOM in an accurate and timely fashion.

It also is very important to keep the Governing Board informed as to current events in orchestras around the country.

Richard Decker emphasized the importance of the flow of information from the Delegates to the Governing Board. It helps ICSOM keep all orchestras informed as well as make policy decisions.

Delegates should report contract settlements as soon as possible even if their orchestras do not want the information to be released at that time. No settlement bulletin will be distributed without the approval of the orchestra involved.

Changes of an orchestra's ICSOM Delegate must be reported as soon as such information is known. Delegates must be officially elected by their orchestras.

Delegates who leave their homes for extended periods of time should notify the Secretary. There are many occasions when ICSOM needs to be in touch with its member orchestras to complete a survey, provide information to or get information from that Delegate's orchestra.

ICSOM will make several requests for information from the Delegates which should be completed and returned to the Secretary as soon as possible.
Florence Nelson informed the Delegates about the responsibility of collecting ICSOM dues from their orchestras. Dues are expected by September 1 and payable by no later than December 1. The only money ICSOM has to work with comes from ICSOM dues. Dues statements will go to not only the ICSOM Delegate of the orchestra, but to the treasurer or the orchestra's local union, if the local assumes responsibility for payment of ICSOM dues.

Melanie Burrell described the structure of ICSOM through which information flows to and from all levels of the organization. Each Member-at-Large has a list of orchestras with which he regularly communicates. Delegates should expect calls from their Member-at-Large. The information received from each Delegate will be communicated to the President and Chairperson of ICSOM. Delegates should contact their Member-at-Large if they have information to pass along to the Governing Board or the rest of ICSOM.
OFFICIAL MINUTES
August 22-26, 1990
Orlando, Florida

WEDNESDAY AFTERNOON, AUGUST 22, 1990

The Conference was called to order by Chairperson Brad Buckley at 1:40 p.m.

INTRODUCTIONS AND WELCOMES

Chairperson Buckley expressed pleasure at being in Orlando. He then introduced and welcomed the members of the Governing Board, AFM officers and guests, including the following:

GOVERNING BOARD OFFICERS
President Melanie Burrell
Secretary Richard Decker
Treasurer Florence Nelson
Senza Sordino Editor Deborah Torch

MEMBERS-AT-LARGE
David Angus, Michael Nutt, James Clute, Carolyn Parks

LEGAL COUNSEL
Leonard Leibowitz and Liza Hirsch DuBrul

AFM
Richard Totusek, President, Local 105, Spokane
Robert D'Arcy, President, Local 161-710, Wash., D.C.
Steve Young, President, Local 9-535, Boston
Eugene Frey, President, Local 1, Cincinnati

IEB
Lew Waldeck
Chris Durham
Nathan Kahn
Wayne King

SYMPHONIC SERVICES DIVISION

LOCAL PRESIDENTS
Tim Shea, President, Local 389, Orlando
Nick Bardes, President, Local 6, San Francisco
Richard Renna, President, Local 2-197, St. Louis
Charles Guse, President, Local 10-208, Chicago

OTHER
Bill Creelman, AFM Administrative Assistant
Jack Hook, Secretary-Treasurer, Local 40-543, Baltimore
Nick Pennington, Secretary, Local 148-462, Atlanta
Richard Sparrow, Vice-President, Local 721, Tampa
Dick Gabriel, Electronic Media Service Division
Bill Roehl, AFM/ICSOM Consultant
ROPA
Diane Merrill, President
Rosemary Estes, ROPA President Emerita

OCSM
Evelyne Robitaille, President

ICSOM EMERITUS
Abe Torchinsky

GUEST SPEAKERS
Catherine French, Chief Executive Officer, American Symphon Orchestra League
Michael Gildea, AFL-CIO
Antoinette Handy, Director, Music Program, National Endowment for the Arts

OTHER PARTICIPANTS & GUESTS
Idalynn Jacobs (Alabama), Camille Avellano (Los Angeles), Charles Rader (Indianapolis), Adelle Lorraine (Minnesota), Frances Morgante (Buffalo)

Brad Buckley requested and received permission from the Conference to appoint IEB member Richard Totusek as the parliamentarian for the Conference.

SPECIAL MOTION
A motion that there be no smoking in the conference room carried.
(Motion #1/ Nutt)

ROLL CALL
Secretary Richard Decker called the roll of the 45 ICSOM member orchestras. Delegates were present to represent the following orchestras:

Alabama Symphony
Atlanta Symphony
Baltimore Symphony
Boston Symphony
Buffalo Symphony
Chicago Lyric Opera
Chicago Symphony
Colorado Symphony

Cincinnati Symphony
Dallas Symphony
Detroit Symphony
Florida Orchestra

Michael McGillivray
Michael Moore
Charles Underwood
Charles Schlueter
Lois M. Carson
Eva Carol Beck
Tom Hall
Melanie Burrell
(Matt for
Marsha Holmes
Martin James
Alan Yanofsky
Laurence Liberson
Warren Powell
Florida Symphony
Grant Park Symphony
Honolulu Symphony
Houston Symphony
Indianapolis Symphony
Kennedy Center Orchestra
Los Angeles Philharmonic
Louisville Orchestra
Milwaukee Symphony
Minnesota Orchestra
National Symphony
New Jersey Symphony
New Orleans Symphony

New York City Ballet Orchestra
New York City Opera Orchestra
North Carolina Symphony
Oregon Symphony
Philadelphia Orchestra
Phoenix Symphony
Pittsburgh Symphony
Rochester Philharmonic
St. Louis Symphony
San Antonio Symphony
San Diego Symphony
San Francisco Ballet
San Francisco Opera

Syracuse Symphony
Utah Symphony

ICSOM Orchestras not represented at the Conference were:

Cleveland Orchestra
Metropolitan Opera Orchestra
New York Philharmonic
St. Paul Chamber Orchestra
San Francisco Symphony (on tour)

A motion passed to dedicate the 1990 ICSOM Conference to the memory of longtime friend of ICSOM and Vice President of Local 802, John Palanchian, who passed away earlier this year. (Motion #2/Schnee)

Buckley then asked for a moment of silence for John Palanchian.

ICSOM Secretary Richard Decker noted that there were a few minor corrections to the 1989 minutes. The minutes stood as corrected.

Buckley introduced Tim Shea, President of AFM Local 389, Orlando.
Shea welcomed the Conference to Orlando on behalf of Local 389 and the members of the Florida Symphony. He became the President of the Orlando Local as a result of the lack of local union services and other problems he encountered with the union while employed at Disney World. At that time, the union was not responsive to the needs of the local musicians. When he became a local officer, however, he discovered similar problems with the AFM. Local officers frequently run into brick walls in dealing with the International Union. Although the AFM is moving forward, he predicted that the next AFM Conference would be difficult. Changes are needed to facilitate improvements requested by ICSOM.

Buckley read letters from AFM President Martin Emerson and Vice-President Mark Tully Massagli, who sent their respective greetings and best wishes to the Delegates and Governing Board of the 1990 ICSOM Conference.

Buckley introduced Gene Frey, President of Cincinnati Local 1, member of the IEB and a trustee of the AFM-EP Fund. Mr. Frey was representing the AFM and President Martin Emerson.

Frey related that he had been the President of Local 1 for 32 years and that when one is elected president of a local union, it is like being elected sheriff, required to police and enforce.

Frey explained the financial breakdown of Local 1 and the Local's ongoing involvement with the Cincinnati Symphony. Unions must get out of their beggar-role existence and find new sources of income. Dues no longer cover everything. Unions which do not have money cannot afford mistakes.

Musicians' problems are not going to be helped by conservatives. Only liberals will help musicians and unions in the political arena. Musicians must involve themselves in political elections and support politicians who may support some causes they do not.

Frey described some programs he would like to see developed by the Union. Among them were: a musicians' assistance program, instrument and health insurance available to all musicians, and drug programs.

Frey emphasized the importance of the union being more actively involved in the development of the community's interest in music.

Brad Buckley thanked Frey for his remarks and then introduced the OCSM President, Evelyne Robitaille.

President Robitaille reported that Canada now has a branch of the Symphonic Services Division in Toronto headed by John Trembath, former OCSM President.
The Goods and Services Tax will be imposed by the Canadian Government on Canadian musicians as of January, 1991. Alan Wood will be meeting with representatives of the Canadian Government in September to discuss this proposed tax. An advisory committee recommendation was made on legislation known as the Status of the Artist, which would give all artists in Canada a reduction of income tax. The Government's response was favorable. If the legislation passes, the AFM/Canada could ask for recognition and represent all Canadian musicians. All musicians would become members of the AFM/Canada which would be their only bargaining agent and musicians would be protected by collective bargaining agreements. She predicted passage of the legislation.

Buckley introduced the new President of ROPA, Diane Merrill, who brought greetings from ROPA's 35 member orchestras and stated that she was looking forward to working with ICSOM.

CHAIRPERSON'S REPORT

Brad Buckley began his remarks by stating that the past year had seen the best of times and the worst of times. Senza has kept ICSOM up to date on many issues relating to its relationship with the AFM. The AFM has adopted the Roehl Report and there are now the various divisions which came about as a result of a structure committee composed of the Player Conferences (ICSOM, OCSM, ROPA) and Federation officials appointed by the President of the AFM. This culminated in a meeting with the IEB and was the first time a group of rank-and-file players had ever discussed the problems of the Union with the International Executive Board.

The IEB acknowledged the need to make structural changes within the AFM, including dues reform, so as to achieve a more equitable and efficient means of funding the Federation and providing services to its diverse membership.

The President of the AFM appointed Buckley, local union officials, some IEB members, rank-and-file player representatives and Federation staff to a blue-ribbon panel to find solutions to the Union's problems. Dennis Dreith, President of the RMA, and Florence Nelson, Vice-President of Local 802, are also serving on the panel. The AFM is in serious trouble, trouble which needs to be addressed.

