

Senza Sordino

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The 2003 ICSOM Conference

by Tom Hall, Chicago Symphony

ICSOM delegates convened at the newly remodeled Antlers condominium complex in Vail, Colorado, August 20–23, for the 2003 ICSOM Conference. All ICSOM orchestras were represented except Pittsburgh (on tour), New Jersey, the New York City Opera Orchestra, and the San Francisco Opera Orchestra. The Puerto Rico Symphony Orchestra joined the ranks, increasing ICSOM's current membership to 52 orchestras. [Editor's note: a profile of the Puerto Rico Symphony Orchestra will appear in an upcoming issue of Senza Sordino.]

AFM president Tom Lee and seven other IEB members attended, as did Symphonic Services Division (SSD) director Janice Galassi and other members of the SSD staff. Representatives of the Regional Orchestra Players Association (ROPA), the Organization of Canadian Symphony Musicians (OCSM), and the Recording Musicians Association (RMA) attended, and several local officers and observers from member orchestras were also present, making this one of the largest conferences ever.

The theme of the 2003 conference was "Getting Back to Basics and Looking Forward to the Future." Bill Moriarity, president of Local 802 (New York), gave the keynote address, citing the ongoing need for nuts-and-bolts union solidarity. ICSOM legal counsel Leonard Leibowitz and his wife, Peggy, gave back-to-basics workshops on collective bargaining agreements, grievance, and arbitration. Michael Kaiser, president of the John F. Kennedy Center for the Performing Arts, presented his ideas on the future well-being of symphony orchestras, and his speech engendered much discussion. [Editor's note: The complete text of Mr. Kaiser's speech to the convention is reprinted on page 10.]

Representatives of The Saint Paul Chamber Orchestra were on hand to discuss features of their new contract, including a dramatically increased role for musicians in the governance and artistic administration of their orchestra.

AFM president Tom Lee addressed the delegates, stressing the need for effective political lobbying to further musicians' causes. President Lee also

announced his appointment of Phillip Yao (RMA Los Angeles) as a rank-and-file trustee to the AFM Pension Fund, a selection urged by the player conferences.

In addition to reports by all the Governing Board members, reports were given on the ICSOM directory, conductor evaluation forms, the ICSOM Emeritus program, ICSOM's online services, the AFM Strike Fund, and media issues.

Resolutions passed at the ICSOM conference:

- approved an increase in ICSOM dues, restoration of a \$2 per capita assessment for the ICSOM Emergency Relief Fund (ERF), and imposed an increase in dues if paid late;
- raised the eligibility requirement for new member orchestras;
- restricted access to Media-L;
- encouraged greater attendance at ICSOM conferences;
- made various technical amendments to the ICSOM bylaws;
- altered the procedure for notification of orchestra ratification votes on ICSOM bylaws when required;
- increased legal counsel's retainer and approved a three-year agreement;
- approved honoraria for ICSOM staff positions;
- reconfigured the staggered terms for ICSOM Governing Board positions and amended the election process to accomplish this;
- expressed support for the musicians of the Florida Philharmonic and San Antonio Symphony;
- honored Robert Levine, David Angus, Lucinda-Lewis, Stephanie Tretick, Marsha Schweitzer, and Mary Plaine for their dedicated service to ICSOM;
- proposed honoring George Zazofsky, ICSOM's first chairman, with a plaque to be placed in Boston's Symphony Hall; and
- honored Abe Torchinsky for founding the ICSOM Emeritus program in 1983 and serving as program administrator since that time. (Abe was not able to attend; a plaque, shown to delegates, had been prepared to send to him.)

Resolutions are published in their entirety elsewhere in this issue.

\$2,362 was collected for TEMPO, including \$582 from sales of AFM mugs, t-shirts, and other items.

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Chairperson's Report

Jan Gippo



I was extremely pleased at the attitude and enthusiasm of the Vail Conference. The delegates came with energy and questions and showed a willingness to work for a better symphonic world.

In my speech to the 2003 ICSOM conference, I made reference to ICSOM's ability to be the ambassador for symphonic music and the symphony musician. To that end,

since the conclusion of the conference, I have been in conversation with the Symphony Orchestra Institute (SOI) and the American Symphony Orchestra League (ASOL) to see if there are any projects on which we can work together to help become more effective in the orchestra community, and also in the nation's eyes as well. To paraphrase Dr. King, I, too, have a dream: that someday we all will be on the same artistic stage, working for the good of art, music, and the symphonic musician.

The five player conferences have a committee made up of the heads of each conference: the Recording Musicians Association (RMA), President Phil Ayling; the Theater Musicians Association (TMA), President Vicky Smolik; the Regional Orchestra Players Association (ROPA), President Barbara Zmich; the Organization of Canadian Symphony Musicians (OCSM), President Francine Shutzman; and ICSOM. After the Roehl Report of 1991, we were encouraged to meet with the International Executive Board (IEB) of the Federation once each year. We have started these meetings again, and our first get-together was September 14 of this year. I am pleased to report that this meeting went quite well. The Federation is so vast that the concerns of one conference can go unnoticed at times. This forum gives us the perfect time to review the AFM Convention and to review the past year. We spoke about the AFM Budget and SSD allocations and activities, pension issues and the new pension trustees, and a number of other issues.

The most important topic, however, was asking to set up communications with each of the IEB members and setting a process for better communications between each of the parties. We have asked for more presence in the *International Musician*, so that we can reach all the members of the Federation and let them know of our struggle, and we asked to be allowed to speak at the AFM Convention, to be better able to put a voice to the player conferences.

I believe that we are starting a new phase in the PCC/IEB relationship. We will keep in contact with each other, and will be able to solve problems sooner and with more clarity.

I want to thank each ICSOM delegate for his/her efforts. I believe we are truly unified! I want to also thank President Tom Lee, the IEB and the Federation for their show of support for our causes. A great cheer and thank you to the past ICSOM Governing Board, and to the new board members, welcome.

President's Report

Brian Rood



As evident throughout this issue, the Governing Board was involved in many activities on ICSOM's behalf during the summer months. My column will focus on recent events from the president's perspective and projects currently underway.

ICSOM received an invitation by incoming League president Henry Fogel to attend the ASOL convention in June. Chairman Jan Gippo was unable to attend and asked me to go in his stead.

ROPA Member-At-Large Larry Gardner and I were received warmly and openly. We were afforded access to the many meetings and discussion groups. Larry and I spoke at the convention luncheon just before featured speaker Michael Kaiser. This marked the first occasion when both a ROPA and an ICSOM officer addressed the entire delegation at a League convention. Due to the very different schedule during a League convention—which is more like fourteen trade shows than one actual conference—the best opportunity for all participants to meet is at the conference luncheon. I have included my remarks at the luncheon for your review.

Just below is a link to Larry's extensive and well-written notes to two discussion-lectures he attended. The first, "Tackling Today's Economic Challenges," was moderated by Peter Pastreich. Although the presentation was designed for executive directors, Larry and I were encouraged to attend. This "leadership academy seminar" lasted two days and brought forth many ideas, possible solutions, and a list of do's and don'ts many musicians might very well like to see practiced on a regular basis. The second lecture, "Ethics in a Post-Enron World," offered an in-depth look at symphony board governance issues and involved hypothetical problem-solving cases based on actual events that recently occurred in our orchestras. I encourage you to visit Larry's website, <http://zimmer.csufresno.edu/~larryg/ropa/ropa.htm>, and see his notes of these League-sponsored presentations.

Chairman Gippo, Member-At-Large Jay Blumenthal, and I served as the three ICSOM delegates to the AFM Convention in Las Vegas in late June. Because of the combined efforts of the player conference delegates and ICSOM musicians who served on various convention committees, several recommendations and resolutions potentially unfavorable to ICSOM musicians were withdrawn or defeated.

It was a sight to see the wheels of democracy in action up close at the convention level. Delegates' concerns and proposed bylaw changes were given fair hearing and equal consideration. While I am disappointed that some ICSOM-supported resolutions did not pass we made considerable progress on several fronts. Special recognition goes to our RMA brothers and sisters, whose extraordinary efforts and sacrifices allowed a financial package that will hopefully land the AFM on sound financial ground.

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Secretary's Report

Laura Ross



Welcome back! Let me first say thank you to the rest of the Governing Board and to our delegates for a very successful ICSOM Conference. Robert Levine, who is the behind-the-scenes facilitator for my many postings on Orchestra-L, Media-L, Delegate-L and the ICSOM web site, was invaluable this summer as the assistant conference coordinator and kept things running smoothly. I also wish to thank all the delegates who had so many nice things to say about our work this past year. It has been my very great pleasure to serve all of you as ICSOM Secretary. It is always incredibly gratifying as well to see so many activists gathering together to share ideas and ask the difficult questions that affect our livelihood every day. It was very exhilarating, but also exhausting.

It took me a while to recover from the conference, but I have gotten back up to speed. Settlement bulletins have begun to come in, and I anticipate many more will be coming my way and yours before winter arrives. Minutes from Governing Board meetings will continue to be posted as they occur on the ICSOM web page at <http://www.icsom.org>.

Delegates should have received their first mailing in mid-September that included newsletters, rosters, the Charlotte Symphony strike bulletin and the ballots regarding the five ICSOM resolutions your orchestras will consider this fall. Between now and November 21, when the ballots are due to be returned by registered mail to me, orchestras will be voting on raising ICSOM dues, reinstating the ICSOM ERF fund, implementing a late dues penalty, approving several "housekeeping" amendments, and changing the reporting method of these ratification votes. As you will read elsewhere in *Senza Sordino*, these increases are long overdue, especially in light of the additional services ICSOM is beginning to provide in the way of expanding communication.

I have also been diligently forwarding conference information to newly-elected *Senza* editor Sam Bergman as he prepared this issue. My writing skills were once again put to the test in the annual ICSOM conference report that appeared in the October issue of the *International Musician*.

