

Topics Addressed By ICSOM

Many issues have been addressed in *Senza Sordino* and at ICSOM conferences by guest speakers, in workshops, and in floor discussions. The following list suggests the number and range of topics, which often overlap.

Communications among orchestras at conferences and via newsletters, bulletins, and the Internet

Wages and working conditions

Artistic advisory committees and musician artistic input

Relations with the AFM and with local unions

Relations with other organizations, including those representing orchestra managers and conductors, the League of American Orchestras (LOA, *fka* the American Symphony Orchestra League, or ASOL), and the other AFM player conferences.

Relations with management

Audition policies, procedures, and ethics

Concert halls, lighting, and acoustics

Condition and legibility of printed music

Conductors and conductor evaluation

Copyright laws, piracy, home taping, and royalties

Music critics and criticism

Discrimination on the basis of age, sex, race

Dress codes

Selection and bargaining unit status of extra musicians (subs)

Education and training of classical musicians

Orchestra finances and fund-raising

Conditions in foreign orchestras

Insurance coverage: medical, musical instruments

Legislative action affecting the arts and unions

Tax rulings affecting orchestras and musicians

Role of the personnel manager and union steward

Occupational health problems, high sound levels, stage fright, overuse injuries

Encouragement of minority programs

Techniques and procedures in negotiation and arbitration

Orchestra splitting

Pensions, retirement funds, tax-sheltered annuities

Benefits for retired members

Job security: probation, tenure, and dismissal

Job satisfaction and quality of work life

Media: Phonograph/CD recording; radio, television, and Internet broadcasting and taping

Rotation of the work load, revolving seating

Special concerts, activities, and programs

Educational concerts and audience expansion

Time away from work: leave, vacation, sabbaticals, pregnancy

Tours and run-outs

Transportation of musical instruments

Throughout ICSOM's history, many issues have been addressed, concepts articulated, and projects undertaken. Some goals were achieved, some aborted. Some efforts are still sustained, while others have ebbed. Some of the major threads have been brought together here to show when and why certain ideas and projects got started, where they went, where they finished or where they are now, and occasionally to suggest some conclusions.

ICSOM Communications

The development of a communications network that brings information and support to orchestras nationwide is one of ICSOM's greatest accomplishments.

Conferences: The primary vehicle for the mutual sharing of information and ideas and exploring solutions to problems is the annual conference. The goal of such sharing is to help each orchestra negotiate and function more effectively, improve its position, and thereby improve the lot of the community of orchestras. It was this strategy that led delegates to the decision in May 1962 to call for annual conferences, and delegates have met every year since ICSOM's founding. The most intense exchange of information and ideas, and the greatest personal contact and communication among delegates, continues to take place at these events. Additionally, meetings of representatives of negotiating orchestras have been held under the aegis of ICSOM, often at the annual conference.

Senza Sordino. One of the goals of ICSOM, articulated at its earliest meetings, was the creation of an inter-orchestra newsletter. *Senza Sordino*, first published in January 1963, is now sent not only to over 4,000 musicians in member orchestras but to managers, local union officials, orchestra trustees, critics, retired musicians, legal firms, government and arts agencies, libraries, and foreign orchestras. Online editions are found on the ICSOM Website, www.icsom.org.

Bulletins. To serve as a repository for contracts and to provide quick dissemination of information, a Contract and Rapid Communications Center (CRCC) in Baltimore was established at the 1964 conference. As orchestra contracts became available from ICSOM legal counsel and the AFM Symphony Department, the CRCC gradually became inactive and ceased operation in the middle 1970's. Bulletins were subsequently prepared and mailed by the ICSOM secretary. Since 1995, bulletin information has also been posted electronically.

The Internet. ICSOM has taken advantage of cyber-technology since the mid-1990's. An online newsletter, *DOS Orchestra* (with apologies to the German magazine *Das Orchester*), was established in June 1994, and 58 issues were published and sent via e-mail. *DOS Orchestra* was superseded in June 1996 by a more elaborate Internet mailing list, *Orchestra-L*, providing news and a forum for discussion. *Media-L* (established in 2002 and discontinued in 2005) and *Delegate-L* (established during the 2004-2005 season) were created for restricted use. A CD-ROM containing all back issues of *Senza Sordino*, orchestra collective bargaining agreements, and other information was first produced in 1997 and was regularly updated and distributed until being discontinued when superseded by online access to such information. ICSOM's Website, www.icsom.org, was created in January 1995 and was redesigned in 2007 and 2012; the site makes available much material for research and downloading, including settlement bulletins and all issues of *Senza Sordino*. The initial driving force behind these projects was Robert Levine. Successor Webmasters were Bruce Christensen and Charles Noble; Paul Gunther serves as *Orchestra-L* moderator.