The President's Council is comprised of a group of orchestra leaders who advise the President of ICSOM. This year, the President's Council was expanded to include representatives of about 17 orchestras, to discuss the future course of ICSOM. The President's Council endorsed the joint statement between the IEB and the Player Conference Council and the Roehl Report, which calls for the continued investigation into the creation of a trade division of symphony orchestra musicians. ICSOM does not want to destroy the Union, but make it stronger.
Buckley related that the study commissioned by ICSOM unfortunately indicated that the consolidation of medical insurance plans of symphony orchestras would not work. It had long been felt that by consolidating their medical plans, orchestras could achieve certain economies which would help them maintain their insurance plans at cost. Orchestras do not have medical insurance, but prepaid medical care.

Through AFL-CIO contacts, ICSOM found a union manual dealing with the problem of health plans in negotiations. This manual was made available to all orchestras represented in the negotiating orchestras meetings this year. ICSOM found and retained a "union friendly" consultant who could help advise orchestras having trouble negotiating their health insurance plans. Medical costs continue to increase 20-30% every year. Some orchestras are experiencing as much as 100% increase in medical costs.

Health insurance is a national problem. The AFL-CIO is launching a national campaign on the health insurance issue and ICSOM needs to help that campaign succeed. All orchestras would benefit from a comprehensive health plan.

There is more bad news from Oklahoma. The Oklahoma Symphony has officially been dissolved. There was evidence that the local union in Oklahoma did not support the musicians in this dispute. Federation charges, brought against local officers by Buckley for violating section 10 of the AFM bylaws, failed on a technicality. Additional charges have been filed under Article 2 of the AFM bylaws, "purpose of a union," but no decision has yet been made.

Attacks upon the National Endowment for the Arts have become a soap box for conservative issues, not for those who were appalled by the Serrano exhibit. This situation illustrated the enormous resources which the political right can develop against causes ICSOM believes in and what musicians have to do to offset those efforts.

Buckley stressed the importance of Performers' rights and passage of Live-PALRA legislation. Musicians who perform short-term engagements are currently not allowed to be organized by the union. If part-time musicians had more rights, it would take some of the financial burden off of symphony players. Musicians are beginning to see an increase in the use of taped music replacing live musicians.

With the list of troubled orchestras increasing and including some of the larger orchestras, ICSOM needs to investigate creating a foundation to study the problems of troubled orchestras.

ICSOM is faced with a difficult road ahead. Orchestras need to unite to accomplish their common goals. Strength comes from encouraging consensus and commonality of interest among symphony musicians. That is the purpose of ICSOM.
OFFICERS' REPORTS

Written reports from ICSOM Officers, with the exception of the Chairperson's report, were submitted for the Delegate Manual.

President Melanie Burrell offered her thoughts on the President's Council. The President's Council was created in the 1984 ICSOM bylaws. There are no parameters. ICSOM may invite people who are activists within an orchestra and any number of people may be brought together.

Dick Decker gave a brief description of Delegate Manual materials and thanked Tom Hall for his contributions toward providing information for the Delegate Manual.

Deborah Torch reported the need to index past issues of Senza Sordino and asked for assistant editors for Senza. She thanked Stephanie Tretick, Pittsburgh Symphony, for her contributions toward the preparation of the mini wage chart. Debbie reminded the Delegates how crucial it is to provide correct information for the Senza wage chart. Other orchestras rely upon that information.

Brad thanked all of the Officers for their long hours and dedication in getting ICSOM business done.

NOMINATING COMMITTEE REPORT

The meeting was turned over to President Melanie Burrell who introduced Tom Hall (Chicago Symphony) of the Nominating Committee. Tom introduced the other two members of the Committee, Marilyn Rife (San Antonio Symphony) and Michael Moore (Atlanta Symphony). The Committee contacted ICSOM Delegates to discuss the nominees and to elicit the names of suitable candidates for the five offices of ICSOM. Two incumbents, Brad Buckley and Deborah Torch were running for reelection. They were approved by the Committee. Melanie Burrell, Florence Nelson and Dick Decker did not seek reelection. Tom acknowledged their dedication to ICSOM. The Committee nominated three candidates: for President, David Angus; for Secretary, Lucinda-Lewis; and for Treasurer, Carolyn Parks.

Melanie asked for nominations from the floor. The nominations remained opened until Thursday afternoon.

MEMBERSHIP COMMITTEE REPORT

Dick Decker chaired the Membership Committee. The other two members of the Committee were David Angus and Melanie Burrell. The Membership Committee recommended two orchestras for membership in ICSOM: the Columbus Symphony, which has 53 full-time players who earn $33,000 annually, and 13 part-time players who earn from $13,000 to $16,000; and the Philharmonic Orchestra of Florida.
which has 82 full-time musicians divided into two tiers comprised of 58 musicians who earn $21,000 and 24 musicians who earn $16,000.

Brad introduced the representatives of both orchestra, Michael Buccicone, Columbus Symphony and Geoffrey Hale, Philharmonic Orchestra of Florida.

There were questions from the floor as to whether either orchestra belonged to the strike fund and whether the 13 part-time players in Columbus were ever going to become full-time. Only Columbus had joined the strike fund. The Columbus Symphony representative, Michael Buccicone, stated that the music director of the Columbus Symphony was the problem in getting full-time membership for the 13 part-time players.

After the Columbus Symphony and Philharmonic Orchestra of Florida Delegates were asked to leave the Conference room, Tom Hall asked whether a majority of the players of these orchestras desired membership in ICSOM.

Dick Decker reported that in Columbus it was overwhelming. In the Philharmonic Orchestra of Florida, it was less so. Tom also inquired whether the Membership Committee had informed these orchestras of the problems in collecting ICSOM dues. Dick stated that both orchestras were willing to pay dues and were fully aware of their responsibilities as ICSOM orchestras. Columbus would have two-tiered dues. He also pointed out that the Columbus Symphony did not meet the 60 full-time player requirement for membership in ICSOM, but that provision could be waived.

A motion that the Columbus Symphony be admitted into ICSOM carried. (Motion #3/Angus)

A motion that the Philharmonic Orchestra of Florida be admitted into ICSOM carried. (Motion #4/Powell)

Brad Buckley welcomed ICSOM's two new member orchestras.

DIRECTORY REPORT

Michael Nutt reported that a new computer program for the ICSOM Directory has been developed by San Diego Symphony member Richard Levine. Publication of the new ICSOM Directory has been delayed due to a lack of updated information. Information for the new Directory will be expected no later than November 1, 1990.

Brad emphasized how much trouble and work putting together the Directory is and thanked Michael for his efforts.

Brad asked for volunteers to serve on several subcommittees: the Senza Sordino subcommittee, chaired by Debbie Torch, would deal...
with issues relating to the publication of Senza; the Symphony Orchestra Definition subcommittee, chaired by David Angus, would develop a definition to advise the AFM in a definition of symphony orchestra; the Health and Safety subcommittee, chaired by Deborah Torch, would discuss and identify the health and safety issues of symphony, opera and ballet orchestras and develop a theme for next year's Conference; and the Political Action subcommittee, chaired by Carolyn Parks, would examine political issues which affect ICSOM.

KEYNOTE SPEECH

Buckley introduced the keynote speaker of the Conference, Bill Roehl, who was engaged by the AFM to study the restructuring of the Union. His report was adopted by the IEB.

Mr. Roehl greeted the Delegates to the 1990 ICSOM Conference and explained that he had worked with many other unions but had developed a strong and ongoing relationship with ICSOM, ROPA and the other members of the Player Conference Council. He complimented the Player Conference Council for its representation of ICSOM, ROPA, OCSM and RMA.

Efforts have been directed toward involving player conferences in the decision-making process. The Roehl Report was not an attack upon the AFM, but an investigation into the needs of various areas of the AFM, more input by musicians and increased staffing for various departments of the Federation.

The IEB agreed to give every consideration to a wide variety of structural changes within the Federation, including dues reform. These changes are essential for the future of the AFM. The AFM appointed a blue-ribbon committee to analyze structural changes. The result of the committee's report will be developed in January, 1991.

Musicians must be told that the AFM will rise above the structural limitations and make the Union stronger and more effective. The AFM is in one of the most difficult periods in its history. If all that is needed is done, ICSOM will see the AFM becoming stronger in defending, protecting and representing the interests of musicians.

Symphony musicians understand dedication and study. They are unique employees who deliver the product which is being sold. They are also workers. Players understand that boards and managements will never give them what they deserve, only what they can negotiate.

The AFM is restructuring. To recapture what used to be is not enough. The committees must return with more than suggestions. They must come up with solutions. There is a critical need for all
AFM members to stay together and to determine the need of the whole. Musicians need the Union. The labor movement needs it. It must be responsive to the needs of its members.

Bill Roehl received a prolonged standing ovation from the Delegates.

THURSDAY MORNING, AUGUST 23, 1990

The Conference was called to order by Brad Buckley at 9:35 a.m. He introduced Carolyn Parks who gave a report from the Legislative Committee.

Carolyn Parks, Chairperson of the Legislative Committee, introduced the other members of that committee: Mark Schubert, Bob Blatt, Sandy Schwarcz, David Angus and Lucinda-Lewis. Carolyn reported that she had enlisted the aid of AFL-CIO lobbyist Michael Gildea, who had served as Assistant to the Director of the AFL-CIO, been involved in grass-roots lobbying campaigns, authored many AFL-CIO publications and been very active in the local Washington labor council. At Gildea's suggestion, Carolyn has been attending the weekly AFL-CIO legislative action meetings, where legislation and lobbying techniques are discussed.

ICSOM's has received much support for its legislative activities from the AFM and Ned Gutherie of TEMPO.

The National Endowment for the Arts is still under attack. Opposition to the NEA is well funded and mobilized. The vote in Congress has been postponed until September. ICSOMs need to get its message across about the NEA.

One of the first things the Legislative Committee did this year was to make a master disk of all members of Congress according to zip code of the constituent. Wayne King of the AFM's Symphonic Services Division prepared this information for the Bulletin Board.

Live-PALRA was the Legislative Committee's first campaign. Last year, postcards in support of Live-PALRA were given to everyone to send to their respective Congressional representatives. The Legislative Committee asked Delegates to write letters of support for Live-PALRA on behalf of their members and to follow up with phone calls to their legislative representatives.