The Governing Board is off to a great start, with our first conference call already under our belts, and another scheduled for mid-October. I am looking forward to working with Sam Bergman and newly-elected Member-at-Large Henry Peyrebrune this year. These two individuals have impressed me in the past with their thoughtful comments on Orchestra-L. I know they will be wonderful additions to the board.

Lastly, I would be remiss if I did not acknowledge the contributions of my colleagues departing the Governing Board. Mary Plaine has been a friend of many years, and I have always valued her input and leadership. She steps off the board, but remains a delegate for her orchestra, and will take on a new role as administrator of the Abe Torchinsky ICSOM Emeritus Program. My other long-time friend Tom Hall is such a gem that I don't know

(continued on page 13- see SECRETARY'S REPORT)

Treasurer's Report

Michael Moore



I would like to thank all the delegates for the trust they put in me by electing me to a new one-year term. Below is the current state of our accounts, as of September 15, 2003:

Emergency Relief Fund	\$225,465.21	
Chairman's SouthTrust	\$1,932.81	
Secretary's SouthTrust	\$2,267.57	
<i>Senza</i>	\$3,447.99	
SouthTrust General	\$2,627.92	
Mendelson Fund	\$30,890.74	(Minority scholarships)
AG Edwards General fund	\$29,257.47	(cash reserves)
Total in all accounts	\$295,889.71	
Amount available to spend	\$39,533.76	(total minus ERF and Mendelson)

This amount is dangerously low (and will get even lower as additional conference bills come in), yet must last us until dues checks start arriving. In order to help this cash flow situation, temporary invoices will be emailed to all delegates based on last year's dues. A supplemental invoice will be sent when ratification of the dues increase is complete. Our cash flow will be greatly improved if orchestras send in their last year's amount as soon as possible. Without cash flow, we will be forced to either curtail important projects or borrow from the ERF. Neither are appealing prospects. The dues increases voted in at the Conference will go a long way towards eliminating shortfalls in the future, while at the same time expanding the ERF so that it will do the most good. I'd like to thank each and every one of you for your financial support of this organization.

2003 Conference

(continued from page 1)

The entire ICSOM Governing Board met with all the attending members of the AFM International Executive Board Friday afternoon, and the productive and stimulating exchange was praised by all participants.

Elections were held for the four member-at-large positions on the Governing Board. Incumbents Jay Blumenthal (New York City Ballet), Paul Ganson (Detroit Symphony), and Richard Levine (San Diego Symphony) were re-elected. Henry Peyrebrune (Cleveland Orchestra) was elected to succeed Mary Plaine (Baltimore Symphony), who declined to run again; Mary has agreed to serve as administrator of the ICSOM Emeritus Program. Michael Moore (Atlanta Symphony) was elected to serve out the remainder of the two-year term as treasurer, a post to which he was appointed after the 2002 Conference upon the resignation of Scott Weber. Sam Bergman (Minnesota Orchestra) was elected to serve the remainder of the two-year term as editor of *Senza Sordino*; Tom Hall, appointed to the post in October 2002 following the resignation of Marsha Schweitzer, chose not to run for office.

The annual ICSOM mixer was a beer-and-pizza party at nearby Mezzaluna restaurant. A good time was had by all.

Backstage Roundup

Sam Bergman

What follows is a new take on Senza Sordino's traditional roundup of orchestra news. Items are culled from a variety of media sources, and expanded with the input and assistance of ICSOM delegates from around the country. Readers who wish a more timely and complete picture of the news regarding orchestras may avail themselves of several online resources, beginning with ICSOM's own *Orchestra-L*, an email service which can be joined by sending a request to rtl@icsom.org. Other available online resources for music news include *ArtsJournal* (www.artsjournal.com), *Andante* (www.andante.com), and Google News (a link can be found at www.icsom.org), all of which are updated several times a day. [Disclosure notice: Senza Sordino's editor is also an employee of *ArtsJournal*.] This issue of *Senza* went to press on October 1, and all reports below were accurate as of that date.

At press time, the **Charlotte Symphony Orchestra** was embroiled in a strike over proposed cuts to musicians' wages and to the orchestra's season. The CSO ran a \$650,000 deficit in fiscal 2002, the first such shortfall in seven years. The orchestra management wants to close that gap with a reduction of the number of weeks in the season, and a concomitant wage cut. CSO musicians have made a compelling case that the deficit is an aberration, and that slash-and-burn tactics should not be necessary to eliminate it in future years, but management has held firm in its demand for pay cuts. The CSO's season-opening concerts were cancelled by the strike, and an initial round of mediated talks collapsed after two days, when CSO management pulled several conciliatory portions of its offer off the table. Musicians of the CSO performed a free concert in place of the scheduled season premiere on Saturday, September 13. Press reports indicated that the free concert was very well attended, and that the audience was overwhelmingly supportive of the musicians.

The chairman of the **Philadelphia Orchestra's** board, Richard Smoot, was quoted in the *Philadelphia Inquirer* on September 3, demanding that the musicians reopen their contract a year early, and claiming that one or more major financial gifts would be in jeopardy unless the orchestra negotiated a new labor deal before the start of the current season. (The musicians' current contract runs through the 2003-04 season.) Less than two weeks later, however, multiple media outlets reported that the orchestra would be receiving a \$50 million endowment gift from the Annenberg Foundation, and that \$26 million in additional funds had been pledged by other donors. Musicians were understandably alarmed by the suggestion that the orchestra was looking for ways to circumvent an in-force contract, and were further upset by some of the proposals floated by Smoot in the earlier article, among them a reduction in the overall size of the orchestra and the wholesale elimination of unionized substitute players in favor of college students who would be paid an 'honorarium'. Members' committee chairman Anthony Orlando told *Senza* that he was particularly concerned about the inability of the board to balance the budget under the conditions of a contract they had approved, and confirmed that the musicians would not be agreeable to reopening the contract early.

In bargaining news, the **Pittsburgh Symphony Orchestra** ratified a new three-year deal on September 23. Under the terms of the agreement, the musicians will accept a 7.8% pay cut in the first year of the contract. In the final contract year, however, the PSO's base salary will rise to 95% of the average base salaries of the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, and the New York Philharmonic. Tangentially, during the final days of negotiations, the PSO hired Steel City native Lawrence Tamburri away from the **New Jersey Symphony Orchestra** to replace Gideon Toeplitz as president and CEO.

Further south, the **Florida Philharmonic** was dangerously close to changing its bankruptcy filing to Chapter 7 as *Senza* went to press, a move which would dissolve the orchestra for good, despite the continuing efforts of a dedicated core of volunteers and musicians to save it. The musicians agreed to suspend their right to collect salaries and benefits during the orchestra's ongoing Chapter 11 bankruptcy proceedings, in an effort to stave off the final demise of the ensemble. The FPO's ICSOM delegate, Jay Bertolet, tells *Senza* that even in the event that the orchestra finds a way to reconstitute itself, it seems inevitable that a significant number of its musicians will have moved on. By the time this issue is mailed, the final fate of the FPO will likely have been decided—a court hearing on the bankruptcy was scheduled for September 19. Jay also reports that the musicians are hoping to raise enough money to purchase the FPO's music library, and any contributions to that effort from either individuals or ICSOM orchestras would be most welcome. Donations may be sent to the Florida Philharmonic Musicians' Association, c/o Jay Bertolet; 2191 SW 117th Terrace; Davie, FL 33325-5228.

The **San Antonio Symphony** is engaged in a similar battle against insolvency, with the organization in Chapter 11 proceedings, and an independent committee chaired by San Antonio mayor Ed Garza recommending that the orchestra "take a year off" in order to stabilize its fiscal situation. Musicians, media observers, and many subscribers have reacted angrily to the temporary shutdown proposal, asking how a shutdown of any length could possibly be considered a positive step. The SAS management went to court in early September in an effort to have its contract with the musicians voided. The judge hearing the case rejected the request, and ordered management to return to the bargaining table, but the two sides remain far apart, with management proposing to convert the SAS to a pay-per-service orchestra, a plan the musicians have flatly rejected. In mid-September, the musicians requested a new round of mediated talks, to be facilitated by Michael Kaiser of the Kennedy Center and Bill Moriarty of Local 802. As negotiations to save the orchestra continue, SAS cellist Kenneth Freudigman has organized a new chamber ensemble, known as *Camerata San Antonio*, to provide work for SAS players. The group has planned nine concerts, and Freudigman told the *San Antonio Express-News* that four of the nine have already found underwriting support, and that a fundraising event for the *Camerata* in early September was successful "beyond our wildest dreams."

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Counsel's Report

Len Liebowitz

For many years I have argued that Electronic Media Guarantees ("EMGs") are actually subsidies of the media work done by the orchestral institution. So long as the musicians of the orchestra understand that concept, I do not personally oppose the acceptance thereof. As part of the argument, I have also claimed that an EMG is actually another form of service conversion, a concept which is officially discouraged by ICSOM and the AFM.

Notwithstanding my assertions in both regards, it appears from the proliferation of EMGs, as well as the vehement rejection of my arguments, that I have failed to make my position as clear as it might be. Because the issue will not easily go away, I will, with (or without) your permission, give it one more try.

The concept of service conversion is discouraged because an orchestra musician's salary is supposed to cover up to eight (sometimes nine) "services" per week. A "service" is universally defined as a rehearsal (including a dress rehearsal) or a performance. Thus, any other activity requested or required of the musicians; e.g. recording, radio or TV broadcasts, etc., would, in the absence of service conversion, be paid extra—over and above the weekly salary. Service conversion allows an employer to use one or more of those allowable "services" as a recording session, a TV or radio broadcast, etc. without any additional payment. Thus, that weekly salary has therefore paid for the musicians availability for the eight rehearsals and/or concerts and all or part of a recording, TV show, etc.—thereby depriving each musician of what would otherwise be the additional money for the media event.