ICSOM Directory. The *ICSOM Directory*, was first published in 1972. The directory was published every two years until 1995, when it began being published annually.

Wage Charts. Charts of wages and working conditions published in *Senza Sordino* had forerunners in charts prepared by the St. Louis Symphony in 1958 and the Chicago Symphony in 1962. Charts, ever more comprehensive, were published in *Senza Sordino* every year until 1971, when publication was taken over by the American Federation of Musicians (AFM) in cooperation with ICSOM and, later, other player conferences. *Senza Sordino* continued to publish a mini-chart of wages each year through 2002-2003.

Members at Large. To facilitate communication between ICSOM and member orchestras, four geographical regions were created in 1969, and the ICSOM Executive Board was enlarged to include vice-chairs for each region; a Canadian region was added in 1971. In 1984, the regional vice-chair positions were discontinued in favor of a more comprehensive office, the governing board members-at-large, who communicate regularly with orchestras assigned to them.

President's Council. A President's Council was created in 1984 to develop greater contact with orchestra committee leadership, and this mechanism has been used from time to time since its inception.

Governing Board Communication. The ICSOM Governing Board began to use email to communicate in 1993. The Governing Board also holds regularly scheduled conference calls to improve communication, and minutes from those calls are published on the ICSOM Website.

Calls to Action. Special initiatives are activated when orchestras need to contact local union officers about proposed amendments to the AFM bylaws or when musicians should contact government representatives regarding upcoming votes on federal legislation that affects the arts. Calls to action also solicit financial assistance to orchestras in need, and by the end of 2012 over \$1 million in aid had been raised from member orchestras and individual musicians.

ICSOM-AFM Relations

A major issue from the very creation of ICSOM has been the relationship between the small but prestigious special-interest group of orchestra players and the American Federation of Musicians. Despite some opinion within ICSOM's ranks that disaffiliation from the Federation would better serve the interests of orchestra musicians, the organization has, from its earliest meetings and in its statement of purpose formulated in September 1962, espoused the principle of working with and within the AFM to accomplish change.

From its inception, ICSOM asked the AFM to amend its bylaws to grant orchestra musicians the right to form committees, conduct their own affairs, participate in the negotiation of their contracts, and to ratify those contracts. It called upon the Federation to establish a department for symphony affairs, to allow musicians to participate in the negotiation of national media contracts and to have only those musicians affected ratify those contracts, to help establish a strike fund, and to assist in problems with repressive local unions. The last request was often resisted by the AFM's invoking the principle of local autonomy as its rationale for non-interference with its locals.

To air these concerns, ICSOM invited AFM officials to annual conferences, and ICSOM officers met with AFM officials at Federation offices.

Efforts to amend AFM bylaws Article XXII (later Article XX and now Article 14, dealing with symphonic orchestras) to define the role of ICSOM and establish basic rights of symphony musicians proved problematic. Revision was first advocated in 1962. Proposals drafted by an ICSOM committee formed in June 1963 were judged by delegates in September to be too comprehensive and far-reaching. There was still lack of agreement on wording in 1964, probably born of uncertainty about exactly what relationship ICSOM should have with the AFM and what authority the AFM could and should exercise over its locals; the matter was again referred to committee. In 1966, there still being no unity on recommendations, the implementation and presentation of revisions was left to the ICSOM Executive Committee, which proposed sending the latest revision to member orchestras for approval.

During the 1965-1966 season, the ICSOM Executive Committee met three times with the AFM International Executive Board to discuss revisions of Article XXII. While the ICSOM officers were invited at AFM expense to discuss their grievances, the IEB voted to prohibit orchestras from discussing bylaws revisions because they “were not in the best interests of the AFM.” Chairman Zazofsky concluded that ICSOM needed a lawyer to help deal with the IEB.

Meanwhile, as Zazofsky noted in 1965, even without bylaws changes, orchestra committees, participation in negotiations, and ratification had become almost universally accepted practices even if not established in law. Merely making a fuss over these matters—especially at the symposiums held by the AFM in New York in 1962 and 1963—had persuaded locals to allow these privileges. By the time ratification rights became part of AFM bylaws in 1983 virtually every orchestra had long been ratifying its contracts. (Problems have arisen even after adoption of this bylaw; at the 1985 conference the New York City Ballet reported on Local 802’s refusal to approve a contract ratified by the musicians.)