The Committee then directed its attention to collecting money for the Sid Yates campaign. Before any money could be collected, the legality of supporting the Yates campaign had to be determined. ICSOM learned that its contributions could legally be sent to TEMPO. Unfortunately, only $1953 was collected of a $3800 goal.

The Indianapolis and Utah Delegates indicated that their orchestras had contributed to the Yates campaign but not through TEMPO.
Letters in the "Feedback" section of the International Musician have opposed reauthorization of the NEA without restrictions, although the AFM has continued to support unrestricted reauthorization of the NEA. Tom Hall is writing a letter thanking the AFM for its position on the NEA. Delegates were urged to do the same.

Another bill which ICSOM is concerned about is H.R. 2800, introduced by Rep. Clay Shaw, which would allow military bands to sell their recordings. Currently, recordings made by these groups are given to libraries and radio stations to be used for promotional and recruiting purposes only. While recordings of European military ensembles can be purchased in this country, they are recorded under the appropriate union contracts, and, as such, do not present unfair competition. Military ensembles include orchestras, jazz bands, rock bands, string quartets, etc., as well as concert bands. The AFM opposes this bill.

Brad Buckley addressed ICSOM's concerns about Digital Audio Technology (DAT), a system of recording which allows copies to be reproduced with first-generation quality. This technology is currently not allowed into the United States. Were that law changed, the impact on the recording industry would be devastating.

Legislative Committee member Lucinda-Lewis reported on legislation pending in the New York State Legislature which would require producers in New York State to stipulate in their advertising whenever they use taped instead of live music. Buckley spoke about the issue of performers' rights. Many congressmen own radio stations. Records are frequently played with no fees paid. Employers can now replace live musicians with taped music from commercially produced recordings without the payment of fees.

ICSOM asked orchestras to give one dollar to support a congressman who has supported musicians' causes. Friends are developed by financial contributions. Unfortunately, ICSOM orchestras have not come through as greatly as they need to. Some members do not want to support congressmen who are not their representative or because they do not know the position of that representative on other national issues. Congressmen who support the arts represent all musicians. ICSOM orchestra members must support whoever supports the arts.

There were questions and comments from the floor for Carolyn Parks. It was stated that the AFM and local unions are also ignorant about the political arena. Other comments indicated that the letter from the Legislative Committee sent out about the NEA and the Yates campaign did not sound urgent. Carolyn was asked whether part of an orchestra's dues could be used as a TEMPO contribution. She responded that it was not possible. ICSOM must be extremely
careful when contributing to political campaigns. The laws regulating this area are very strict.

Jesse Helms is opposed for reelection by Harvey Gantt. ICSOM needs to do all that it can to support Mr. Gantt's campaign. ICSOM orchestras must be involved in legislative action. The NEA is still an issue, a direct pocket issue. Letters and phone calls are necessary. A long, articulate letter to a congressman is not necessary to get a message supporting an issue across.

Carolyn introduced Michael Gildea, who attended the Conference courtesy of the AFL-CIO.

Mr. Gildea commended ICSOM for its legislative activities. Although ICSOM is a small organization, the efforts and organization of its Legislative Committee are impressive.

Unions and grass-roots efforts are very important. The movements for democracy in Eastern Europe are a result of labor unions striking and protesting.

In the United States, there is an increasing problem of employers firing striking workers. Senate bill [S.2112] and House bill [H.R. 3936] would prevent employers from permanently replacing striking employees. This bill does not contest the hiring of temporary replacements during a strike. The AFL-CIO is trying to get as many members of Congress involved in anti-strike legislation as possible.

Child care legislation [H.R. 3] with licensing provisions is also important. The key sticking-point is whether Federal funds should be used to support church-run child care facilities.

The Family Medical Leave Act would allow up to 10 weeks of paid leave for family sickness. It was vetoed by President Bush. Congress failed to override the President's veto, but the bill will be reintroduced in Congress. The United States and South Africa are the only two industrialized countries which do not provide for family medical leave by law.

In 1989, the majority of strikes involved health care issues. The AFL-CIO supports mandatory health care as a right of every citizen. The taxability of health insurance benefits is also a potential problem. It was defeated in Congress before but will re-emerge. The deductibility of state and local taxes is supported by the AFL-CIO.

If one is employed by a single employer which is not associated with any joint pension plan, legislation supported by the AFL-CIO [H.R. 2264] would require union representation on pension plan boards.
The NEA is still under attack. With budgetary constraints, the NEA is in severe jeopardy.

Gildea described how the AFL-CIO involves itself in the legislative process by writing position letters and lobbying in Congress. There are over 20,000 lobbyists in Congress every day. $1.5 billion annually go to lobbying Congress. "Out of sight, out of mind," applies directly to politics today. The institutional failure of organized labor in politics is a failure by rank-and-file union members to regularly communicate with lawmakers. Union members need to collect from those they help elect to office. It is important for members of unions to communicate with political representatives.

The AFL-CIO targets certain members of Congress who have poor records on union issues. When the AFL-CIO organizes a grass-roots effort toward correcting the problem, the legislator's record improves. Having political clout get important union issues passed depends upon the extent of the activity at the grass-root level.

The AFL-CIO organizes union members to attend meetings with their representative at local union halls to discuss union agendas. This is similar to the concept of the town hall-meeting. Legislators are now being held accountable for their actions. The AFL-CIO has an early warning system on certain issues and targets them for increased focus.

ICSOM should continue its outreach program. It is important not only to write representatives, but to write letters to the editor or to the media to educate the public. Congressional representatives rank the personal letter as the most important influence on their actions; the phone call, second and the personal visit, third. Letters from those who are not registered to vote are not as effective.

Gildea provided the Delegates with a packet of materials from the AFL-CIO about techniques for lobbying and effective legislative intervention.

Michael Moore, Atlanta Symphony Delegate, stated that the Atlanta Symphony Orchestra Committee demonstrated how their approximately $200,000 grant from the NEA added up to $46 a week to each member of the orchestra, which was more than the orchestra's raise.

A motion passed to support the candidacy of Harvey Gantt against Jesse Helms. (Motion #5/Goldberg)

THURSDAY AFTERNOON, AUGUST 23, 1990

Brad Buckley called the Conference to order at 1:35 p.m. and introduced Abe Torchinsky, who administers the ICSOM Emeritus
program. Torchinsky, retired from the Philadelphia Orchestra, started the Emeritus program.

Torchinsky asked that Delegates send him the names of newly retired musicians. He will contact them and ask if they would like to be ICSOM Emeritus members. He also asked that Delegates keep him informed as to the whereabouts or deaths of retired members of ICSOM orchestras. There are approximately 325 members of ICSOM's Emeritus program.

Brad thanked Abe for his work in administering the Emeritus Program for ICSOM.

SYMPHONIC SERVICE DIVISION REPORT

Buckley introduced Lew Waldeck of the AFM Symphonic Service Division [SSD].

A report on the day to day activities of the SSD was provided for the Delegate Manual.

Waldeck informed the Delegates that one of the SSD's biggest problems has been the lack of communication. There are orchestras which fail to inform the SSD of problems like lack of payment of wages. He asked that copies of arbitration awards and collective bargaining agreements be sent to the SSD.

On the subject of the Drug Free Workplace Act Waldeck stated that language which ICSOM, the League and the AFM recommend regarding the NEA requirements in that area, had been drafted. Managements sometimes propose other, stiffer language. Do not sign any other drug provision.

Midway Airlines has agreed to ease certain restrictions of instruments on airlines. Nathan Kahn has been very active in negotiating with the airlines.

The SSD still receives many complaints about symphony auditions. It is our audition committees, not personnel managers or managements, who are the problem. Each Delegate should ask his/her orchestra whether its audition procedure is fair and reasonable. Many orchestras hold auditions which do not produce a winner. The more auditions orchestras have which produce dissatisfaction, the fewer candidates will apply. The AFM audition guidelines should be adopted by every orchestra.

It is very difficult for the SSD to enforce the media agreements when there are orchestras willing to ignore these contracts. When managements contact the AFM about recordings or media issues and report that other orchestras are doing recordings contrary to the procedures of the AFM, it weakens the structure and the position for everyone else. Unless orchestras want a free-for-all, they
must all abide by the rules.

The Congress of Strings was very successful, but was discontinued because the AFM ran out of money. ICSOM still has scholarship money left and should decide what it wants to do with the remainder.

The AFM will soon go on another organizing drive in Seattle. It asked for permission to use some of ICSOM's materials to help in that drive.

What Local 802 has done about taped music was described earlier. When a ballet group using taped music performs in any community, the AFM should be contacted. Local musicians should employ an informational picket by handing out leaflets.

The Atlanta Symphony's dismissal clause calls for a musical expert, designated by the AFM, to be the final arbiter. Sometimes it is difficult to find an expert. Atlanta needs the name of a qualified harp player.

The Orchestra Services Program (OSP) is the program of last resort. San Antonio, the Philharmonic Orchestra of Florida, Tampa, Buffalo and Windsor, Ontario, are in the OSP. The AFM is servicing them as best it can. If any orchestra believes it has need of the program, contact the SSD.

MEDIA COMMITTEE REPORT

Brad Buckley reported on the activities of the Media Committee.

The symphony audio/visual agreement expired in July. Those interested in discussing the A/V agreement should be in touch with Brad Buckley. Even orchestras which do not use it should vote on it. It is the only AFM contract exclusively for symphony, opera and ballet orchestras.

A new 3-year phono contract was ratified this year. The Media Committee is involved in the direct negotiations of the symphony part of the AFM phono contract.

Buckley asked the Conference whether the Media Committee should continue to go on a fool's errand, if some orchestras are going to continue to find ways around the recording provisions. With so much effort involved in negotiating a national phono agreement, it is a waste of time when orchestras continue to act as though there is no national agreement.

Brad reported that the IEB had asked him about the NPR contract because they had to vote on it. There are only two orchestras which broadcast under that agreement. There are so many orchestras working under so many different conditions and wages. A multi-
media contract is needed with rates for the various media areas. Some orchestras might make less. Others might lose out or have difficulty with their managements, which say they cannot pay a higher fee, but a multi-media agreement is necessary for consistency.