The very same result is achieved with an EMG—except instead of the conversion of a service, the conversion is of salary.

In this case, the amount of the EMG could, if the employer was willing, be paid to the musicians as salary. That is, the money for the EMG comes from the same source as the money for the musicians' salary. However, instead of paying the money to the musicians as salary, it is called "EMG"; and now, it becomes both an increase in the musicians' income and a down payment on any media work requested by the employer!

Obviously, if the money was paid as straight salary, it would only cover the eight (or nine) services in the week, and if the employer wished to do media work, it would have to pay the musicians extra money in addition to their salary. Thus, the EMG money is effectively a subsidy of the media work by the musician who has allowed the money which could have been straight salary to be used toward the payment of the media work.

But, some skeptics argue, "we wouldn't get that money as straight salary if we didn't agree to take it as an EMG."

And that might be true—but neither would the employer get subsidized media work. And if the employer wanted to do media work, it would be required to pay for it as extra income to the musician, over and above the salary.

So, says the skeptic, "either way we wind up with the same money, don't we?"

The answer, of course, is yes only if you assume that you can never convince the employer to pay you any of that money as salary—an assumption I'm not prepared to make.

Remember, most often the EMG is offered by the employer even though the players have not asked for it. When that happens, a cogent argument can be made that if they have that money, it should be paid to the musicians directly to bring salaries up to a level which appropriately compensates the musicians for the regular services they are currently performing. And until such time as that level is achieved, the employer should not do media work if it can't afford to pay extra for the extra product.

Thus, whether it's straight service conversion or salary conversion, the employer is getting a "double bang for its buck"—it gets to use the money it is paying, or should be paying for salary, as a payment for extra product as well.

In explaining all this to a negotiating committee, I have been told that they understand the concept, and agree with my analysis, but they are so anxious for the orchestra to record, or to be on the radio or TV, that they are willing to "subsidize" the work with an EMG.

In such an instance, I say that's your choice, and I won't argue with it—so long as you understand what you are doing. And, if you do understand it, then treat it as a concession you are making to management at the bargaining table, and seek something in exchange, rather than as a "gift" from them. And what you receive in return should be quite valuable as you are making a major concession.

Well, there it is. I don't know if I've changed your mind, or clarified any misconceptions, but I feel better now that I've given it my best shot.

Backstage Report

(continued from page 4)

The news is not so grim everywhere. Despite the dismal national economy and the continued troubles of some orchestras with slumping donations and ticket sales, many ICSOM orchestras are thriving. The *Boston Globe* ran a lengthy article this summer detailing the continuing success of the **Boston Symphony Orchestra**, both as a non-profit business, and as the flagship organization in the city's thriving arts scene.

The **New York Philharmonic** announced a major move towards a merger of its operations with those of Carnegie Hall, and while there appear to be no small number of stumbling blocks in the way of the final partnership, the orchestra is confident that it will benefit greatly from a permanent move to one of the great concert halls of the world.

Resolutions of the 2003 ICSOM Conference

The following resolutions were passed at the 2003 ICSOM conference.

Whereas, The ICSOM Emeritus Program has been one of the most meaningful of all ICSOM programs; and

Whereas, Abe Torchinsky proposed the creation of the ICSOM Emeritus Program in 1983 and has served as its administrator since its inception; and

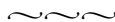
Whereas, Abe Torchinsky's sensitivity and devotion to retired orchestra musicians is a model for everyone to emulate; and

Whereas, Abe Torchinsky has now announced his decision to step down as ICSOM Emeritus administrator after twenty years of dedicated service; therefore, be it

Resolved, That the ICSOM officers and delegates at the 2003 ICSOM conference express their profound admiration and gratitude to Abe Torchinsky for establishing and serving the ICSOM Emeritus program and wish him well upon his retirement from the post as ICSOM Emeritus Program administrator; and, be it further

Resolved, That the ICSOM Emeritus Program be renamed the Abe Torchinsky ICSOM Emeritus Program.

Submitted by the Governing Board



Whereas, Whereas, ICSOM has expanded its activities, including participation on committees such as the Electronic Media Forum (EMF) and the Health Insurance Task Force, and has established greater communications among Governing Board members and between the Governing Board and the constituent orchestras; and

Whereas, Such activities and expanded communication entail significant increased costs; and

Whereas, In addition to these expanded activities, the normal costs of conducting business have risen greatly since the last dues increase in 1987; therefore, be it

Resolved, That Article VIII, Section 3, of the ICSOM Bylaws be amended and that ICSOM dues be increased, effective 2003, as follows:

Delete the following language:

Section 3. Member orchestras shall pay annual dues according to the following schedule:

(i) ~~Where the guaranteed minimum annual salary is under \$23,000, dues shall be the number of players times \$25, except in those orchestras which, as of November 1987, earned less than \$16,000 per player per year; those orchestras will pay an amount equal to the number of players times \$20, until such time as the minimum annual salary exceeds \$16,000.~~

~~(ii) Where the guaranteed minimum annual salary is at least \$23,000 but less than \$40,000, dues shall be the number of players times \$30.~~

~~(iii) Where the guaranteed minimum annual salary is \$40,000 or more, dues shall be the number of players times \$38.~~

and replace with the following language:

Section 3(a). For each member orchestra, the amount of dues assessed for the fiscal year starting July 1, 2003, shall be the sum of:

- 1) the number of players guaranteed a minimum annual wage below \$16,000.00 times \$24.00;
- 2) the number of players guaranteed a minimum annual wage of between \$16,000.00 and \$22,999.99 times \$29.00;
- 3) the number of players guaranteed a minimum annual wage of between \$23,000.00 and \$39,999.99 times \$34.00; and
- 4) the number of players guaranteed a minimum annual wage of \$40,000.00 or more times \$42.00.

Section 3(b). Beginning in the fiscal year starting July 1, 2004, and continuing through the fiscal year ending June 30, 2009, annual dues in each bracket (1-4 above) shall increase at the rate of \$1.00 per player per year.

Section 3(c). For purposes of dues assessment, player shall mean a person (including any librarian in the bargaining unit) actually filling a position and receiving a guaranteed annual minimum wage under the collective bargaining agreement.

Submitted by the Governing Board

Whereas, Mary Plaine has served ICSOM as a Governing Board member-at-large since 1994; and

Whereas, Mary Plaine has also been responsible for compiling the information for the ICSOM Directory for five years; and

Whereas, Mary Plaine has served ICSOM as a tireless advocate for orchestra musicians across the country with enthusiasm and passion; and

Whereas, Mary Plaine's insight and thoughtful commentary have been invaluable to ICSOM's Governing Board, therefore, be it

Resolved, That the officers and delegates at the 2003 ICSOM conference thank Mary Plaine for her generous contribution and tireless efforts on behalf of all musicians in the United States and Canada and offer her our admiration and best wishes in her future endeavors.

Submitted by the Governing Board



Whereas, The ICSOM Emergency Relief Fund has been an invaluable resource for constituent orchestras for many years; and

Whereas, In recent years the need for it has increased dramatically as a consequence of the number of orchestras experiencing financial difficulties; and

Whereas, Such needs require appropriate funding; therefore, be it

Resolved, That Section 4(c) of Article VIII be deleted:

~~Section 4.(c) Contributions from the general fund to the ERF, as noted in Section 4(a) above, shall be suspended for an indefinite period. That portion of ICSOM dues that is allocable to the ERF shall be paid into the general fund until such time as it is determined otherwise at the Annual Conference.~~

Submitted by the Governing Board



Whereas, Dues money is virtually the only source of revenue to ICSOM; and

Whereas, In order to pay its bills in a timely manner, and thereby properly conduct its business, the timely remittance of dues is a crucial issue for the organization; and

Whereas, Too many orchestras fail to remit their dues by the December 31 deadline set forth in Section 6 of Article 8 of the ICSOM Bylaws; and

Whereas, Measures must be taken to encourage timely remittance and to discourage tardiness; therefore, be it

Resolved, That Section 6 of Article VIII of the ICSOM Bylaws be amended by adding the following:

In the event that a member orchestra does not remit its dues by March 1 of a fiscal year, that orchestra's dues assessment shall be increased that year by an amount equal to an additional one dollar (\$1) per orchestra member.

An orchestra unable to pay dues by March 1 due to bankruptcy, work stoppage or other similar occurrence extending to that date will be forgiven such increase at the discretion of the Governing Board.

Submitted by the Governing Board. Amended by Michael Moore (Atlanta), Ken Harper (Colorado), Richard Levine (Member-at-Large), Helen Reich (Milwaukee) and John Koen (Philadelphia)



Whereas, Section 2(a) of the ICSOM Bylaws has remained in its current form for many years; and

Whereas, During those years the salaries of orchestra have generally increased substantially; and

Whereas, In order to maintain ICSOM membership requirements at a level commensurate with the intention of the founders, those requirements should be reviewed and updated as circumstances change; and

Whereas, It now appears that the annual salary requirement of \$15,000 is too low as a measure of carrying out the intention of the founders; therefore, be it

Resolved, That Section 2(a) of Article III ("Membership") of the ICSOM Bylaws be modified effective August, 2003, by substituting "\$25,000" for "\$15,000"; and, be it further

(continued on page 7- see RESOLUTIONS)

Resolutions

(continued from page 6)

Resolved, That no current member of ICSOM shall have its membership status adversely affected by this modification.

Article III Section 2.(a) In order to be eligible for membership, a non-member orchestra must be composed of at least 60 full-time members, a majority of whom are members of the American Federation of Musicians of the United States and Canada ("AFM"), and each of whose guaranteed minimum annual wage from playing in that orchestra is at least ~~\$15,000~~ \$25,000.