Delegates answered Zazofsky’s plea for a lawyer in 1967 by empowering the executive committee to retain counsel as needed. At the 1968 conference, the New York labor lawyer they had engaged as interim advisor, I. Philip Sipser, was officially retained as ICSOM counsel. Sipser addressed the conference on ICSOM-AFM relations, advocating ICSOM’s seeking conference status within the AFM to achieve its goals. Delegates had called for such a relationship as early as the 1965 conference.

That status was officially granted January 21, 1969, but the advantages were questioned almost immediately at the following conference. Dissatisfaction with AFM attitudes towards ICSOM were expressed by counsel Sipser, chairman Zazofsky, and others. Among the complaints: No progress had been made on a strike fund proposal; there still was no full-time symphony department; the replacement of Gil Rogers by Robert Crothers as AFM president Kenin’s assistant on symphony affairs was done without consulting ICSOM; and ICSOM had been allowed only a minimal role in recent recording negotiations. There was discussion pro and con about ICSOM’s retaining conference status. Baltimore local president and IEB member Victor Fuentealba, representing the AFM, promised to work for improved communications between ICSOM and the IEB on these matters.

On September 15, 1970, the AFM Symphony-Opera Strike Fund, begun with a \$250,000 loan (essentially a line of credit) from the Federation, took effect. Although some delegates to the 1970 conference were unhappy that the fund would be administered by the AFM and not by ICSOM, the subsequent success of the fund is difficult to refute: since its inception the fund has

paid out \$9 million to over 53 different orchestras on strike or locked out. By 2012, Over 70 orchestras had contributed to the Fund.

At the 1971 conference, ICSOM chairman Ralph Mendelson could report that the March 1971 AFM symphony symposium was the most successful ever and that, unlike the past, no topic was ruled out of order for discussion. Also in 1971, the AFM, in consultation with ICSOM, began publishing the rapidly expanding wage chart that was becoming too cumbersome to print in *Senza Sordino*. Yet, it was noted in 1972 that while the strike fund trustees enjoyed a good relationship, ICSOM officers encountered difficulties and frictions with AFM officers and with AFM counsel Henry Kaiser, particularly in efforts to exempt orchestra musicians from federal wage controls. It was resolved that ICSOM-AFM relations be scrutinized by the ICSOM Executive Committee, in *Senza Sordino*, at orchestra meetings, and by local unions. Phil Sipser presented a lecture on ICSOM-AFM relations, and Sam Denov felt it important that the Music Performance Trust Fund (MPTF) be scrutinized. At the 1973 conference, relations were reported improved, especially by ICSOM being allowed greater participation in recording negotiations.

In 1979 ICSOM secretary Stanley Dombrowski complained of shabby treatment while an observer at the AFM convention; as a result of his experience, ICSOM requested improvements in status, voice, reimbursement, and registration procedure. These were achieved the following year, but were overshadowed by the resolution imposing 1% Federation work dues, the result of which was that 3,919 symphony orchestra musicians (1.3% of the Federation) would carry 37% of the AFM budget. Delegates to the 1980 ICSOM conference deplored contributing so heavily to the Federation while having so little voting power, and they passed a resolution to resist the tax by all legal means and to try to repeal it. Another serious gripe at the 1980 ICSOM conference was the publication of the new recording contract with wording at variance with what had been negotiated and ratified. Delegates passed a resolution to explore restructuring the relationship between ICSOM and the AFM.

Melanie Burrell, acting as ICSOM observer, addressed delegates to the 1981 AFM convention and presented the ICSOM view of the Federation work dues resolution as unfair to orchestra musicians; unsympathetic AFM delegates voted to continue the work dues. The executive committee was urged to explore trade-division status for ICSOM. Although better relations developed with the media committee—culminating in the 1982 negotiation of an audio-visual agreement that offered revenue sharing to musicians—the issue of work dues and union services continued to smolder at each conference.

In 1983 a full-time Symphony Department was established at the AFM, with Lew Waldeck as director. Prior to that time, presidential assistants with other duties had served as liaisons with ICSOM and orchestras, looking after symphony affairs on a part-time basis, even after a Symphony Department was established in name in 1970. A second Symphony Department office was opened Hollywood, California, in 1986 and was relocated to Colorado Springs in 1992. With the IEB adoption of the Roehl Report in 1990, the Symphony Department became the Symphonic Services Division (SSD). Successors to Waldeck as director were Florence Nelson, Janice Galassi, Laura Brownell, and Chris Durham. The current director is Jay Blumenthal.

In the 1980s and 1990s ICSOM-AFM relations, and relations between orchestras and their locals, were strained by a continuing dilemma: orchestra musicians, with fixed contracts, high visibility, and steady wages, paid a high percentage of union dues, sometimes with little return in services.