ICSOM orchestras' recordings compete with foreign-made recordings which are produced at a significantly lower cost. The global marketplace is a reality musicians must deal with.

Lew Waldeck added that no one is allowed to negotiate a media wage lower than the provisions of any of the AFM media agreements.

Brad stated that orchestras which have a media guarantee in their contracts should make sure that the musicians' money is not paying for the media. If orchestras want service conversion, then one benefiting all orchestras should be negotiated.

Brad responded to a question from the floor about enforcement of AFM media agreements. If an orchestra employs service conversion by replacing one week of its 52-week season with a week of recording, there is nothing the AFM can do to stop it. Last year, two smaller-budget orchestras were included in a media study committee and equally concluded that service conversion was not productive for symphonies. Service conversion is difficult to define because of the variety of methods orchestras employ to get around the media agreements. ICSOM needs a solution.

STRIKE FUND REPORT

Melanie Burrell reported that there had been no strike fund meetings with the AFM. Further information about orchestras' contributions to the strike fund and orchestras which received benefits from the strike fund was provided in the Delegate Manual. Melanie gave an explanation of strike fund requirements. The strike fund is an AFM strike fund, not an ICSOM strike fund. Only those who pay strike fund dues will receive benefits.

A lengthy discussion followed regarding problems and questions about the strike fund. Although there has been some discussion of increasing the strike fund benefits, the benefit remains at $100 per week, beginning in the second week of a strike.

Melanie reported that collecting strike fund dues on time is a problem. An orchestra pays dues for the number of chairs it has. Benefits are paid only on the number of chairs paid for, not the number of contracted players.

Some orchestras related problems with the AFM crediting their strike fund payments. Melanie explained that these were problems of bookkeeping. No orchestra would be denied benefits if it had paid its strike fund dues. ICSOM can also catch some of these
bookkeeping errors because the AFM notifies ICSOM of any delinquent orchestras.

COUNSEL'S REPORT

Leonard Leibowitz noted that this was his 20th consecutive ICSOM Conference.

Lenny asked the Delegates to please forward arbitration awards to ICSOM counsel.

One of the big issues in the Cleveland Orchestra negotiations was that the management wanted to add weeks of recording at 150% of regular salary; however, under that arrangement, the players would have been paid less than under the phono contract. The orchestra did not agree and will record under the provisions of the AFM phono contract.

Orchestras should not evade the national media agreements unless they can exceed them. Any violations are self-defeating.

Managements request fundraising tapes with no additional payment to the musicians. There are AFM/ICSOM guidelines for such recordings.

Some managements attempt to modify their audition procedures in order to hire principal players without auditions. ICSOM Counsel opposes that process. What does such a practice say to the rest of the orchestral community about that orchestra's audition procedures? It might cause some people to decide all of that orchestra's auditions are fixed and dissuade them from applying. A couple of orchestras, Cleveland and Boston, have this language. Although the players hired under these provisions are fine and satisfactory players, it is the procedure which is under attack.

Brad Buckley related that the Columbus Symphony was told that it had to make six recordings for the price of four or the orchestra would lose the recording work. The musicians refused and the matter was finally settled. The orchestra will do the recordings.

Lenny advised that musicians not be fooled into believing that they will not get recording work if they refuse to do it at management's proposed rate.

CONDUCTOR EVALUATIONS

Tom Hall and Melanie Burrell reported that ROPA had, for some years, wanted to use ICSOM's conductor evaluations. ICSOM wanted them to spend three years contributing evaluations without being able to use the bank, to show that they were able to use them and work under ICSOM's guidelines. OCSM wants to access ICSOM's computer bank. OCSM has its own forms and evaluation bank.
Information on the Conductor Evaluation Program was provided in the Delegate Manual. The forms have been amended to include a question on "reengagement". The old forms do not include the new category and should not be used.

Tom Hall, administrator of the Conductor Evaluation Program, advised Delegates wishing to know which conductors have been evaluated or which orchestras have evaluated a conductor, to contact him. A Delegate asking for information about a given conductor, will receive from a summary of all the orchestras' evaluations on that conductor from Wayne State.

One orchestra did an independent evaluation of a conductor, using a copy of the LCSOM form, and chose not to provide this information to LCSOM. The results were leaked to the press. A problem arose when the press referred to the evaluation as LCSOM's. Tom Hall had to clarify that this was not a controlled LCSOM conductor evaluation.

He advised Delegates that conductor evaluation forms must not be given to anyone else as a model or example. Delegates should not call Wayne State and request information. Only the administrator can obtain conductor evaluation information. LCSOM conductor evaluations are for the use of LCSOM orchestras only and should not be given out to anyone else or any other orchestras.

The model letter in the Delegate Manual should be used by managers to acknowledge the confidentiality of the evaluation information. A copy of any request letter must be sent to the Program administrator.

Lenny Leibowitz advised the Delegates that, although this procedure might sound unnecessary, it protects LCSOM.

Tom added that orchestra managements must agree not to copy LCSOM conductor evaluation forms or information.

Chairperson Buckley stated the Governing Board's recommendation that OCSM be allowed access to LCSOM's Conductor Evaluation Program subject to all of the restrictions. LCSOM will be allowed to have access to the OCSM program in return.

A motion to allow OCSM into LCSOM's conductor evaluation system and LCSOM into the OCSM system carried. (Motion #6/Blatt)

The Governing Board further recommended that ROPA be allowed to participate in LCSOM's Conductor Evaluation Program. LCSOM would help ROPA set up its program with Wayne State so that LCSOM and ROPA could access each other's conductor evaluations. ROPA would be responsible for paying all costs for the operation of its program.
A motion to allow ROPA into ICSOM's conductor evaluation system and ICSOM into the ROPA system carried. (Motion #7/Angus)

Brad was asked why the AFM does not administer the program. He responded that perhaps it will in the future.

Brad reported that the Governing Board had made a policy decision in the matter of a violation by the Phoenix Symphony of the Conductor Evaluation Program guidelines. The Phoenix Symphony, which copied ICSOM's evaluation forms, is suspended indefinitely from using the conductor evaluation system. It may reapply in one year.

A motion to adopt the Governing Board recommendation in the matter of the Phoenix Symphony violation of the Conductor Evaluation Program guidelines carried. (Motion #8/Blatt)

Tom Hall reported that Wayne State had received a request by the Florida Symphony for conductor evaluation information to be sent to the manager of the New Hampshire Music Festival. The request to send conductor evaluation information to a non-ICSOM orchestra was inappropriate.

Brad reported that the Governing Board had made a policy decision to place the Florida Symphony on probation from the conductor evaluation system for a period of two years. During the probation, the orchestra shall continue to have access to the conductor evaluation system.

TREASURER'S REPORT

Treasurer Florence Nelson explained the entries in the Treasurer's Report. ICSOM is in a stronger position now than at this time in previous years. ICSOM borrowed from the ERF Fund until dues money began to arrive. The general fund was repaid by the AFM to cover costs of ICSOM members attending IEB functions.

Although ICSOM has $19,000 as of August 18, after the Conference, that amount will drop by $10,000. By the end of September, ICSOM will probably have to take a bridge loan from the ERF.

ICSOM's largest expense was the study on health cost containment. Overall, ICSOM is financially stronger than before. ICSOM has an approximate monthly operating budget of $10,000. It is urgent that ICSOM dues be collected as soon as possible.

Nelson recommended that the annual honorarium of each ICSOM Office be increased by $500, and that the Secretary receive an additional $500 for the preparation and distribution of the Conference minutes and that the Editor of Senza Sordino receive an additional $100 per issue of Senza for the preparation and distribution of Senza Sordino. Increasing the Officers' honorariums would require an amendment of ICSOM bylaws.
A motion carried to refer Nelson's motion to committee. (Motion #10/Nutt)

Buckley appointed Tom Hall chairperson of the Bylaw Committee.

A motion to excuse the Colorado Symphony from paying last year's ICSOM dues carried. (Motion #11/Angus)

Deborah Torch asked that people who send her articles allow her to publish them first in Senza before submitting them for publication elsewhere.

There was a request made for workman's compensation awards to be sent to the Symphonic Services Division of the AFM.

Melanie Burrell asked for further nominations for the five ICSOM offices. No additional nominations were made. The five nominees were elected by acclamation. Two Members-at-Large were elected as officers, David Angus and Carolyn Parks.

Melanie Burrell thanked Tom Hall, Marilyn Rife and Michael Moore for their work on the Nominating Committee.

Brad asked for nominations from the floor for the two vacated Member-at-Large positions.

A motion carried to postpone the nominations for the Member-at-Large positions until Friday, August 24. (Motion #12/Blatt)

On behalf of the Bylaw Committee, Tom Hall moved to amend ICSOM's Bylaws. The Committee's motion recommended that each officer receive an honorarium of $1500, with an additional $500 to go to the Secretary for the preparation of the annual Conference minutes, and an additional $100 per issue of Senza Sordino to go to the Editor for the preparation and distribution of Senza.

A motion to adopt the Bylaw Committee recommendation to increase the Officers' honorariums carried. (Motion #13/Committee)

THURSDAY EVENING, AUGUST 23, 1990

Brad Buckley called the Conference to order at 7:35 p.m.

He introduced the AFM panel which would discuss accessing the AFM: Dick Gabriel, Electronic Media; Lew Waldeck, Nathan Kahn, Chris Durham, Symphonic Services Division [SSD]; Bill Creelman, Administrative Assistant to the President of the AFM; Eugene Frey, Trustee of the AFM EP-Fund.

Lew Waldeck told the Delegates that any airline complaints should be addressed to Nathan Kahn who also handles many of the SSD's phone inquiries. Wayne King can answer questions about computer
hardware or software. Chris Durham is one of two SSD representatives who go on the road to help in orchestra negotiations. Chris oversees grievance and arbitration filings. For any problems with media issues, Sharon Neal in the West Coast office should be contacted.

Phone numbers for the various AFM departments were provided for in the Delegate Manual.

Bill Creelman discussed how the AFM can be helpful in dealing with local unions and local union officers. Many unions and union officers do not understand symphony musicians and their problems. The AFM can help bridge that lack of understanding.