Submitted by the Governing Board



Whereas, Media-L was created as an outgrowth of the recent wide-ranging discussions among orchestras interested in the activities of the Electronic Media Forum and media issues in general; and

Whereas, The purpose of Media-L is to create a cyberspace forum for the free and open exchange of ideas relative to various media arrangements, including potential proposals and strategies for future negotiations with orchestra managements; and

Whereas, Such free and open discussion calls for a degree of confidentiality; therefore, be it

Resolved, That access to Media-L be limited to members of the constituent orchestras of ICSOM, ROPA, and OCSM; to officers of RMA and TMA; and to SSD Staff and AFM International and Local Officers; and, be it further

Resolved, That, subject to appeal to the Governing Board, access to Media-L shall be denied to all management personnel, including all players holding management positions.

Submitted by the Governing Board



Whereas, Integral to the central purposes of ICSOM is the concept of inclusion and participation by as many individual members of constituent orchestras as possible; and

Whereas, Section 3 of Article VI already incorporates that concept; and

Whereas, The ICSOM Governing Board wishes to emphasize its importance of that concept; and

Whereas, Despite the fact that each member orchestra is allowed only one vote; nevertheless; therefore, be it

Resolved, That all member orchestras be urged to send an Alternate Delegate to the Annual ICSOM Conference; and, be it further

Resolved, That ICSOM encourage as many members of constituent orchestras as possible to attend the Annual ICSOM Conference so that more and more members may provide input to the Conference and take home from the Conference the valuable information imparted, as well as meet and share experiences with colleagues throughout the nation.

Submitted by the Governing Board



Whereas, It is important that the ICSOM Bylaws, as the governing document of the organization, be reviewed and updated periodically in order to keep the Bylaws relevant and vital as circumstances warrant; and

Whereas, As a result of such a recent review by the Governing Board and Counsel it appears that certain modification are appropriate; and

Whereas, A number of the proposed modifications may be classified as "housekeeping", they are herewith listed collectively, and may be modified in one resolution; therefore, be it

Resolved, That the ICSOM Bylaws be modified as follows:

a. Section 8 of Article IV shall be deleted from the Article and be added as Section 2(d) to Article VI, dealing with the duties and responsibilities of delegates.

[No ICSOM delegate shall (1) serve in the position of Personnel Manager or Contractor for an employer; or (2) work in any position where he or she receives any remuneration from contracting or booking musical units (other than a regularly organized one of which he or she is a leader or member).]

b. Section 7 of Article VI shall be amended to read as follows:

When a referendum of all member orchestras is called, each orchestra ~~shall have one vote~~ conduct the referendum in accordance with its own rules and procedures. Thereafter, the votes shall be tallied with each orchestra having one vote, and a simple majority of those orchestras whose votes have been received by the due date shall prevail. A majority shall prevail.

c. Section 2 of Article IV shall be amended to read as follows:

The officers ~~and Members at Large~~ of ICSOM shall constitute ~~its~~ the Governing Board; ~~which The Governing Board~~ shall meet during the Annual Conference and otherwise as necessary.

d. Section 1 of Article VI shall be amended to read as follows:

Section 1. A regular meeting ("the Annual Conference") of ICSOM shall be held once a year. The location and time for each regular meeting shall be chosen by the voting delegates attending the previous regular meeting during the course of that meeting.

e. Section 6(b) of Article V shall be amended to read:

Section 6.(b) Matters not covered by the Bylaws shall be in the discretion of the Governing Board during the period between duly convened meetings of delegates from member orchestras. The disposition of such matters shall be in keeping with Section 6.(a) above and with the purpose of ICSOM as defined in ~~Article H of these bylaws~~ the FOURTH (A) of the ICSOM Certificate of Incorporation.

f. Section 1 of Article XI shall be amended to read:

Section 1. No amendment shall be entertained which is not consistent with ~~Article H of these bylaws~~ the FOURTH (A) of the ICSOM Certificate of Incorporation.

Submitted by the Governing Board



Whereas, There is an overlap and a redundancy between Article V, Section 5(b), and Article IX, Section 2; and

Whereas, There now exists a separate *Senza Sordino* account; therefore, be it

Resolved, That Section 5(b) of Article V be amended to read:

Section 5.(b) ~~The Editor shall receive sufficient funds from the Treasurer of ICSOM to pay the costs of publication of Senza Sordino, which he/she shall deposit in a bank in a separate account. The Treasurer shall set up an account with sufficient funds to pay the cost of publication of Senza Sordino.~~

And, be it further

Resolved, That Section 2 of Article IX be deleted:

~~Section 2. Senza Sordino shall exist as a non-profit entity with a separate bank account.~~

Submitted by the Governing Board



Whereas, The process by which certain amendments to the ICSOM Bylaws are approved is overly cumbersome and in some instances vague; and

Whereas, The particular amendments subject to this procedure are very important, as they relate to Articles II ("Purpose"), Article VIII ("Dues and Finances"), and Article XI ("Amendments to Bylaws"); and

Whereas, The process needs to be clarified and streamlined; therefore, be it

Resolved, That Section 2 of Article XI be amended as follows:

Section 2. Amendments to Articles II, VIII, and XI of these bylaws may be submitted for approval at any regular or special meeting. Within ~~twenty (20)~~ thirty (30) days after the approval of any ~~such~~ amendment(s) by a majority of voting delegates at such meeting, such amendment(s) shall be referred to the member orchestras for ratification. Within ninety (90) days following the final day of the meeting, the member orchestras shall ~~cast their ballots by registered mail addressed to notify the ICSOM Secretary in writing of the approval or non-approval of such amendment(s).~~ Adoption shall be constituted by two-thirds majority affirmation of those member orchestras voting, but in no event shall

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such a any proposed amendment(s) to the ICSOM bylaws be deemed adopted unless at least fifty percent (50%) of ICSOM member orchestras have actually cast their respective votes either for or against the adoption of such amendment(s).

Ballots will still be sent to the delegates, notice is what is changed – by fax, mail or e-mail. Results should be reported as ratified or not. Secretary will retain these reports.

Submitted by the Governing Board. Amended by Michael Moore (Atlanta) and John Koen (Philadelphia).



Whereas, Leonard Leibowitz has served for more than 30 years as Distinguished ICSOM Legal Counsel (“DILC”); and

Whereas, It is time that there be a written agreement setting forth the terms and conditions of his engagement; and

Whereas, Said written agreement need not be negotiated and approved every year at the Conference, as has been the practice; and

Whereas, After arduous and sometimes grueling negotiations between the Governing Board and the DILC a tentative three-year agreement has been reached; therefore, be it

Resolved, That Leonard Leibowitz (aka DILC) be retained for a term of three (3) years upon the following financial terms:

2003–2004	\$3150 per month
2004–2005	\$3350 per month
2005–2006	\$3500 per month

In all cases, reasonable expenses shall be reimbursed in accordance with past practice.

Submitted by the Governing Board



Whereas, Certain necessary administrative functions which had previously been performed by members of the Governing Board have become overly burdensome for any one individual Governing Board member; and

Whereas, It is the Governing Board’s recommendation that others who have the time and the expertise to perform these important functions should be appointed by the Board from time to time as circumstances warrant; and

Whereas, There are three (3) functions for which a staff position should be created and compensated by a token honorarium; therefore, be it

Resolved, That the staff positions of *Senza Sordino* Production Manager, Webmaster, and Archivist be created, with the individuals to fill those positions to be appointed by the Governing Board from time to time; and, be it further

Resolved, That the following honoraria be paid to each such individual:

- Senza Sordino* Production Manager: \$150 per issue, to be paid out of the Editor’s honorarium, which shall be increased to \$2000 per annum;
- Webmaster: \$750 per annum;
- Archivist: \$500 per annum.

Submitted by the Governing Board



Whereas, The success of any ICSOM Annual Conference is greatly dependent on the services of a Conference Coordinator; and

Whereas, The responsibilities and time involved in properly performing those services is considerable; and

Whereas, It is the least that ICSOM can do to recognize the contribution made by the Conference Coordinator by granting him or her a modest honorarium; therefore, be it

Resolved, That the Governing Board designate each year a person to serve as Conference Coordinator of the Annual Conference; and, be it further

Resolved, That the Conference Coordinator of the Annual Conference be granted an honorarium of \$1,000.

Submitted by the Governing Board

Whereas, The current ICSOM Bylaws contain provision for staggered terms of office for members of the Governing Board; and

Whereas, The system for staggering terms of office would be improved if it applied in a different configuration; therefore, be it

Resolved, That Section 3 of Article IV, be amended to read:

Section 3. All officers and Members at Large of the Governing Board shall be elected for two-year terms at regular meetings of ICSOM. Officers shall be elected in even-numbered years, Members at Large in odd-numbered years. In 2004 and in subsequent even-numbered years elections shall be held at the Annual Conference for two-year terms for Chair, Treasurer, and Editor of *Senza Sordino*, and (for one year only) one-year terms for President and Secretary. In 2005 and in subsequent odd-numbered years elections shall be held at the Annual Conference for two-year terms for President, Secretary, and two Members at Large, and (for one year only) one-year terms for two other Members at Large. In 2006, in addition to elections for Chair, Treasurer, and Editor of *Senza Sordino*, elections shall be held at the Annual Conference for two-year terms for two Members at Large. Election shall be by a majority of the votes cast for any office, with all voting delegates eligible to vote. Elections shall be conducted by secret ballot with the exception of any position for which only one candidate is nominated, in which case the candidate so nominated shall be declared elected by acclamation.

Submitted by the Governing Board



Whereas, George Zazofsky was one of the founders of ICSOM and its first chairman; and

Whereas, The delegates to the 2002 ICSOM Conference passed a resolution directing the Governing Board to develop an appropriate memorial honoring his years of devoted service to the lives of symphony, opera, and ballet orchestra musicians throughout the US and Canada; and

Whereas, The Boston Symphony Orchestra, of which George Zazofsky was a member for many years, has graciously consented to contribute to this effort; therefore, be it

Resolved, That a suitable plaque honoring George Zazofsky for his contributions to ICSOM and musicians throughout North America be prepared and donated to the Boston Symphony Orchestra for permanent viewing in a conspicuous place on a wall in Symphony Hall, Boston, Massachusetts.