At the same time, they constituted a small percentage of the total membership and thus had virtually no voting power when matched against the many part-time musicians and life members in the union.

At the 1985 ICSOM conference, AFM president Victor Fuentealba attended for the entire week as official representative of the Federation—a first in ICSOM history. Fuentealba presented a history of union finances, noted the disparity between dues paid and services received, and announced plans to hold a national assembly of orchestra musicians and local officers, a meeting subsequently held in Chicago in May 1986. A resolution at the 1986 ICSOM conference urged the AFM to establish a minimal level of union services to orchestras, including payment of fees for professional negotiators, arbitration costs, and expenses incurred by ICSOM delegates in attending annual conferences, with the AFM helping locals when needed.

Fuentealba appointed a joint committee to propose solutions to work dues problems to the IEB for action at the next AFM convention, but the committee failed to formulate mutually satisfactory solutions. However, proposals requiring locals to provide competent representation and to make reasonable efforts to collect work dues from all members did win approval at the 1987 AFM convention.

Not satisfied, ICSOM delegates in 1987 called for the formation of an ICSOM committee (subsequently called the Structure Committee) to examine the structure and finances of the AFM. A Summit Committee was also formed, consisting of the chairs of the four player conferences. At the 1988 conference the Structure Committee gave an extensive report on its research and deliberations, and it recommended pursuing the possibility of symphony, opera, and ballet orchestra musicians forming a trade division within the AFM. A resolution asked the governing board to pursue the establishment of a joint committee to formulate a working model of such a trade division, including its governance and financing. The Trade Division Committee comprising representatives of ICSOM, ROPA, OCSM, RMA, and the AFM was subsequently formed for this purpose.

As a result of this activity, gains were won at the 1989 AFM convention: the player conferences were given voice without vote, and locals were mandated to provide services to orchestras; if they could not or would not comply, the Federation would assist. This provision was later implemented by the creation of the AFM's Orchestra Services Program (OSP). A labor consultant retained by ICSOM, Bill Roehl, working with the Trade Division Committee, prepared a report in August 1989 for presentation to the AFM IEB. With the adoption of portions of the report by the IEB in March 1990, the Symphony Department became the Symphonic Services Division (SSD), the Media Department became the Electronic Media Services Division (EMSD), and the Summit Committee became the Player Conference Council (PCC).

In 1990, AFM president J. Martin Emerson convened a "blue ribbon" panel to propose work dues reforms at the 1991 AFM convention, and union finances and services were the major focus of the 1990 ICSOM conference. A panel discussed accessing the AFM; there were many complaints about the EMSD. A resolution called for increased staffing and better service from the SSD and EMSD. AFM and local finances and services were extensively examined, including ICSOM orchestras' dues contributions relative to membership; it was noted that the constituency of the four player conferences, composing 5.4% of the AFM, paid over 55% of AFM work dues

collected. A resolution urged the Blue Ribbon Committee to take bold steps to address the financial and structural problems of the union.

At the 1991 AFM convention, dues were increased, with orchestra work dues going specifically to fund services by the Symphonic Services Division. Bylaw amendments, developed by the ICSOM Structure Committee and the AFM's Blue Ribbon Committee, mandating that certain services be provided by locals to orchestras, were adopted. At the 1991 ICSOM conference, ICSOM labor consultant Bill Roehl spoke about the AFM bylaws changes and led delegates in a discussion of the services orchestras expected the AFM Symphonic Services Division to provide. An extensive list developed, including databases on many topics, monitoring media activity, and education and training for committees and local officers.

Dissatisfied that some provisions of the Blue Ribbon agreement were not being lived up to, delegates again sought remedy following the 1997 AFM convention, where the Federation's efforts to address severe financial straits and to restructure had not been successful. A panel at the 1997 ICSOM conference addressed these problems. A resolution mandated the formation of an Investigative Task Force (ITF) to study ways to enhance the AFM's services, efficiency, and resources. Another resolution called for increased staffing and funding for the Symphonic Services Division. Planning began for a meeting of all five player conferences in Las Vegas in 1998—the historic Unity Conference. Subsequent issues of *Senza Sordino* provided extensive background in preparation for Unity: a history of dissent and union democracy in the AFM, an examination of AFM finances and services (“Dues and Don'ts”), explorations of restructuring the AFM, and reports on the activities of the Investigative Task Force.