The panel was asked whether any programs were offered by the AFM in music schools. Lew Waldeck responded that anyone active in school alumni associations and who can arrange for the AFM to provide such a course, should contact the AFM. There is a lack of informational programs for music students at the university level. Lew recommended a joint effort by ICSOM, ROPA and the AFM to address this problem.

Dick Gabriel reported on the changes and progress in improving the Recording Department now known as the Electronic Media Services Division [EMSD] of the AFM. The EMSD has developed a system of dealing with recording problems so that more than one person in the AFM is aware of specific problems. At least one person will be available to answer questions regarding that problem.

It is very important to check with the AFM before making a recording to determine whether the recording company or the employer is the signatory. A lack of a signatory does not automatically mean that the recording cannot be made. The AFM has to find a way to allow it to happen. It is imperative that a contract be filed for all recordings. Otherwise, musicians will be left off of the AFM Special Payments Fund and will not be eligible to vote on the phono agreement.

Information about all recording and electronic media can be obtained from Sharon Neal of the West Coast office of the AFM. National Public Television inquiries should be made with the New York office.

In the electronic media sections of their contracts, some orchestras have negotiated provisions which are contrary to the AFM phono contract. Article 22 of the AFM bylaws requires that musicians work for a signatory. Musicians are also not allowed to make a recording to replace live music.

Musicians must make sure there is an agreement and should contact the AFM if there is any doubt.
There were complaints from the floor addressing problems with the EMSD. The Special Payment Fund frequently fails to make address changes for those who are due payments. Gabriel recommended two ways to insure the AFM changes a member's address: notify the local and notify the Pension Fund. The EP-Fund is the main source of address information for the AFM. Any persistent problems should be sent to Dick Gabriel's office. Musicians can check amounts from the Special Payments Fund by using their Social Security numbers.

Several Delegates complained about union members having to shoulder the responsibility for enforcing recording contracts. That is the obligation of the local unions. Gabriel pointed to the situation with the New York Philharmonic as an illustration of how taking too much for granted can cause serious problems. The New York Philharmonic had failed to file recording contracts and was therefore excluded from voting on the last Phono Agreement. He recommended that musicians double-check with the AFM on all recording matters.

Gabriel provided the Delegate with a copy of each of the electronic media contracts.

More complaints about the EMSD were discussed. Delegates described the general failure of the EMSD to respond to the requests for information by orchestra committees, players or managements. Gabriel stated that the EMSD is in the process of dealing with these problems. Another problem relating to acquiring the new NPR rates from the AFM was brought to Gabriel's attention. Gabriel reported that the NPR rates were negotiated mostly via side bar. At one point, negotiations broke down. Possibly the requested rates were not available at the time the inquiry was made.

Gabriel was asked if a signatory company would be allowed to record the Seattle Symphony. A signatory company can record non-union the first time around. After that, they have to be a signatory.

Gabriel explained that symphony orchestras which have health insurance guaranteed in their contracts would not be eligible for health and welfare payments.

For many years, the AFM has had an agreement with the Disney corporation regarding the making of tapes for their spectaculars where live music was not practical. The tapes could only be used for that park and Disney had to pay a reuse fee. Disney did not want to continue paying a reuse fee and wanted to be able to use the tapes for any purpose. All but one issue was resolved. That was the use of the tapes for a jingle. Disney called off negotiations. When Disney wanted to make a new tape, dark dates were discovered in Los Angeles, Salt Lake City and Atlanta. The AFM stopped all attempts to make this recording. Disney wants to return to the original system used before the talks broke down.
There was a suggestion from the floor that the AFM regularly contact personnel managers to determine whether there have been recordings made in symphony orchestras. Another suggestion recommended that the AFM train local officers in recording regulations. This training has already begun.

Brad Buckley informed Dick Gabriel that ICSOM has been making suggestions to the EMSD about the needs of symphony orchestras. If musicians are now going to have to enforce contracts and do the union's job in policing recording situations, why do musicians belong to the union? The membership was being asked to finance the union, administer the union, and provide all the functions of the union, all at the same time. When is that going to change? There is a lack of coordination between the needs of ICSOM and the AFM. ICSOM has not been kept informed of the changes in the Electronic Media Services Division. Gabriel promised that efforts were being made to correct these problems.

Eugene Frey discussed the investments of the AFM EP-Fund and how the Fund works.

There is a 5% minimum contribution requirement to join the AFM EP-Fund; however, if an orchestra wishes to enter at a lower rate, the Administrator of the Fund, Ed Peters, should be contacted.

Frey reported that the Fund was very strong and that retirement benefits had recently been increased.

Michael Nutt pointed out that the Los Angeles Philharmonic pension plan actually pays less than the same amount, invested into the EP-Fund, would now pay.

Frey recommended that any orchestra wishing to convert its standard pension plan to the AFM EP-Plan can do so, but it involves a complex legal process.

Nathan Kahn reported that he had dealt with many complaints about musicians being denied the right to take a live audition. Some members of the now defunct Oklahoma Symphony were denied the right to participate in live auditions of some ICSOM orchestras. Some orchestras are holding auditions and not hiring anyone for the job. The use of tapes in auditions was intended as an adjunct to the written resume.

Bill Creelman congratulated the Honolulu Symphony for the success of its recent negotiations. He attributed the solidarity of the players to the orientation for its new members, which educated them about the past problems and negotiations of the orchestra.

**FRIDAY MORNING, AUGUST 24, 1990**

Brad Buckley called the Conference to order at 9:50 a.m.
Buckley spoke of the need to create an ICSOM foundation which could be used to go out and obtain funding for projects, especially in the area of troubled orchestras. All the sections of an orchestral association must be brought together in order to study the problems of a troubled orchestra. To accomplish that, a separate organization is needed to act as a buffer for the various elements of a symphonic institution so that ICSOM is not perceived as doing the investigating itself.

Brad explained the mechanism of creating a non-profit organization, the requirements under the tax codes and the elements necessary to sponsor the study of troubled orchestras. The instrument of organization defines no boundaries for this foundation.

A proposed start up board of directors would include Brad Buckley, Fred Zenone and Irving Segall. The organization must have some autonomy from ICSOM in order to be effective.

A motion to charge the Governing Board to create an ICSOM foundation carried. (Motion #14/Decker)

Buckley asked for suggestions of names for the new foundation.

Buckley focused upon union services and trade division.

The union, locally and nationally, has declined to such a degree that it is financially insolvent. Membership is declining. The union has not kept pace with technology and is unable to provide ICSOM with the services it needs and pays for. If this trend continues, there is a possibility that the Union will fall apart.

Buckley provided several charts to illustrate ICSOM's participation in dues contributions and membership in the AFM.

Since 1979, work dues payments by ICSOM orchestras have increased at least 271%. On average, ICSOM musicians pay approximately 45% of the work dues contributed by their local unions. ICSOM orchestras contribute 16% of the dues to the AFM and is 2% of its membership. The four player conferences, ICSOM, ROPA, OCSM and RMA, make up approximately 5.4% of the AFM membership but pay in excess of 55% of the work dues.

Membership has declined from over 300,000 members in 1979, to over 170,000 in 1990, a drop of 44% since 1979. A factor contributing to the decline in membership is that in some areas of music, i.e. rock music, the musicians do not feel the need to be unionized. Retired musicians leave the union. One group which wants to join the union is the folk musician. They want to join the AFM, but not a local, because their musicians travel.
can also be attributed to the decline in work in radio and other media.

It costs more to belong to the Girl Scouts than it does to belong to the AFM. The level of services from one local union to another is not the same.

A chart, provided by Buckley as an illustration, compared the various services by local unions for their orchestras. The Boston Local provides the most services for the lowest work dues. Why can Boston provide so many services for 1% when some 3% orchestras get half the services? Boston local President, Steve Young, mentioned that the local has many investments and could not run on 1% dues alone.

The consensus of member orchestras has been that ICSOM should make the Union more responsive to the needs of symphony musicians. The AFM symphony strike fund, AFM Wage Chart, a Symphonic Services Division and orchestra musician participation in the national media negotiations are the results of that effort. As orchestras have gained more power and clout with the Union, ICSOM has been able to push the Federation harder to change. The most recent examples are the Federation President's appointment of a structure/trade division committee; the bylaw changes enacted at the 1989 AFM Convention; the adoption by the Federation of the Roehl Report. Further, the July meeting between the IEB and the Player Conference Council resulted in a joint statement in which the IEB agreed to give every consideration to a wide variety of structural changes. There was also the establishment of a Federation blue-ribbon panel which will investigate the restructuring of Federation finances and the operations of the Union.

Are the IEB and the Union really committed to change? ICSOM has some influence and power. With the other player conferences, ICSOM has large numbers of members, which could survive without the union.

ICSOM needs to be concerned about circumstances which might create divisiveness in and between orchestras, especially since some orchestras are facing financial difficulties. The demise of the AFM would leave orchestras open to the divisiveness of representation elections, vulnerable during contract disputes and would create anarchy in the electronic media area. As well, ICSOM's AFL-CIO affiliation would be questionable.

ICSOM will continue to work with the unions and the AFM to insure the Union's survival. In return, the Union must guarantee services to symphonies, including fair dues and comparable services for those dues. If the Union refuses to do this, ICSOM will have to investigate going to some intermediate body or trade division, which will provide for the orchestras' needs.
Much discussion centered around the lack of union services and possible solutions to improve both the union and the services it provides.

Bill Roehl added that none of the existing trade divisions seems to fit the needs of the musicians. ICSOM and the other player conferences intend to develop a trade division.

A trade division cannot be defined until the changes proposed by the player conferences are known. If the AFM agrees to the changes, a trade division might not be necessary. If these suggestions are not adequately addressed, a trade division should be developed immediately.

Roehl stated that he envisioned a division that preserves the locals and continues to support non-orchestral musicians. Thousands of musicians who are not organized still need a strong union.

It will be a difficult challenge for the player conferences to set down what symphony musicians really need from a trade division. Unions exist for two reasons: to organize the unorganized and to bargain collectively. All else supports those two purposes. The AFM must be given a chance to make changes.