Submitted by the Governing Board



Whereas, The AFM and ICSOM have consistently opposed Electronic Media Service Conversion; and

Whereas, Electronic Media Service Conversion is a complicated concept; and

Whereas, As a result there has been confusion about exactly what the term includes; and

Whereas, There is a need for a commonly accepted definition of Electronic Media Service Conversion; therefore, be it

Resolved, That the definition below be adopted by ICSOM and recommended to the AFM; and, be it further

Resolved, That the AFM and ICSOM continue to strongly discourage any Electronic Media Service Conversion.

Electronic Media Service Conversion: the exchange of time off from regular orchestra services in lieu of payment for electronic media services covered by an AFM media agreement. If such media services are compensated in compliance with the rates set forth in an applicable AFM agreement, either by payments to musicians or through credit against an electronic media guarantee, additional services off are not service conversion and not contrary to any stated policy or guideline.

Submitted by the ICSOM Electronic Media Committee



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Resolutions

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Whereas, Symphony, opera, and ballet orchestras throughout the United States have been and continue to be under siege; and

Whereas, Hard-won gains in compensation, benefits and working conditions are being lost; and

Whereas, The struggle to stave off bankruptcy and to maintain a living wage is one that affects each and every member orchestra of ICSOM, ROPA, and OCSM; and

Whereas, The musicians of the Florida Philharmonic and the San Antonio Symphony are currently in the forefront of that struggle; and

Whereas, The musicians of the Florida Philharmonic and the San Antonio Symphony need and deserve support and admiration; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference recognize the pain and value of the sacrifices of the valiant musicians of the Florida Philharmonic and the San Antonio Symphony; express their sympathy, support, and love for their brothers and sisters in these orchestras; and wish them success in their desperate struggle for survival.

Submitted by the Governing Board



Whereas, Robert Levine has served ICSOM and the members of its constituent orchestras in many ways; and

Whereas, Robert Levine has served as ICSOM Chairman and Editor of Senza Sordino, and continues to serve as ICSOM Webmaster and ICSOM Archivist; and

Whereas, Robert Levine deserves the highest praise and gratitude from ICSOM musicians; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference express to Robert Levine their respect, thanks, and admiration for his years of service; and, be it further

Resolved, That Robert Levine be awarded the title of Chairman Emeritus, with the hope that he will remain active in ICSOM in whatever capacities he is willing to serve.

Submitted by the Governing Board



Whereas, David Angus has served ICSOM and the members of its constituent orchestras as ICSOM Governing Board Member-at-Large and, for twelve years, as ICSOM President; and

Whereas, David Angus continues to serve ICSOM as one of its elected AFM Strike Fund Trustees and as a valued advisor; and

Whereas, David Angus deserves the praise and gratitude from ICSOM musicians; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference express to David Angus their respect, thanks, and admiration for his years of service; and, be it further

Resolved, That David Angus be awarded the title of President Emeritus, with the hope that he will remain active in ICSOM in whatever capacities he is willing to serve.

Submitted by the Governing Board



Whereas, Lucinda-Lewis served ICSOM and the members of its constituent orchestras as All-Powerful ICSOM Secretary (APIS) for twelve years; and

Whereas, Lucinda-Lewis deserves recognition from ICSOM musicians for her many years of dedicated service; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference express to Lucinda-Lewis their respect, thanks, and admiration for her contributions to ICSOM; and, be it further

Resolved, That the title of All-Powerful ICSOM Secretary (APIS) be retired and never again be used by an ICSOM Secretary.

Submitted by the Governing Board



Whereas, Stephanie Tretick served ICSOM and the members of its constituent orchestras as ICSOM Governing Board Member-at-Large and, for eight years, as All-Powerful ICSOM Treasurer (APIT); and

Whereas, Stephanie Tretick's administration of ICSOM finances and the books and records of the organization were executed with integrity, accuracy, and care; and

Whereas, Stephanie Tretick deserves recognition from ICSOM musicians for her dedicated service; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference express to Stephanie Tretick their respect, thanks, and admiration for her contributions to ICSOM; and, be it further

Resolved, That the title of All-Powerful ICSOM Treasurer (APIT) be retired and never again be used by an ICSOM Treasurer.

Submitted by the Governing Board



Whereas, Marsha Schweitzer served ICSOM and the members of its constituent orchestras for six years in the overwhelming job of Editor of *Senza Sordino*; and

Whereas, Marsha Schweitzer contributed mightily to the causes and purposes of ICSOM by the application of her remarkable skills as a journalist and editor and through her passionate zeal as a labor activist; and

Whereas, Marsha Schweitzer deserves recognition from ICSOM musicians for her dedicated service; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference express to Marsha Schweitzer their respect, gratitude, and admiration for her contributions to ICSOM, especially for the maintenance of the high caliber of *Senza Sordino* as an award-winning union newsletter.

Submitted by the Governing Board



Whereas, The Symphonic Services Division of the AFM ("SSD") provides services to symphony, opera, and ballet orchestras which are vital to the matrix of representation of these orchestras; and

Whereas, The ability of SSD to provide those services is severely hampered due to inadequate financial resources; and

Whereas, The lack of proper funding prevents SSD from hiring a sufficient complement of trained staff to provide those services; and

Whereas, A further consequence of the inadequacy of funding is that the current staff is overworked to the point of exhaustion; and

Whereas, At the 2003 AFM Convention the delegates voted to increase the dues of virtually the entire membership, including members of symphony, opera and ballet orchestra; and

Whereas, During the 2003 AFM Convention and subsequent thereto, AFM leadership acknowledged the problems caused by the inadequacy of funding of SSD and promised to rectify the situation; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference urge the International Executive Board of the AFM, in the strongest possible terms, to increase the funding of SSD to the extent necessary to permit SSD to hire and train additional staff as quickly as possible.

Submitted by the Governing Board



Whereas, In order to fully understand and appreciate the issues and principles of the labor movement, it is necessary to have at least a working knowledge of labor history and the role of a labor union in a democracy; and

Whereas, Such knowledge could be gained through a program being developed and sponsored by the Eastman School of Music which should include a course in labor history and the place of unions in a democracy; therefore, be it

Resolved, That the delegates to the 2003 ICSOM Conference recommend and urge that the Eastman School of Music include a course in labor history and the role of unions in a democracy; and, be it further

Resolved, That all members of ICSOM orchestras be encouraged to consider enrolling in that course.

Presented by Lynn Rosen (Utah) and David Angus (Rochester)

Fixing What's Broken by Michael Kaiser

At this year's ICSOM Conference in Colorado, Kennedy Center president Michael Kaiser was invited to address the delegates on the subject of the current state of the American orchestra. In addition to his time at the Kennedy Center, Mr. Kaiser has served as executive director of the UK's Royal Opera House and as executive director of both the American Ballet Company and the Alvin Ailey Dance Theatre. In recent years, he has emerged as a much-respected national voice in the field of arts management, and has been celebrated for his commitment to both fiscal responsibility and artistic excellence. What follows is the complete transcript of Mr. Kaiser's speech to the convention.

Good afternoon and thank you for giving me the opportunity to speak with you today. It is truly an arts executive's dream to be able to speak so freely and in a neutral environment with so many union leaders.

The irony of this situation is that the part of my career I hate most is dealing with union/management issues from grievances to contract negotiations. The reason is quite simple. I have never felt myself to be on the opposite side of any of my union employees and particularly of my artists. If we are not working in the same direction, then what am I there for? My job as an arts administrator is purely a supportive one—I am there to create the resources and the environment for the artists to do their best work. I am failing if I ever work against their interests.

I am intensely interested in the financial health of the organizations I manage and I have never had a deficit in any year that I managed any arts organization in my 18-year career. But I have never felt that I am successful if I negotiate a contract that pays any member of my organization less rather than more. In fact, I consider it an obligation of my work to ensure that my staff and artists are paid well and fairly. This perspective has made union negotiations painful for me, and has gotten me in deep trouble with many attorneys who represent my side of the table.

It is obviously a difficult time to be on either side of the table when it comes to orchestras in America, and I can only imagine what it must feel like to be a union musician facing the threat of reduced salaries at best and absolute closure at worst in so many American orchestras today. I am absolutely convinced that most of the problems facing orchestras result from poor management. Too many arts managers today know all the vocabulary but have no real idea about creating revenue for their organizations. While the economy is challenging, many arts organizations are thriving. These organizations are well managed. Most of the others are not.

It is not easy to run an arts organization and arts managers require far more training than they receive. We spend hundreds of millions of dollars training artists all over the world but only a small fraction of that amount on training the executives who will employ them. This is one of the reasons I started the Vilar Institute of Arts Management at the Kennedy Center two years ago. I am trying to train smart, entrepreneurial, socially-conscious managers to run arts organizations throughout the world. We have already placed 24 highly skilled managers in arts organizations in San Francisco, Atlanta, San Antonio, London, Valencia, Beijing and many

other cities. But far more must be done. I am hoping that serious arts funders will begin to pay attention to this great need; otherwise, we will see a serious decline in arts institutions throughout the world.

It is incredibly frustrating to observe how board and staff leaders are reacting to current fiscal challenges. I believe that most boards and most staffs react in exactly the wrong way and make matters worse rather than better. Let me explain:

Much of my career has been spent trying to save very troubled arts organizations. When I arrived at the Alvin Ailey American Dance Theater, we had to unscrew every other light bulb to reduce our electricity costs. I lay awake at night in a panic worrying about how I would find the money to pay our dancers each week. When I came to American Ballet Theatre, we had no pointe shoes. We owed over \$5 million to vendors, choreographers, and theatres, most of which were sympathetic... and even to the IRS, which was not.