At the 1998 Unity Conference, the Investigative Task Force presented its proposals to be acted upon at the 1999 AFM convention. The ITF proposed putting greater emphasis on organizing, establishing a Conference Representatives Board (CRB), banning contractor/employers on union boards, improving training for local union officers, inactivating life membership, establishing equitable universal work dues, creating student memberships in the AFM, moving the AFM headquarters out of New York, and imposing no extra charges for what work dues should cover. Resolutions urged ICSOM delegates to run for delegates to the 1999 AFM convention and asked the ICSOM Governing Board to instruct delegates in specific strategies during the year to see that the ITF proposals were passed at the 1999 AFM convention. The entire AFM International Executive Board (IEB) attended an ICSOM session for dialogue with delegates.

The ITF met in Portland (Oregon) in December 1998 to formulate specific proposals to the 1999 AFM convention. Of concern to ICSOM were the dire financial problems of the AFM and the reduced funding and staffing in the AFM SSD. ICSOM undertook a telephone survey of member orchestras to ascertain the level of services provided by local unions and the AFM.

Some ITF proposals were enacted at the 1999 AFM convention, and progress was made barring employers (contractors) from serving on local union boards. The proposal to establish a Conference Representatives Board was withdrawn in exchange for the IEB's creation of an AFM Governance Task Force, composed of player conference and AFM leadership. More orchestra members served as delegates at the convention, and former ICSOM chairman Brad Buckley (St. Louis) and Fred Sautter (Oregon) had even been appointed to committee posts.

Delegates to the 2000 ICSOM conference called upon the AFM and Player Conference Council to research ways to enhance the participation of working musicians in the governance of the

union. At the 2001 AFM convention, almost every ICSOM Governing Board member was present in some capacity, and many were appointed to AFM convention committees. More progress was made in removing contractors/employers from local union boards and in allowing board members to speak and vote on issues affecting bargaining units to which they belonged. Player-conference musicians' attending the AFM convention delegates and serving in the upper levels of AFM deliberation and decision-making had much to do with the success of player-conference initiatives at the 1999 and 2001 AFM conventions.

Resolutions passed at the 2002 ICSOM conference called for the AFM to establish, and to implement through the Symphonic Services Division, a comprehensive program to collect data and analyze the financial and organizational problems of symphony orchestras. While this initiative was not immediately successful, the AFM SSD now maintains a searchable data-base. Another resolution urged the AFM to consult with ICSOM in the future prior to making appointments of directors of the SSD.

Symphonic work dues were increased at the AFM Convention in 2003, and, in advance of the 2007 convention, the AFM Revenue Committee recommended another increase in work dues. ICSOM proposed two amendments to the AFM bylaws, one calling for the presidential appointment of a representative to help to resolve problems between orchestra members and their locals, and another yet again calling for the prohibition of contractors as local union officers. Although these proposals failed, an ICSOM call to action to persuade local union officers to reject the proposed increase in symphonic work dues was partially successful.

Frictions developed between the AFM and another player conference, the Recording Musicians of America (RMA), over the AFM's assessment of work dues on royalties without recording musicians having a voice in the matter. Resolutions passed by delegates to the 2007 and 2008 ICSOM conferences urged the IEB and RMA to resolve their differences in a spirit of unity.

Relations between ICSOM and the Federation worsened under the AFM presidency of Tom Lee. On July 27, 2009, Chairman Ridge addressed the IEB in Las Vegas, expressing ICSOM's many concerns, notably the Symphonic Services Division's being understaffed and having been without a director for an extended period; Ridge's remarks were later printed in full in *Senza Sordino*. At the 2009 ICSOM conference and in the pages of the ICSOM newsletter, president Brian Rood appealed to the AFM for more support. He noted in *Senza Sordino* that AFM politics was undermining good relations with ICSOM, that ICSOM had hardly been mentioned in the recent annual symphonic issue of the *International Musician*, and that the IEB was sponsoring regressive amendments to the AFM bylaws to weaken the participation of rank-and-file trustees of the AFM pension fund.

The next AFM convention, in June 2010, saw significant changes in AFM leadership. The entire International Executive Board (IEB), most newly elected, attended the 2010 ICSOM conference for the first time in seven years and held dialogue with delegates during the conference. In post-conference articles in *Senza Sordino*, president Brian Rood and member-at-large Matthew Comerford noted that relations with the AFM had improved considerably.

Addressing delegates to the 2011 conference, AFM president Ray Hair announced that the new leadership had resolved conflicts with the Recording Musicians Association (RMA), and he told of the Federation's many other activities.

Electronic Media

Since the very first meetings of ICSOM in 1962, when committees were established to study the entire field of electronic media and to survey orchestra media activity, the topic has been a major focus at every ICSOM conference. Among issues frequently discussed are phonograph recording; broadcasting and taping for commercial radio and television, cable and pay TV, NPR, PBS (*fka* NET), and, most recently, the Internet; radio taping compensated by payment to pension funds; home-use audio and video media; copyright laws, royalties, and revenue sharing; service conversion; limited pressings; special sessions paid at rates at variance with national rates; conductors and recording companies working abroad; illegal recording activity; self-produced recordings; and AFM enforcement of union recording rules and rates.