FRIDAY AFTERNOON, AUGUST 24, 1990

Brad Buckley called the Conference to order at 1:35 p.m.

NOMINATIONS

Buckley asked for nominations to fill the two vacated Member-at-Large positions. The nominees were Michael Moore (Atlanta Symphony), Charles Schluter (Boston Symphony), Lois Carson (Buffalo Philharmonic), Stephanie Tretick (Pittsburgh Symphony) and Bob Blatt (National Symphony).

Buckley introduced Catherine French, Chief Executive Officer of the American Symphony Orchestra League.

French described the purpose of the American Symphony Orchestra League as similar to that of ICSOM's: to share information. Some of the services offered to orchestras are the exchange of financial information, major symphony managers organization, American Council of the Arts, workshops for volunteers and lobbying activities. Artistic, volunteer, management and trustee services are also offered by the League. Trustee services provide boards with information on issues of artistic policy, governance, planning and problem solving. The League communicates with board members and occasionally offers crisis intervention.

The basic benefit to member orchestras is informational: how other orchestras handle similar situations, financial and contractual
information, management training, technical assistance, crisis intervention and trustee assessment programs which must be requested by trustees.

The American Symphony Orchestra League works with the American Arts Alliance in lobbying efforts. It attempts to focus orchestras' attention upon issues which affect them.

Audience growth has diminished. Some of the reasons for this are competition with other performing arts organizations, loss of leisure time of audience participants, the deterioration of music programs in the school systems (the average age of a concert goer is 55), loss of government support and corporations changing hands and moving in and out of communities. It is difficult to get investors to support an orchestra for more than a couple of years.

Many, such as the Ford and Mellon Foundations, question the viability of the symphonic industry and wonder whether their investments in orchestra endowments have been worthwhile.

Is the symphony an endangered species? Federal money has been flat for several years. The NEA is in trouble. The Endowment could be reauthorized without restrictions; be done away with altogether; reauthorized with restrictions; reauthorized, allowing courts to decide obscenity issues; or, more dangerous, reauthorized with 60% of NEA monies allocated to state arts councils. There are efforts to work out a compromise. Orchestras need to mobilize themselves and their audiences to contact Congressional representatives. People may assume that music is exempt from obscenity rulings, but that is not true. An example occurred when the National Symphony performed a work by Leonard Bernstein in which the text contained controversial language. Taxpayer-versus-the-arts is not a happy situation.

The Federal Government needs to balance its budget. There is a movement to tax charitable contributions. The attitude in state agencies which needs to be addressed is that symphonies drain revenues and cause more problems than their worth.

Larger managements are required to deal with the large volume of grant applications, government paperwork and tax reporting. The new 990 tax return requires greater inquiry into unrelated business income collected by orchestras and whether organizational funding goes toward the production of program services.

The most serious problem facing symphony associations is community understanding. Associations must convey to their communities why a symphony is beneficial.

There were a number of questions about the League's crisis intervention program in dealing with troubled orchestras. French responded that one of the most frustrating problems is when the
League is notified too late to be helpful. The League's "swat" teams are limited by the willingness of the boards to implement suggested solutions. The League needs to find ways to give long-term care and staff to these problems. The desire to make changes must come from the governing body. Often, orchestras dig themselves into deep financial holes to the extent that board members flee. The League must force reality upon certain situations in order to avert problems.

The places which need the most attention and the best managements are those where orchestras have grown faster than community support. Managerial talent is limited. The best situations are where the boards must recognize the weaknesses of the executive director and works together with him or her to make up for those weaknesses. Boards have to be more care in the interviewing for executive directors.

Every board should be involved in the artistic understanding of the institution. Boards are ignorant about the level of education of orchestra members, the cost of instruments and the competition for symphony jobs.

Music programs are often expendable in budgetary crises. Local symphonies and musicians should become active in school boards and local politics to persuade the educational system to reflect the importance of music in our society.

FRIDAY EVENING, AUGUST 24, 1990

Brad Buckley called the Conference to order at 7:35 p.m.

Delegates from negotiating orchestras provided written and verbal reports of their orchestras' negotiations.

ICSOM counsels Leibowitz and DuBrul presented their Negotiating Workshop.

As with past practice, neither the negotiation reports nor the Leibowitz and DuBrul workshop are documented for the minutes.

SATURDAY MORNING, AUGUST 25, 1990

Brad Buckley called the Conference to order at 10:05 a.m.

Buckley introduced Antoinette Handy, the Director of the Music Program of the National Endowment for the Arts.

Ms. Handy brought greetings from 1100 Pennsylvania Avenue, the National Endowment for the Arts, the agency under siege. The
music portion of the Endowment is the largest part of the program, the envy of the agency and the most time-consuming.

Although each orchestra receives small endowments from the NEA, the National Endowment has meant a great deal to the growth of symphonic industry. The support for the arts in the United States is minuscule, but America is still a young country and its arts are growing.

Most people did not know that there was a government agency for the national arts until the recent controversy, and now, most everybody is aware of the NEA.

The Serrano/Maplethorpe controversy is based upon erroneous information. Sub-grants, given out by other agencies, funded those exhibitions.

The Appropriations Act of fiscal 1990, required that none of the funds authorized for the National Endowment be used for the depiction of pornographic art or images.

The Endowment agreed to have the its proceedings open to the public. The Chairman of the NEA added an anti-obscenity pledge. A few grant applicants expressed unwillingness to sign the pledge, but no one has refused. A committee may be created to oversee grant applications which might be considered obscene. Because the Music Program is part of the NEA, it is caught up in the controversy.

Fewer than 20 of the over 25,000 grants in the history of the NEA have been controversial.

Handy stated that symphonies consume 60% of the Music Program. There are also music fellowships for composers, jazz musicians, solo recitalists and chamber music/solo recitalist/new music.

The NEA gives grants to install composers in residence with an orchestra to foster new music, to record new American music, grants for music performance degrees and a fellowship for orchestra management.

Last year, NEA representatives went anonymously to hear orchestras perform. Not one appeal was filed. The NEA looks for expertise in determining its grant recipients. On every panel, there is one lay person. The rest of the panel is made up of professional musicians, symphony managers, union representatives and ICSOM representatives. The general public has no idea what the Endowment is about. With a lay person on the panel, the system becomes more acceptable.

Grant tapes of orchestras are necessary to judge applications. Of 130 points, 70% must be achieved in order to receive a grant. This
year, the only change for grant applications is that a work from the standard repertoire must be included on the grant tape.

Audience outreach and minority development are part of the Endowment's interest.

In addressing the issue of race in symphony orchestras, Handy spoke unofficially and from a personal perspective.

In 1956, a group of African American musicians could not understand why, with the same training and abilities as white musicians, they should have to go out of the country to work. There has been progress. There are not many African Americans in the field, but no one should receive favorable treatment to rectify the problem.

The problem will not go away overnight. It will take a while for people to be able to interact. The problem is attitudinal. People believe that African Americans only play jazz. That is not true. African Americans are now in major 52-week orchestras and they got there without special considerations.

Handy expressed her dissatisfaction with the 3-year program which brings minorities into symphony orchestras at the back of the sections.

Handy returned to the discussion of the National Endowment.

In response to questions about the importance of an orchestra's grant tape in its application to the National Endowment for funding, Handy stated that the tapes are a very important part of the grant consideration process. The panel is not looking for a professional quality tape, but the panel can tell, even in a poor quality tape, whether the playing is good, whether the orchestra is playing in tune or whether the playing is sloppy; however, the panel is not as critical as some managements claim.

**REPORTS ON SPECIAL SITUATIONS**

Reports were given by Delegates from the following orchestras:

- New Orleans Symphony (Dick Erb)
- North Carolina Symphony (Sandy Schwarcz)
- Detroit Symphony (Laurence Liberson)
- Buffalo Philharmonic (Lois Carson)
- Colorado Symphony (Melanie Burrell)

**New Orleans Symphony**

Dick Erb reported that the players thought, when they returned to work, that the Association had solved its problems. The musicians had returned to work with marginal increases in wages and length
of season. In March, 1989, the orchestra signed a three-year agreement and thought the improvements in the management and board were going to be able to sustain the orchestra.

The new manager overran his expense budget by one million dollars. All of the projected revenues were raised. Ticket sales were good. The board was aware of only some of the executive director's expenditures.

Currently, the orchestra has a debt of $1.9 million and $300 in the bank. The management has requested that the musicians reconsider the contract and shorten the season. It also proposed eliminating dependent health coverage and orchestra parking, which is paid as a fringe benefit. Their final offer was 28 weeks, with all other terms and conditions of the contract in force.

The musicians questioned management's fundraising activities and felt that all available sources of income had not been tapped.

Some members of the board suggested that $200,000 from the estate of a contributor be given to the orchestra as a token of the board's esteem; however, the orchestra wanted the money to be used to add weeks to the season. The bequest money would be used for musicians' salaries and would increase their season by three weeks at a higher scale with money left for fundraising and promotion.

There are efforts to rejuvenate the orchestra. Time will judge their success. The New Orleans Symphony could probably not sustain another dark season.

Currently, the orchestra owes back taxes, Federal withholding and FICA taxes. The I.R.S. has seized the orchestra's books.

The business community of New Orleans, involved in an arts organization, has been considering pulling the orchestra out of the fire, if there were concessions from the players.

If the musicians reject the "best offer" of the management, it would more than likely result in a season cancellation, bankruptcy and liquidation.

There is a problem educating some business executives in New Orleans who are openly hostile to the idea of supporting the symphony; they equate symphony players with those involved in less manly activities.

The players did not create this situation, but they are the victims of its results. The orchestra may have to take a less-than-acceptable offer to keep the organization alive. Otherwise, the orchestra's demise is predictable.
NORTH CAROLINA SYMPHONY

Sandy Schwarcz reported that the North Carolina Symphony musicians have succeeded in getting management to agree to equality of sacrifice. The management has accepted cuts to deal with the orchestra's economic problems.

The North Carolina Symphony management has agreed not to invoke force majeure, if the orchestra accepts $250,000 in cuts.