And the Royal Opera House was little more than a hole in the ground when I arrived; a major renovation had begun but we did not have the money to complete the building project. Fundraising was at a virtual standstill amid a very public scandal about the mismanagement of the institution.

Working with these troubled organizations has given me a good vantage point to observe what makes arts organizations sick and what makes them healthy. What I have observed during the recent economic slump is that many arts organizations are reacting to this current challenging environment in exactly those ways that lead to sickness. By knee-jerk reacting to short-term fiscal problems by drastically cutting artistic programming and marketing, one virtually assures additional reduction in revenue in the future. Donors and audience members are attracted to important programming, to organizations that are vital and flourishing, not to those which are cutting back on visibility programs and retreating behind stale, if cheaper, programming.

Just this week, a task force organized by the Mayor of San Antonio announced that the best way to save its symphony, currently in Chapter 11, was to close it. Huh? The task force report suggested it was impossible to fix a troubled arts organization while it was functioning. I am only glad that this group of 'experts' was not called in by the Ailey Company, or ABT, or the Royal Opera House, before my tenures there. The report concludes that all the money earmarked by the city for the symphony should go to hiring another group of similar experts. This cannot be the way to build more revenue for the San Antonio Symphony.

Only the promise of greater artistic achievement matched by a comprehensive visibility campaign will allow troubled organizations to overcome fiscal challenges. When budgets must be cut, I believe strongly in cutting administrative costs wherever possible to allow for great art and good marketing to continue. And when artistic initiative must be cut in the short term, it is imperative to develop and announce plans for future important projects.

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Kaiser*(continued from page 10)*

At the Kennedy Center, we are planning our most ambitious season yet. Our 3,000 performances next season include a large-scale Tennessee Williams Festival, a week with the great American soprano Renee Fleming, and a Tchaikovsky Festival that begins with the National Symphony Orchestra conducted by Leonard Slatkin with soloists Yefim Bronfman, Gil Shaham and Yo-Yo Ma on one single concert. The Tchaikovsky Festival also includes the Kirov Opera with Valery Gergiev, the Kirov Ballet, the Suzanne Farrell Ballet and the Vermeer String Quartet. Our season also includes the Royal Danish Ballet, the New York City Ballet, Cecilia Bartoli, the Opera Comique, the Royal Shakespeare Company and on and on. While finding the resources to pay for all of this work is a challenge, our fund-raising has hit new heights even during the economic downturn of the past two years. The more adventuresome programming tied to an aggressive marketing effort has paid off.

And while many of you must be thinking that it takes money to mount large-scale artistic and marketing programs, I can promise you that the visibility campaigns and more exciting programming we developed at the Ailey Company or American Ballet Theatre when we were nearly bankrupt were done on the cheap. We didn't have enough money for Xerox® paper but we did find the creativity and time to build important artistic programs and to publicize these programs to the hilt.

In one year at the Ailey Company, for example, we did a Phil Donahue Show reaching 18 million viewers, the first Clinton Inaugural Gala reaching 80 million viewers, an exhibition at the Smithsonian, and a free concert in Central Park. We also wrote two books about the company, had our street name changed to Alvin Ailey Place, and held a 35th anniversary gala with Jessye Norman, Anna Devereaux Smith, Maya Angelou, Denzel Washington, Al Jarreau and Dionne Warwick. Everywhere you looked in 1993 you saw the Ailey Company. Not surprisingly, our contributed income doubled that year and we spent virtually nothing to accomplish these programs. Not enough symphony managers are thinking this way even when times are good; and the number falls when money gets tight.

But the problems we must address in the arts go far beyond the current economic recession and the way we react to it. Even the best managers and board leaders face a difficult environment in which to lead. The central factor we must all acknowledge in the performing arts is the lack of productivity improvement available to us. Our halls have the same number of seats as when they were constructed and we still use the same number of musicians as when works were written centuries ago. Costs go up but productivity does not. That is why managing an arts organization gets harder every year, decade by decade.

When I took the Alvin Ailey Company to perform at the Herod Atticus, a Roman amphitheater built on the base of the Acropolis in Athens, the dancers were thrilled to perform with the Acropolis in sight. I only looked at the stone bleachers where the audience sat and noted that the number of seats had not increased in 2,000 years! The pressure on all of us to fill an ever larger income gap only gets greater with time.

While the productivity problem is the largest single challenge to all of us in the performing arts, there are other elements of the environment that make our jobs difficult as well. First, we are all facing a gradual but deliberate reduction in the amount of press coverage for arts organizations. Newspapers have changed arts sections into style sections giving less media coverage to the arts and devoting more and more space to popular, for-profit entertainment.

This problem has been exacerbated by the problems of the recording industry. The collapse of the recording industry, the lack of resources available to public broadcasting to record performances and the prohibitive costs of producing recordings and videos means that it is easier to obtain a recording of Georg Solti than of most great conductors today. We need the support of PBS, of NPR, of the unions, and of all artists to ensure that an entire generation of performances is not lost. And we need to ensure that the most potent vehicle for distributing performances, the Internet, is a central element in this discussion. This is critical if we are to create the history of performance and creativity that inspires future generations and to allow performances enjoyed by a few to be available to many.

And if we accept the fact that strong marketing is one key to creating a healthy arts organization, then the loss of the recording industry, our major for-profit marketing partner, has to be a critical issue for us. Without the marketing help provided by the recording industry and with the reduction in media coverage of the arts, it is increasingly difficult to attract audiences.

We are heading towards a world where primarily white upper middle class people come to performances, because primarily white upper middle class children are being exposed to the arts. Public school arts education is virtually dead, not just in the United States but in most countries. Most arts organizations have jumped into the breach created by the absence of public school arts education. The Kennedy Center has the largest arts education program in America; we spend \$15 million each year to train teachers to bring the arts into classrooms in all 50 states, to provide arts programming via satellite to hundreds of thousands of children and to tour family theater productions. But our efforts are not coordinated with those of other organizations and the arts exposure enjoyed by virtually every child in this nation is episodic. For some children in some schools, the exposure is tremendous in one year and absent the next. For children whose lives have a central theme of "loss," this can be more painful than no arts programming at all. This is clearly not the way to proceed.

We must work together to create a plan that would coordinate arts programming in our school systems. We owe every child in this nation a chance to experience the joy of self-expression, the power of discipline and the self-fulfillment of achievement that come from the performing arts. And we must work together to ensure that the next generation of audience members is large and diverse.

This is a particular problem for orchestras since it is evident that there is currently an oversupply of performances in many cities. This is no doubt

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The Canada Report

Rob McCosh, OCSM

What follows is an edited transcript of the speech given at this summer's ICSOM convention by Rob McCosh, the immediate past president of the ICSOM's Canadian counterpart, the Organization of Canadian Symphony Musicians (OCSM).

Greetings from OCSM. A disturbing similarity faced troubled orchestras in Canada and the U.S. over the past year, but the reasons become quite different under closer examination. Some of what has happened in the States can be blamed on the performance of endowment funds tied to a falling stock market. This is not the case in Canada, primarily because none of our orchestras have sizable endowments. But that is another issue. Our problems can be tied to a variety of things: incompetent management and boards, which is not news to you; a changing funding landscape, where funders at all levels are becoming very hands-on, bottom-line and aggressive; and plain bad luck.

In Vancouver, the orchestra's problems can partly be laid at the feet of Lady Luck. Starting two years ago, a lengthy sanitation workers strike made downtown, where the VSO plays, inhospitable to anyone attending concerts. That, combined with a significant closure of the Lions Gate Bridge, meant that many audience members were inconvenienced by a circuitous route to the hall. The VSO has now taken what amounts to their third concession, which has reduced their salary by almost 20%—the number in vogue right now. This has meant an exodus of musicians, as Vancouver is the most expensive city in Canada to live in.

Edmonton went through a five-week strike which ultimately ended in looking at a new governance model for which the jury is still out. But they, like Calgary, are faced with a right-wing approach to funding the arts, which is not based on quality but on revenue and meeting the bottom line.

Calgary and Winnipeg have both had serious problems with a dysfunctional office and board. The result for Calgary was a four-month period of receivership, a Canadian version of Chapter 11 but also an intense four months of strategic planning. Whether that period spent planning will pay off remains to be seen. Senior level management positions have been filled, but change on the board continues at a glacial pace. In Winnipeg, the response was for the provincial government to dissolve the board, and to become an interim board until such time as the orchestra is on better financial footing. It has, however, become almost a situation of "better the devil you know than the one you don't." The result for Winnipeg: a 20% cut for the remainder of last season.

I think there is something to be learned here, and I learned it while doing research for this conference: peace comes at a price. And I unabashedly admit that I learned it from an American named Frank Knox, who spoke at a time in American history when much debate was going on about whether the U.S. should enter the Second World War. Frank Knox was the Secretary of the Navy in FDR's cabinet. As I read his speech, it struck me that you could take out the word "liberty" and insert "contract" or "collective agreement"; you could take out the word "country" and insert the word "orchestra," and his message, in my view, became topical and current, even though this was a speech he gave to the American Legion in Milwaukee in 1941.

There is an interesting correlation between the definitions of "liberty" and "contract." The Oxford dictionary defines liberty as being "privileges, immunities or rights enjoyed by prescription or by grant." A contract or collective agreement really sets out those "privileges, immunities or rights" in a binding written document between two or more parties "that something shall be done or forborne by one or both." Please indulge me while I unashamedly adapt Knox's words to our profession.

"We now know how futile it is to place our trust in written promises to forsake strikes as an instrument of orchestral or union policy. It is imperatively necessary to have not only the will to peace but the power to enforce it! We hear a great deal these days concerning the attitude of musicians toward strikes. There has never been any secret nor division in this matter. Musicians are not war-like. They are peace-minded. They have no national objectives, or policies, which must be promoted by strikes."