At the June 1963 conference, delegates empowered the ICSOM Executive Committee to demand that the AFM allow it to participate in phonograph recording negotiations and that only musicians affected be allowed to ratify resulting contracts. In September, delegates listed topics to discuss with AFM president Herman Kenin prior to upcoming recording negotiations. In response, ICSOM representatives were allowed to observe those negotiations. The degree of ICSOM participation in negotiations has varied over the years, with full acceptance of ICSOM representation being noted in 1965. Although ICSOM delegates and AFM officers met in March 1968 to discuss upcoming negotiations, ICSOM officers expressed dissatisfaction at the 1969 conference over ICSOM's having been allowed only a minimal role in those negotiations. When similar dissatisfaction was expressed at the 1970 conference over lack of AFM consultation with ICSOM during TV and radio negotiations, a standing committee on recording, eventually the ICSOM Electronic Media Committee, was formed.

At the following conference in 1971, this new committee outlined an extensive plan for addressing problems and for stimulating recording activity and sales. By 1972 the committee had met twice with AFM representatives and managers to discuss recording and had joined in caucuses during negotiation of the new recording contract. The AFM continued to grant ICSOM greater involvement in recording negotiations in succeeding years. That trend was disrupted in 1980 when the recording contract was published with wording at variance with, and less advantageous than, what had been negotiated, calling into question the AFM's seriousness in consulting ICSOM. However, in 1982, after a very active season for the media committee, the committee and the AFM could take pride in having negotiated a new and complex audio-visual contract that offered revenue sharing and ratification exclusively by signatory symphony, opera, and ballet orchestras. Recording negotiations in 1986 saw concessions regarding the Phonograph Manufacturers Special Payments Fund and the Music Performance Trust Fund. At the 1995 conference delegates considered ways to make recording available to smaller orchestras; they overwhelmingly opposed any reduction in current rates.

In 2000 Brad Buckley, chairman of the ICSOM Media Committee, explained the new Internet Agreement, negotiated by the Electronic Media Forum (EMF), a group of symphony-opera-ballet orchestra musicians, managers, and AFM officers and staff. Facilitation had been used rather than traditional bargaining. The EMF used the same procedure to negotiate a subsequent Audio-Visual Agreement. In 2001 there was extended discussion about current phono negotiations, up-front payments, and the bargaining process being used by the EMF. A resolution called for fact-finding, a written report, and input from orchestras before proceeding.

During these years when issues surrounding phonograph recording and ICSOM's participation in recording negotiations were going on, there had also been considerable debate over taping and broadcasting of concerts. Initially this discussion centered on the compensation for such activity being paid into pension funds or sustaining funds instead of directly to musicians. Delegates from nine ICSOM orchestras met for one day in Cleveland in July 1967 to discuss this practice, and, at the conference the following month, delegates empowered the ICSOM Executive Board to work with the AFM to try to establish price minimums for radio broadcasts and tapes, especially those funding pension trusts. In 1972, a resolution called upon the AFM to abolish pension taping altogether. In 1986, the ICSOM Media Committee expressed concern about the use of archival and radio tapes to produce fund-raising records without compensation to musicians and without AFM consent; a resolution at that conference urged orchestras to cease this practice or to get AFM approval, and guidelines for making such records were subsequently prepared. In 1992 the media committee called attention to the wide local variation in syndicated radio rates, and this increasingly became a concern. A subcommittee was appointed and recommended national guidelines that delegates approved in a resolution calling for a national AFM contract for orchestra radio syndication activity. Despite continuing concern about such activity, a national symphonic media agreement containing national provisions for radio broadcasts would not be achieved until the development of the Integrated Media Agreement in 2009.

As early as June 1963, delegates had called attention to the unhealthy practice of one orchestra undercutting another due to local variations in recording scale. One such variance—recording at “special sessions” for which only persons who played them were paid—was opposed at the 1977 conference, and in 1978 the AFM declared such sessions to be in contravention of Federation policy. Opposition to special sessions was forcefully voiced again in 1979 at the caucus of major orchestras. Orchestras striking their own agreements at odds with national agreements continued to be noted. In 1993 AFM bylaws were amended to require local unions to have all media language in contracts approved before ratification.

Dealing with advancing technology became increasingly troublesome. The advent of the CD and DVD, the burgeoning Internet, and the ready availability of sophisticated computer hardware and software for locating, uploading, downloading, and storing recorded performance—all seemed forever ahead of provisions needed to protect musicians and other artists.