DETROIT SYMPHONY

Laurence Liberson reported that the Detroit Symphony has been in trouble for the last few years. It had a deficit of $8,000,000. Less than 29% of the budget was earned income from ticket sales.

The most important result of the work stoppage last year was the departure of the executive director. The orchestra has a new board chairman and a new concert hall, Orchestra Hall, the original 1919 home of the Detroit Symphony. The orchestra is looking for an executive director and has a new music director.

The Association came up with a five-year plan. The players accepted wage and scheduling concessions but achieved a clear rule-of-85 in their pension and player representation on the board of directors. A more aggressive and sophisticated marketing program will be implemented to improve ticket sales.

The call to the community to help bail out the orchestra was answered by the corporate and business community as well as the state, which allocated an additional $4,000,000 to the orchestra. Reports indicate that the orchestra is ahead of budget and audiences are up 12% from last year, but the orchestra needs to increase the endowment in order to survive.

Former executive director, Deborah Borda, attributes the survival of the Detroit Symphony to its musicians.

BUFFALO PHILHARMONIC

Lois Carson reported that the Orchestra Committee of the Buffalo Philharmonic was informed that the orchestra was being closed down as of August 5. The Association invoked force majeure and the orchestra was technically fired. The next day, management asked for concessions over the final two years of the contract. The issue of force majeure is before the American Arbitration Association. All of the elements the orchestra thought would sustain the Association through its financial problems have failed. Management costs have gone up by 75%, while orchestra costs have risen by only 5% during the same time. Buffalo is now in the OSP.

Brad interjected that the total percent budgeted to musicians of
all ICSOM orchestras in 1979 was 48%. In 1989, it was approximately 43%. ICSOM does not know why, with increasing wages and benefits, orchestras' percent of budget has declined.

**COLORADO SYMPHONY**

Melanie Burrell reported that the Colorado Symphony is what is left of the Denver Symphony, after it went out of business. The musicians had lost their jobs and their benefits. They looked into the possibility of having their own orchestra by contacting people in the community who had interest in the orchestra. It was initially difficult to get interest from the community because the Denver Symphony still existed. Forces in the community could not accept more than one orchestra in Denver and the Denver Symphony was that orchestra. There was difficulty in gaining support from local politicians.

The musicians received an offer of support from rock music promoter, Barry Fey, who knew very little about symphony orchestras. Some of the orchestra's musicians went to New York to confer with arts managements.

The initial audiences were small, but later improved. The agreement was that the concert expenses would be paid first, then Mr. Fey's fee and the orchestra would receive 85% of the remainder. The musicians' share was approximately 20-30% of their original salaries, but the Association's bills were paid.

IEB member Richard Totusek helped write an agreement with the local Denver union. The players of the orchestra were receiving less than union scale. That had to be worked out. A local volunteer lawyer helped the orchestra evolve into more than just a musician-run orchestra.

Monies were available from the state to pay for feasibility studies about reorganization when industry plants close down. The players applied for this money and it was granted. The orchestra was advised to give up its musician-run symphony association. With much distress, the players agreed to do so.

At the request of the former Denver Symphony musicians, the AFM put the Denver Symphony on the International Unfair List, and thus rendered the Denver Symphony impotent. The union represented the Denver Symphony musicians in bankruptcy court. The players wanted the Denver Symphony to merge with the Colorado Symphony. Some of the players' back wages will be paid. The boards of both organizations resigned and a new board was created. Musicians were involved in the selection and creation of the board and the musicians make up one third of the orchestra’s board. It is necessary for the orchestra to monitor the Association and the way it is administered.
Players have control of employment, termination of employment and other conditions. The Artistic Committee has control over the music director, guest artists and repertoire, subject to board approval. There is concern about the musicians having control over employment.

There will be problems in dealing with all of the responsibilities. This season is 38 weeks. Guest artists and conductors have been hired. The big controversy is over musicians' salaries. Salaries are $21,000 minimum, with no benefits. The board has a goal of increasing the budget to $4.8 million, bringing the minimum wage up to $26,000. There is hope that the orchestra will be able to achieve $31,500 in three years. There is a $255,000 contingency fund which acts as salary insurance.

The Colorado Symphony picked up the corporate shell and funding of the Denver Symphony. The Colorado Symphony feels that it will survive.

The Association is hoping to hire an executive director and will negotiate with that new director and board. The conflict of interest of the orchestra serving on the board and in functions of management will have to be resolved.

Melanie Burrell and the members of the Colorado Symphony received a standing ovation from the Conference.

Elections for the Member-at-Large positions were held. Michael Moore (Atlanta Symphony) and Stephanie Tretick (Pittsburgh Symphony) were elected to fill the remaining terms of the vacated positions.

SUNDAY MORNING, AUGUST 26, 1990

Brad Buckley called the Conference to order at 10:05 a.m.

Secretary Decker called the roll.

Buckley informed Delegates that retaining ICSOM's counsel is usually a five-minute process. This time, it would not be.

On Tuesday (August 21), the Governing Board was informed that the law firm of Leibowitz and DuBrul was going to dissolve and that ICSOM was going to have to pick one attorney. The Governing Board spent hours agonizing over this issue. The Governing Board attempted to get the lawyers to resolve their differences; this was unsuccessful and the Governing Board decided that Leonard Leibowitz would remain as ICSOM's attorney. Saturday, the outgoing and incoming Governing Boards met and decided that Leonard Leibowitz would be recommended to continue as ICSOM counsel.
The reason for the partnership dissolving was not a consideration in retaining Leibowitz. Retaining both lawyers separately did not seem viable. Trade union policy decisions are based upon seniority. A number of options were examined. One was to recommend hiring Leibowitz and DuBrul; and, when the firm dissolved, the Governing Board would retain Leibowitz. A primary attorney had to be selected. That does not mean that the other attorney will be forgotten. She will recommended to ICSOM orchestras as legal counsel. The attorney is selected on a yearly basis. If Leibowitz is unable to handle all of the responsibilities, that will be considered next year.

After a brief discussion, a motion to retain Leonard Leibowitz as ICSOM's legal counsel and pay him $24,000 carried. (Motion #15/Angus)

Brad expressed personal regret that the Governing Board had to decide between the lawyers. Leibowitz and DuBrul are the two premiere arts attorneys in the country. Selecting one does not reject the abilities of the other. ICSOM wants Liza to continue to attend and participate in future ICSOM Conferences.

A motion to commend Liza Hirsch DuBrul for her years of dedicated service to ICSOM carried by acclamation. (Motion #16/Powell)

**Symphony Definition Subcommittee Recommendation**

The Symphony Definition subcommittee recommended a change in the definition of "symphony orchestra" to be submitted as a resolution to the AFM Convention to amend the AFM Bylaws as follows:

Proposed revision to the AFM Bylaws, Article 21, Section 1:

> For the purpose of these Bylaws, "Symphony Orchestra" shall mean a non-profit symphony, opera, ballet or chamber orchestra performing varied repertoire during recurring annual seasons under a local collective bargaining agreement with musicians who have personal service contracts or are otherwise engaged on a consistent and continuing basis.

A motion carried to adopt the following resolution regarding writing letters to the *International Musician* in support of the NEA: (Motion #17/Parks)

> Whereas, Letters to the *International Musician* regarding the current debate over the extension of the National Endowment for the Arts have been opposed to the extension unless certain restrictions are imposed; and

> Whereas, The Governing Board and the Delegates to the 1990 Conference are disturbed about such letters and believe that
they do not represent the views of the vast majority of performing artists including symphony, opera and ballet musicians; now, therefore, be it

Resolved, That all Delegates to the 1990 ICSOM Conference urge their colleagues within and without their respective orchestras, to write letters to the International Musician expressing their opinions and positions regarding the controversy over the extension of the funding for the National Endowment for the Arts.

A motion carried to adopt the following resolution supporting the candidacy of Harvey Gantt: (Motion #18/Parks)

Whereas, The current attack on the National Endowment for the Arts (NEA) constitutes a direct and meaningful attack upon the livelihood of symphony, opera and ballet musicians, as well as performing and visual artists in all disciplines; and

Whereas, The instigator of this assault on the NEA is Senator Helms of North Carolina, a longtime foe of progressive legislation in the Congress of the United States; and

Whereas, Senator Helms is being challenged for reelection this year by Harvey Gantt, who seeks to bring a fresh and enlightened voice to the Congress on behalf of the citizens of North Carolina and the United States as a whole; now, therefore, be it

Resolved, That the International Conference of Symphony and Opera Musicians (ICSOM) representing approximately 4000 musicians performing in 47 symphony, opera and ballet companies throughout the United States, hereby enthusiastically endorse the candidacy of Mr. Gantt, and urge all the citizens of the State of North Carolina who believe in the value and growth of classical music, opera and ballet, to end the tenure of Senator Helms and to campaign and vote for Mr. Gantt.

HEALTH AND SAFETY SUBCOMMITTEE REPORT

Torch described the following topics discussed by the Health and Safety Committee which might be included in the 1991 ICSOM Conference: stress, hearing loss, sound levels, insurance, theater safety, lighting, chemical exposure, workman's compensation, disability, prevention, coverage for alternative health care, scheduling/work load, time off, work hardening, string relief, getting our collected data to the performing arts medical community, physical demands of new music and temperature clauses.
Bob Blatt (National Symphony) asked for any information about tours and tour conditions to be sent to him.

A motion carried to adopt the following amendment to ICSOM's bylaws regarding the appointment of a replacement voting Delegate under emergency circumstances: (Motion #19/Schlueter)

Article VI, Section 2(c), shall be added to read as follows:

Section 2(c). In the event that a personal or family emergency arises which prevents the elected Delegate or proxy from attending the Conference, a substitute voting Delegate may be appointed by the orchestra committee, provided that appointment is in writing, setting forth the reason for the substitution.