[Knox] then goes on to ask the listeners three questions as to their sentiment and desires concerning their own defense, and the defense of their rights. "Do you want to lose your contracts? Do you want security for your family and for your property? Are the vital interests of your orchestra in peril?" Of course, we would all say yes. But, as Knox points out, "you cannot preserve contracts such as we enjoy, save by willingness to fight for them if need be. A worthy, righteous contract is the fruit of effort. You don't get contracts, you don't retain contracts by just being peaceable. You get it, if it is worth having, by a constant willingness to work and sacrifice and risk for it." The orchestras that have it now have it because the musicians of other generations have been willing, when necessary, to fight for the conditions that make peace possible.

"If you think by just keeping peaceable and never going to war that you can get a just peace in this world, you are wrong. That is the only way in which to surely lose peace. The orchestra that regards the avoidance of war as the highest good, regardless of the price exacted for peace in its honor, its rights, its vital interests, is an orchestra both wretched and contemptible and cannot long endure.

"This does not mean that we must not exhaust every honorable means to foster and promote peace, but we must be sure that we seek and enjoy a righteous peace, for those who put peace before righteousness and justice and contracts do infinite harm, and always fail of their purpose ultimately. We must also remember it is only the strong who can promote and preserve a righteous peace. Idle and futile is the voice of the weak orchestra, or the craven orchestra, when it clamors for peace."

My personal reality this past year reflects his words. The Calgary musicians, in my view, made just such a mistake—peace at any cost. So we now have a 20% cut that will come back to the musicians in a revenue-sharing formula if a certain profit threshold is reached. We still have a majority of the same board members, even though only the chair raised the necessary funds to get the orchestra out of receivership. There is no succession planning in place: in fact, the chair, who sold the 20% idea to the Alberta Foundation for the Arts, has been asked to stay on another year.

(continued on page 15— see CANADA)

ICSOM's Dues Increase: What, When, and Why?

by Michael Moore

(Editor's Note: at this year's ICSOM Conference in Vail, delegates voted to approve a modest increase in the conference dues paid annually by every member orchestra. This increase must be ratified by the membership of a majority of ICSOM orchestras, and the delegates will be organizing ratification votes this fall. What follows is a detailed explanation of the reason for the increase, and how the extra income will be spent.)

Why, you may ask, does ICSOM need to raise dues at this time? Don't we know that the economy's bad, orchestras are being asked for concessions, AFM dues just went up? Good questions. Your delegates and Governing Board would never have approved any increase if it were not absolutely necessary for both the present and the future of ICSOM. The formulas below took months to finalize, and represent a phasing in of a dues structure appropriate to our orchestras' needs.

ICSOM has experienced great savings and efficiencies this year; but we also spent over \$4,400 more than we brought in. Some of this is due to forgiving one troubled orchestra's dues; some due to low interest and other investment returns; but is mostly because of increased services, highlighted by a large President's Council media meeting, a troubled/negotiating orchestras meeting, media committee meetings, trips to troubled orchestras, a large ICSOM presence at the AFM convention, nearly bi-weekly conference calls and the ICSOM directory. While the AFM and, in some cases, locals did help with many expenses of the aforementioned meetings, ICSOM still incurred considerable related expenses, and the general cost of doing business continues to rise.

Accordingly, your delegates to the 2003 ICSOM conference voted on your behalf to raise ICSOM dues for the first time in 16 years.

In 2003, it takes \$1.61 to buy what \$1 bought in 1987, the last time dues were raised. If our current dues, based on a formula ranging from \$21 to \$39 per player, were to be raised based on a cost-of-living increase over 16 years, the formula would be adjusted to range from \$33 to \$62 per player. Fortunately, ICSOM has been run more efficiently than the general economy, so our dues need not be raised to that level.

To maintain our current level of services, and to have sufficient funds to provide for expanded travel and communications, an increase in counsel's fee, and numerous initiatives (such as health insurance amalgamation), an initial increase of \$2 across the board was found to be necessary. This increase should generate \$8,328 in new revenue for our general funds.

In addition, your delegates approved a \$1 across-the-board increase each year for the following five years, rather than one large catch-up increase. Such an increase will ensure that ICSOM can continue to rise proactively to the occasion whenever and wherever the need be. By the final year the increased dues amounts per person will be \$29-\$47.

The ERF, while doing well, is not large enough to help orchestras in need as much as it could. Your delegates also voted to reinstate the suspended \$2 per capita contribution to the ERF. This will add \$8,328 per year to the

Fund and, by the time the progressive increase ends (June 2009), the ERF will have grown by over \$50,000 including additional interest. It is essential that the changes to Article VIII, Section 3 (the general dues increase) be ratified for this ERF expansion to have a positive effect on ICSOM's finances.

Adding this \$2 ERF per capita to the general fund \$2 increase will mean an net increase of \$4, \$5, \$6, \$7, \$8 and \$9 across the board for 2003-04 and the following five years. Total dues are proposed to escalate by the 2008-09 season to from \$30 to \$48 per player. Barring any catastrophic events, additional increases shouldn't be necessary for a long time.

The following chart shows how each member of our orchestras will be affected by these proposals:

Salary level	02-03	03-04	04-05	05-06	06-07	07-08	08-09
Less than \$16,000	\$21	\$25	\$26	\$27	\$28	\$29	\$30
\$16,000-\$23,000	\$26	\$30	\$31	\$32	\$33	\$34	\$35
\$23,000-\$39,999	\$31	\$35	\$36	\$37	\$38	\$39	\$40
\$40,000 and above	\$39	\$43	\$44	\$45	\$46	\$47	\$48

Figures include current Minority Scholarship (Mendelson) Fund and proposed ERF per capita increase

Timely payment is essential

Finally, in the interest of both fairness and cash flow, your delegates decided that to help enforce timely dues collection, a small penalty would be payable in addition to any dues submitted after March 1. It is our hope that we will never need to collect such a penalty. March 1 is two months past the grace period that ends December 31 of each year. It is hoped that more orchestras will pay dues during the September-November period, as money is extremely tight by then, often exhausting our reserves. Although the Governing Board may borrow from the ERF, we avoid doing so, for obvious reasons. If you have any questions, please talk to your ICSOM delegate or email me at treasurer@atlantabrass.com.

Secretary's Report

(continued from page 3)

where to begin. He is the heart of ICSOM, I think. So much of what he does behind the scenes keeps us all on the right path, and his counsel has been quite invaluable this last year. He is so much more than a conference coordinator; he is an advisor and a valuable treasure. Tom downplays his role in ICSOM, and his contributions to the board, but for many of us, he was not only a wonderful editor, contributor and proof reader for more than just *Senza Sordino*, but served as the voice of reason, and a valued contributor to our conversations. I know we all will continue to seek Tom's guidance in the future, and ICSOM will be the better for it.

President's Report

(continued from page 2)

There are two statements that came out of the work we did at the convention that you should be aware of. As you know the staffing and resources made available for the Symphonic Services Division has declined over the past few years. I would like to share a report sent to the Governing Board just after the convention.

REPORT FROM THE FINANCE COMMITTEE

To the Officers of the American Federation of Musicians and the AFM Symphonic Services Division
June 25, 2003

On June 25, 2003, the following persons appeared before the Finance Committee:

Brian Rood (ICSOM)
Robert Levine (Local 8, past ICSOM Chair)
Laura Ross (ICSOM)
Rachelle Skolnick (ROPA)
Rob McCosh (OCSM)
Paul Castillo (ROPA).

Their united position was that the SSD is woefully understaffed and has been for some time the victim of an ever-shrinking budget. As a result, orchestra musicians have seen an eroding level of service from the SSD. These petitioners asked that a portion of the increased funding received by the Federation in the 2003 financial package be used to bolster the SSD budget.

I replied to them that the Finance Committee has heard the concerns of the symphonic representatives and is very sensitive to them. Although the Finance Committee has no direct control over staffing decisions in the Federation, I assured the advocates of the symphonic musicians that the Finance Committee would convey these valid concerns with the strongest possible urgency to the SSD and Federation officers.

Please accept this letter as that conveyance.

In solidarity,
Harry Chanson
Finance Committee Chair

As the final financial package was shared with the convention delegates Finance Committee Chair Harry Chanson stated on the convention floor our plea for more SSD staffing and said "this is a package that will do it." It is my sincere wish that the IEB and the Federation heard this as well.

As you can imagine there was plenty of brainstorming at the convention including on the Joint Law and Finance Committee. One session involved an early morning meeting with Law Committee Chair Bill Moriarity. In response to the increases in per capita dues as well as work dues a "Futures Committee" was to have been appointed at the 2003 convention. This committee will "review the relationships between the Federation, the

locals and their members with a view toward achieving the most effective representation."

The Futures Committee is to be comprised of the AFM President and Secretary-Treasurer as ex-officio members, three IEB members, nine local officers, and a representative from each of the player conferences.

Although usage of the Conductor Evaluation Program (CEP) has waned recently, delegates this summer overwhelmingly expressed support for this valuable program. Approved changes to the program include a web-based option for the first time. Now, delegates may have their orchestras' compiled data tabulations sent to them via email. This will significantly shorten turnaround time from the collection of completed forms to the receipt of tabulated results. Program administrator Michael Moore and I will continue to pursue other web-based improvements. The other major change involves relaxation of one important restriction. Delegates may now share the overall tabulated results with the orchestra provided that these results are communicated verbally at orchestra meetings and not in a written manner. The most effective use of this program is the regular sharing of your orchestra's evaluations with your management. The program is an easy yet powerful way to provide managers with the kind of artistic input that musicians have sought for decades. With the availability to readily accessed data from other orchestras as well, managements will know that musicians expect to have a voice in the selection of music directors or guest conductors. Some ICSOM orchestras have felt so strongly about this that they have incorporated elements of the CEP into their own CBAs. In Vail this summer, Chairman Gippo admonished delegates to take fuller advantage of the program so that our artistic preferences regarding engagement of conductors would be heard. If your orchestra would like to better utilize the CEP, contact your delegate, Michael Moore or myself.