Discussion and friction over electronic media and how rates for media activity should be determined became more intense as the new century and millennium began.

A major article in *Senza Sordino* (“The Great Electronic Media Debate”) preceded the 2002 Unity Conference. That conference included a plenary-session report and discussion of the activity of the Electronic Media Forum (EMF). Resolutions at the ICSOM sessions prescribed the method for getting input from ICSOM orchestras on an EMF survey. Following the 2002 conference, the EMF survey was mailed to orchestras (and results were later reported in *Senza Sordino*). The ICSOM Electronic Media Committee (EMC) was reconstituted, and an online forum, Media-L, was established. A media summit meeting held in Chicago on January 13, 2003, was attended by representatives of 27 ICSOM orchestras. Most orchestras favored national agreements, up-front payments, and traditional bargaining. Others advocated greater flexibility in

media agreements, allowing for local control; exploring revenue sharing as an alternative to or supplement to up-front payments; and not completely discontinuing interest-based or facilitated bargaining.

The ICSOM EMC report at the 2003 conference included discussion of Media-L, EMGs, and service conversion—the exchange of services in lieu of compensation for recording. Historically, ICSOM delegates have consistently and vigorously been against this idea. Delegates first voiced this stand in 1965, urging the AFM to oppose service conversion. In 1967 delegates empowered the ICSOM Executive Board to work within the AFM to end the practice. The topic was revisited in 1971 and again in 1973. Service conversion provisions were incorporated into the 1982 audio-visual agreement as a concession to gain revenue sharing. In 2003, a resolution was adopted (after much amendment) defining electronic media service conversion as “the exchange of time off from regular orchestra services in lieu of payment for electronic media services covered by an AFM media agreement.” Opinions continue to vary as to whether electronic media guarantees (EMGs—pre-payment for media work whether actually done or not) should be considered part of scale wages or are in fact a form of service conversion.

A resolution adopted at the 2004 conference recommended CBA language concerning the use of electronic media guarantees for non-symphonic work. Electronic media continued to consume much column space in *Senza Sordino* between conferences: reports from the ICSOM EMC; differing views on the desirability of national media agreements; the need for AFM leadership in the media debate; another AFM electronic media summit meeting in Chicago on February 21, 2005, and the subsequent media negotiations in the spring of 2005.

At the 2005 conference, a report was given on the AFM/AFTRA Intellectual Property Rights Distribution Fund (collecting monies from digital broadcasts and digital recordings to be distributed to orchestra musicians). In 2006, Bill Foster, reporting for the ICSOM Electronic Media Committee, explained the new Symphony-Opera-Ballet Live Recording Agreement. The 2007 conference again spent considerable time on media, especially on locally negotiated agreements for radio broadcasts, and the desirability (or lack thereof) of seeking a national radio agreement was debated.

As reported in *Senza Sordino*, orchestra musicians and local officers met with AFM officers, staff, and legal counsel in Alexandria, Virginia, on November 12, 2007, for a third summit conference, this time to discuss local electronic media agreements inconsistent with Federation agreements. The consensus was that the AFM should attempt to achieve a national radio agreement that did not include a loss in salary, that would not harm local agreements, and that would require approval by orchestras and locals. During subsequent negotiations in 2008, the idea of a new audio-visual agreement morphed into a much grander concept of an integrated media agreement (IMA) that would cover radio, television, motion pictures, CDs, internet streaming, downloads, wireless, live recording, new media, TV, DVDs, theatrical, education, and documentaries. Management unexpectedly walked out of negotiations for an IMA on May 9, 2009, just as settlement on a new agreement seemed nearly completed. An extensive report appeared in the June 2009 issue of *Senza Sordino*, and a full report was given at the 2009 conference. The ICSOM Electronic Media Committee continued to develop language in the hope that an IMA would eventually be achieved.

At the 2010 conference ICSOM Media Committee chair Bill Foster and AFM SSD director of symphonic electronic media Deborah Newmark reported the latest news on electronic media and urged orchestras to remember that media must be negotiated nationally and not locally. Newmark reported that, following the breakdown in negotiations for a nearly completed Integrated Media Agreement, the AFM offered the IMA to orchestras across the country; fourteen had signed on, and there was hope that more would do so. Foster and Newmark led a breakout session on the Integrated Media Agreement at the 2011 conference.

At the 2010 conference, Shari Hoffman, manager of AFM-AFTRA Audio Visual and Symphonic Recordings, reported that, as a result of amendments to digital performance and copyright acts, orchestra musicians were now entitled to 45% of royalty payments. These funds would be collected and distributed by the AFM & AFTRA Intellectual Property Rights Distribution Fund. Hoffman and fund administrator Dennis Dreith answered questions. Hoffman reported on the fund again in 2011 and (with Dreith) in 2012.