A motion carried to adopt the following resolution calling upon the President of the AFM to look into the matter of the tapes made by the North Arkansas Symphony: (Motion #20/Governing Board)

Whereas, It has come to the attention of ICSOM that the North Arkansas Symphony, which allegedly includes members of the American Federation of Musicians, has recorded one or more tapes used by the Tulsa Ballet Theatre to displace live performers; and

Whereas, It appears that one or more violation(s) of AFM bylaws, Article 22, Section 1 and 4, have occurred; now, therefore, be it

Resolved, That ICSOM request the President of the Federation to investigate these allegations and recommend such action as defined in the Constitution of the American Federation of Musicians.

A motion carried to adopt the following resolution calling upon the Symphonic Services Division of the AFM to investigate the performance activities of so-called educational orchestral institutions in the United States and Canada:

(Motion #21/Governing Board)

Whereas, It has come to the attention of ICSOM that newly created, allegedly educational institutions have been established within the jurisdiction of the American Federation of Musicians in Canada and the United States; and

Whereas, It has come to the attention of ICSOM that these orchestras may be engaged in performance practices inappropriate to educational institutions, thereby adversely impacting employment opportunities for professional musicians; now, therefore, be it
Resolved, That ICSOM urge the President of the Federation to promptly direct the Symphonic Services Division to investigate the factual circumstances related to these institutions and report the result of the investigation to ICSOM and the Player Conference Council so that appropriate, prompt and effective action to limit such practices can be recommended to the American Federation of Musicians International Executive Board.

A motion carried to adopt the following resolution urging the President of the AFM to implement the fence agreement negotiated with the New World Symphony: (Motion #22/Hale)

Whereas, ICSOM has, since the creation of the New World Symphony, consistently encouraged the American Federation of Musicians to take action to limit the ability of the New World Symphony to adversely impact professional musicians by inappropriate performance practices; and

Whereas, ICSOM has noted, with approval, the negotiation by the Federation of a fence agreement between the American Federation of Musicians and the New World Symphony, Inc.; and

Whereas, ICSOM has been advised that the Federation fence agreement has not been fully implemented since it was ratified and that at the current time, the fence agreement cannot effectively be used to grieve inappropriate performance practices by the New World Symphony; now, therefore, be it

Resolved, That the International Conference of Symphony and Opera Musicians urge, in the strongest possible terms, the President of the Federation to fully implement on an immediate basis, the New World Symphony fence agreement and keep the Player Conference Council advised on an ongoing basis of his actions.

A motion carried to adopt the following resolution calling upon the President of the AFM to promptly attend to the problem of understaffing in the Electronic Media and Symphonic Services Divisions: (Motion #23/Governing Board)

Whereas, The American Federation of Musicians has made a commitment to the Player Conferences to provide adequate staff and services to the members of their constituencies; and

Whereas, The staffing levels of the Symphonic and Electronic Media Services Divisions have fallen to a level where important non-emergency services are also often delayed for an unacceptable period of time; therefore be it

Resolved, That ICSOM call upon the President of the American Federation of Musicians to take immediate steps to bring the
staffing of the Symphonic and Electronic Media Divisions (especially the current staff opening in the Symphonic Services Division), to the full strength necessary to guarantee that the members working in the symphonic and electronic media fields receive prompt and adequate service.

A motion carried to adopt the following resolution encouraging the Financial Restructure Committee appointed by the AFM to act decisively in recommending a program to deal with the Union's financial and structural problems: (Motion #24/Avellano)

Whereas, The American Federation of Musicians is faced with severe economic, structural and organizational problems on both local and international levels; and

Whereas, The President of the American Federation of Musicians has taken the positive action of appointing a panel to address these problems; now, therefore, be it

Resolved, That the International Conference of Symphony and Opera Musicians urge the members of the American Federation of Musicians Financial Restructure Committee to act boldly and decisively in coming forth with a program which will resolve the financial and structural problems of our Union.

A motion carried to adopt the following resolution to change the concept of the host city and select Aspen, Colorado as ICSOM's permanent Conference site: (Motion #25/Governing Board)

After considerable discussion on the pros and cons of locating the annual ICSOM Conference in one city on a permanent basis, a motion to amend Motion #25 which empowered the Governing Board to investigate a permanent Conference site carried.

Whereas, The annual ICSOM Conference has been held in a different city each year, necessitating new arrangements by different hosts and orchestras; and

Whereas, Siting the annual Conference in a permanent location would minimize new arrangements; and

Whereas, A location in the Central or Mountain Time Zone would facilitate travel arrangements for the majority of all attending the Conference; therefore be it

Resolved, That the Governing Board investigate sites for consideration by the Conference for a permanent location, unless circumstances in some years necessitate otherwise; and be it further

Resolved, That, to alleviate the burden on one host and orchestra, a professional travel agent and other professional
help be engaged to assist the Governing Board in arranging the annual Conference.

A motion carried to adopt the following resolution commending the AFM and President Emerson for adopting the Roehl Report:
(Motion #26/Governing Board)

Whereas, The International Conference of Symphony and Opera Musicians has, from its earliest days, been concerned with the status of and service to orchestral musicians within the American Federation of Musicians; and

Whereas, The Union has demonstrated its willingness to begin to address the needs and concerns of orchestral players; now, therefore, be it

Resolved, That the 1990 ICSOM Conference commend the International Executive Board and President J. Martin Emerson for their action on March 31, 1990, in adopting and implementing the Roehl Report.

A motion carried to adopt by acclamation the following resolution commending Bill Roehl for his efforts on behalf of ICSOM: (Motion #27/Governing Board)

Whereas, The formation and continuation of the International Conference of Symphony and Opera Musicians is based upon the concepts of democratic self-determination and good trade unionism; and

Whereas, The Delegates to the 1990 ICSOM Conference have had the distinct pleasure of renewing their commitment to these concepts in light of comments advanced by Bill Roehl; and

Whereas, ICSOM and its member orchestras have had the benefit of the wisdom, experience and guidance of Bill Roehl in applying these concepts to the contemporary union; now, therefore, be it

Resolved, That the Delegates to the 1990 ICSOM Conference express their appreciation to Bill Roehl for his efforts on behalf of the ICSOM orchestras.

A motion to adopt the following resolution acknowledging Melanie Burrell and her years of devoted service to ICSOM carried by acclamation: (Motion #28/Governing Board)

Whereas, Melanie Burrell has served ICSOM as area Vice-Chairperson from 1975-82, Treasurer from 1982-84, Chairperson from 1986-88 and President from 1984-86 and 1988-90; and

Whereas, ICSOM and its musicians have benefitted greatly from
her dedication and commitment to improving their welfare and livelihood; now, therefore, be it

Resolved, That ICSOM, its member orchestras and all orchestral musicians recognize a tremendous debt of gratitude to her and express their sincere appreciation for her devoted years of service.

A motion to adopt the following resolution acknowledging the years of devoted service to ICSOM by Florence Nelson carried by acclamation: (Motion #29/Governing Board)

Whereas, Florence Nelson has served ICSOM as Governing Board Member-at-Large from 1986-87 and Treasurer from 1987-90; and

Whereas, Florence has brought a considerable enthusiasm, together with a unique union perspective, to ICSOM in her leadership role; now, therefore, be it

Resolved, That the 1990 ICSOM Conference commend Florence for her dedication to ICSOM and its ideals and express its appreciation for her efforts on behalf of orchestral musicians.

A motion to adopt the following resolution acknowledging Dick Decker and his contributions to ICSOM carried by acclamation: (Motion #30/Governing Board)

Whereas, Dick Decker has served ICSOM as Governing Board Member-at-Large from 1987-89 and Secretary from 1988-90; and

Whereas, Dick has brought his energy and organizational skills to the tasks of communication and record keeping for ICSOM; now, therefore, be it

Resolved, That the Delegates to the 1990 ICSOM Conference express their appreciation to Dick for his dedicated performance and insightful leadership.

A motion to adopt the following resolution supporting the Buffalo Philharmonic carried: (Motion #31/)

Whereas, As a result of mismanagement and fiscal irresponsibility on the part of the management and board, the members of the Buffalo Philharmonic are facing the most serious threat to the survival of their organization since the beginning of its troubled history; and

Whereas, Such a threat to one member of the community of American orchestras is a potential threat to all American orchestras; and

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Whereas, The people of upstate New York do not deserve to lose one of their great cultural assets; now, therefore, be it

Resolved, That the Delegates to the 1990 ICSOM Conference representing 47 symphony, opera and ballet orchestras throughout the United States of America, express their determination to do everything in their power and to direct their leadership to do everything in their power, to avert the tragic loss of the Buffalo Philharmonic and to ensure that the members thereof are able to continue to provide great music to the citizens of Buffalo and all of upstate New York in an atmosphere of economic security and well-being.

A motion to support the musicians of the San Francisco Opera Orchestra in their current lockout situation and to urge the San Francisco Opera Association to exercise every possible effort to accomplish a resolution to this crisis carried.
(Motion #32/Rusconi)

Motion #32 was put into the form of a petition which was signed by every Delegate and sent to the management of the San Francisco Opera Association.

A motion to direct ICSOM to investigate the non-profit status for players' associations of symphony orchestras carried.
(Motion #33/Schubert)

Brad asked that any questions about the Audio/Visual contract or its upcoming negotiations be directed to him.

A motion to adopt the Governing Board recommendation to allow the AFM to use ICSOM materials in its campaign to reorganize the Seattle Symphony members carried. (Motion #34)

Brad asked for recommendations from the floor for suggestions for next year's Conference site. A suggestion from the Lois Carson (Buffalo Symphony) that the 1991 Conference be located in Buffalo or close to Niagara Falls. Rosemary Rader (Indianapolis Symphony) suggested the 1991 Conference be located in Indianapolis.

A motion to give the Governing Board the authority to act upon site selection for the next Conference carried.
(Motion #35/McGillivray)

A motion to give the Governing Board the authority to act upon the selection of a date with consultation with the orchestras for the 1991 Conference carried. (Motion #36/Nutt)

Florence Nelson thanked all ICSOM orchestras for all the support given to the members of the New York City Opera Orchestra during the Opera's strike last fall.
Brad thanked the host of the 1990 Conference, David Ewart and the Florida Symphony, for all of their efforts.

The 1990 Conference was adjourned at 1:00 p.m.

Lucinda-Lewis
ICSOM Secretary
October 30, 1990