Many of our orchestras are currently facing economic crises not seen in years. Building on the media and troubled orchestra summits from last year the Governing Board is looking into smaller group meetings with like-sized orchestras either entering into negotiations or being "asked" back to the table by their managements. Such smaller group meetings would involve five to nine orchestras with the purpose of exchanging information and developing strategies. The better informed and prepared we all are the better our chances will be to ride out the current storm of wage and job cuts that threaten our livelihoods and our orchestras.

Health insurance premiums continue to spiral out of control and wreak havoc on our orchestras' finances at a time that could not be worse for musicians. The Governing Board has begun to explore, in depth, a nationwide healthcare plan for those ICSOM and ROPA orchestras that wish to participate. The goal is simple—save our musicians and their orchestras' money by pooling our collective buying power and resources. We are at only the first stages in this exploration but early discussions are encouraging and show much promise. We will keep you posted.

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President's Report

(continued from page 14)

The following is my Address to the annual meeting of the American Symphony Orchestra League on June 20, 2003:

It has been both an honor and a privilege to be here this week. I wish to thank the League and all of you for your warm hospitality and for the opportunity to speak with you this afternoon. I bring greetings from ICSOM Chairman Jan Gippo and the rest of the Governing Board. Jan has asked me to convey the following remarks to you:

“After so many years of an adversarial nature we find ourselves in a new era. A new millennium is upon us. We have a new economy, albeit unwelcome at this time. We have new global and national politics to deal with. It is extremely important that ASOL, its orchestras, ICSOM and ROPA improve communications and strive to work together to save our industry. We ask that ASOL, as a body, become more involved with persuading change in attitudes, particularly with respect to communications with our orchestras and in negotiating styles and tactics. We are looking for a new era of creative solutions that regard everyone with respect and where we all strive for the same goal: a vital, viable artistic voice for our orchestras.”

I understand Peter Schickele will be here this afternoon. I wish that I could join you, but my travel here has been shortened on both the arrival and departure points due to sudden family obligations. But seeing that smile on Peter's face in the program book has reminded me of a funny story from early in my career.

A PDQ Bach concert was about to begin with just eight players on stage. We were seated in the first desk string chairs and were unaccustomed to being there as we were all brass players used to having some distance from the podium! The anticipation in the audience grew as the clock wound to 8:00, then 8:05, and finally 8:10. As the crowd became increasingly restless Peter suddenly appeared in the balcony at the back of the hall. His hair was thrown back like ZZ Top and he was not yet fully dressed. Shirttails were hanging out and he was clutching his tailcoat in one hand. Peter ran down the aisle to the edge of the balcony and yelled, “I'm here, I'm here!” Then, in his trademark move, he flung himself down from the balcony to the main floor with a rope he had thrown over the edge. Peter continued his antics as he jumped up onto the stage. But he surprised us all by landing on the podium with a baton in his right hand ready for the downbeat, which he then gave. One very alert musician, not yours truly, rushed to get his horn up ready to play. In doing so, he slammed the mouthpiece up onto his lips. Without missing a beat, Peter yelled “Gotcha!” The audience roared, and we stared in disbelief!

I share this story with you today for a reason. We have musicians in troubled orchestras who feel now the same way that horn player did that night. The rug has been pulled out from underneath them. Already charged with the responsibility of performing difficult music with the precision and skill of a surgeon, these musicians find themselves needing to be part executive director, board member, staff person, volunteer and whatever else they can do to bring their orchestras back to life in their communities.

They ask if ASOL can do more. Yes, they do ask if the AFM and ICSOM can do more as well. This is a subject near and dear to the Governing Board and we will continue to address it on many fronts. But they ask if the League can provide more public relations and political advice as well as other consulting type services. Certainly, the need is great! For example, one of our most troubled orchestra was the largest arts organization in their state, and yet had virtually no political allies in local, county, or state government. Therefore, there was no one to turn to when difficult times became impossible times.

For the relationship between ICSOM and the League to flourish, chances will need to be taken, continued trust will need to be earned, and respect will need to be given. The key here is for us to further the dialogue already established, be open to learn from one another, and guide those we are charged to represent. One way to begin this is within our own individual orchestras. We can invite others to think, plan, brainstorm, and together chart the course for our orchestras. Another way is to have sessions here at the League's conferences be devoted to an important constituency in the orchestra—the musicians.

Undoubtedly, there will be bumps along the road. How we deal with those bumps will tell us just how far we've come and how far we have yet to go.

I believe we have more in common than not. Let us roll up our sleeves together and tackle the problems facing our orchestras. There is too much at stake to not work together.

Canada

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The board will no longer be responsible for fund-raising. It begs the question, “What are they there for?” The provincial funding body, the AFA, insisted, as a condition of releasing funds, that we reduce our main series from ten concerts to eight, even though the board members have no performing arts background.

In the musicians' defense, they were faced with a right-wing paper that is vehemently anti-union, and whose owner was a former board member of the CPO. The ultimate insult to the musicians the season before was when he was given the CPO's Gold Baton after a season [which included] a four-week lockout!

There was and still is a sense that ours is a war that cannot be won. I would dispute that sentiment first and foremost because it has been neither tested nor proven in our situation. The result [in Calgary,] however, is something that we have all seen time and again—nine openings in a 65-piece orchestra, including principal horn, principal cello and assistant concertmaster.

Until such time as the arts become a fight taken up by the public—not just for the artist's sake, but for society's sake—we will not be on the politicians' radar screen. Until we insist on a righteous peace, we will not have peace.

Kaiser

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a controversial point to make at a meeting of union executives but it seems clear to me that over the past two decades orchestras and their unions have agreed to expand the weeks of performances to a point where audiences are too small to fill every performance in many cities.

We need to evaluate how many performances are sustainable in any given city, pursue approaches to filling in remaining weeks and develop the programming and marketing that assure houses that provide enough revenue to support our orchestras. This will undoubtedly cause a tension between unions and management that must be resolved before other symphonies seek Chapter 11 protection.

Despite all of these problems, I remain optimistic about the future of our orchestras. But we have work to do. Together. I believe we need to:

1. Educate orchestra members, especially committee members, in every symphony about arts management issues. The musicians need to understand balance sheets and income statements and be able to pressure management and boards when they see a developing problem. By the time the orchestra is in Chapter 11, it is often too late to act.
2. Encourage orchestra committees to support the development of important artistic projects that create visibility for their organizations. It is these important projects that bring future revenue streams. We need to relax rules that discourage special projects by making them too expensive to consider.
3. We need to work together to figure out how we are going to record and distribute performances of importance. Symphony managements don't need revenue from recordings—they need visibility from recordings. There must be a formula that ensures that both sides get something from recording. And we must address the Internet immediately. We finally have a cheap tool to reach millions of new audience members and donors. There has to be a way to use this tool to benefit everyone.
4. Address the oversupply issue in a mature fashion. We need to find ways to make touring cheaper, to allow for performances in unusual venues and to support free performances and educational performances so that work weeks are secure.

And most important, we need to insist that arts managers and boards are trained so that they become strong stewards of our industry. Without strong management, no musician will have a secure future. With strong management, every issue we face can be handled and both musicians' health and happiness and institutional strength can flourish.

Senza Sordino is the official voice of ICSOM and reflects ICSOM policy. However, there are many topics discussed in *Senza Sordino* on which ICSOM has no official policy; the opinions thus expressed in *Senza Sordino* are those of the author(s) and not necessarily of ICSOM, its officers or members. Articles and letters expressing differing viewpoints are welcomed.

International Conference of Symphony & Opera Musicians (ICSOM)

A Conference of the American Federation of Musicians — AFL—CIO

**ICSOM
Governing Board**

Chairperson
Jan Gippo
St. Louis Symphony
1620 Horseshoe Ridge Road
Chesterfield MO 63005
(636) 537-5374 (Voice/FAX)
janguippo@earthlink.net

President
Brian Rood
Kansas City Symphony
9919 Rosewood Lane
Overland Park KS 66207
(913) 649-9919, cell (913) 706-4164
BrianFRood@aol.com

Secretary
Laura Ross
Nashville Symphony
1609 Tammany Drive
Nashville TN 37206
(615) 227-2379
FAX (615) 259-9140
lar2vln@comcast.net

Treasurer
Michael Moore
Atlanta Symphony
953 Rosedale Road NE
Atlanta GA 30306
(404) 875-TUBA (Voice/FAX)
treasurer@atlantabronze.com

Editor, Senza Sordino
Sam Bergman
Minnesota Orchestra
51 West Island Avenue
Minneapolis MN 55401
(612) 741-0434
sbergman@mn.rr.com

MEMBERS AT LARGE

Jay Blumenthal
New York City Ballet
484 W 43rd Street #24M
New York NY 10036
(212) 695-5895
blujay@rcn.com

Paul Ganson
Detroit Symphony
23225 Oak Street
Dearborn MI 48128
(313) 563-5686 / FAX 563-2970
paulganson@comcast.net

Richard Levine
San Diego Symphony
6304 Radio Drive
San Diego CA 92114
(619) 263-2545
rlevine@richlevine.com

Henry Peyrebrune
Cleveland Orchestra
2648 Ashton Road
Cleveland Heights OH 44118
(216) 321-9680
hpeyrebrune@earthlink.net

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ICSOM Counsel
Leonard Leibowitz
322 West 48th Street
New York NY 10036
(212) 765-4300 / FAX 765-2775
LLlaborlaw@aol.com

Abe Torchinsky ICSOM Emeritus Program
Mary Plaine
630 Deepdene Road
Baltimore MD 21210
(410) 433-6063
mcpaine@worldnet.att.net

Webmaster/Senza Sordino Production Manager: Robert Levine (rtl@icsom.org)

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c/o Michael Moore, 953 Rosedale Road NE, Atlanta GA 30306