An article in the August 2012 issue of *Senza Sordino* noted that the U.S. Court of Appeals had ruled in favor of the AFM and against the Musical Arts Association. The MAA, parent organization of the Cleveland Orchestra, had contended that it could locally negotiate rates for electronic media and had refused to bargain with the AFM. The ruling stated that both the AFM and the local were bargaining agents for electronic media activity.

A side issue related to recording: In 1964, a resolution called for the AFM to work to eliminate European recording by American conductors and recording companies, and in 1972 delegates mandated the executive committee to press charges against conductors and soloists who violated AFM bylaws by recording abroad without permission. Nine conductors were subsequently fined by the AFM during the 1972-1973 season. Efforts in this direction abated when foreign companies increased recording with American orchestras.

Legislation and Funding for the Arts

Legislation and funding for the arts and symphonic music have long been an ICSOM concern. In 1963 delegates demanded government aid to the arts and enlisted the efforts of AFM president Herman Kenin to this end. Delegates to the 1964 conference passed resolutions urging ICSOM liaison with the National Council on the Arts and creation of an ICSOM committee to promote and support federal agencies and legislation beneficial to symphony and opera musicians. Federal tax legislation and funding for the arts were discussed extensively at the 1969 conference. Advocacy of a musician-manager-union “partnership for the arts” first appeared in *Senza Sordino* in 1971 and received attention at following conferences.

Delegates to the 1975 conference heard AFM president Hal Davis speak about the Federation’s legislative support program, Kansas City mayor Charles Wheeler speak on government support for orchestras, and New York congressman Fred Richmond (D) call for active support for his bill seeking a tax-form check-off for support of the arts, a request reinforced by ICSOM counsel I. Philip Sipser.

A year later, Dr. Walter F. Anderson, director of the music program of the National Endowment for the Arts (NEA), reviewed the history and workings of the Endowment, and delegates moved

to establish liaison with the NEA and to recommend prospects for the music panel membership. Not long thereafter, ICSOM chairman Irving Segall was appointed to the NEA music panel; he was followed over the years by Henry Shaw, Nancy Griffin, Fred Zenone, and Melanie Burrell. Adrian Gnam of the NEA music program addressed delegates in 1977, 1980, and 1982. In 1990, AFL-CIO spokesman Michael Gildea addressed the delegates on legislative action, and Antoinette Handy, director of the Music Program of the National Endowment for the Arts, reported on the working of the program and on the debate about recent Endowment grants to controversial projects; delegates passed a resolution of support for the Endowment. In 1993, Marion Godfrey, Program Director of Culture at the Pew Charitable Trusts, spoke about foundation funding for the arts.

In 1979 Washington attorney Bruce Lehman told delegates of a proposed Performance Copyright Bill that would ensure royalties for musicians, legislation advocated the following season in *Senza Sordino*.

In 1982 ICSOM attempted to start a legislative action program, with legislative action committees to be formed in each orchestra. Lewis Waldeck, and later Carolyn Parks, were appointed to coordinate these committees. Reports appeared in *Senza Sordino* in 1982 and 1983, but interest waned thereafter.

In 1982 ICSOM actively supported a lawsuit seeking federal tax deduction for a home music studio. Although this case was successful in the courts, the IRS has still sometimes refused this deduction. In 2001 a new tax court ruling tipped the scales more in the musicians' favor.

During the 1990's Richard and Fiona Simon, of the New York Philharmonic, successfully fought and won a lengthy court battle against the IRS that resulted in the affirmation of a tax deduction for instrument depreciation. ICSOM assisted this effort financially, and ICSOM musicians have benefited greatly from this landmark decision.

For many years, ICSOM maintained a legislative action committee, invited speakers to address delegates about effective advocacy of legislation, and encouraged support of government representatives sympathetic to the arts. Orchestras sent contributions to Congressman Sydney Yates in 1989, and supported Harvey Gantt in his unsuccessful bid in 1990 to unseat North Carolina's Jesse Helms, an outspoken opponent of the National Endowment for the Arts.

At the 2009 conference, AFM director of government relations Hal Ponder related his lobbying activities on Capitol Hill.

Education and Arts Advocacy

In recent years, as relations with boards have worsened and media have continued to voice negativism and pessimism about the survival of orchestras, musicians have found it increasingly necessary to become their own advocates of their art.

At the 2005 conference, a Vision Committee emphasized the need to counteract the media's widespread negativism about the future of symphony orchestras and to put forth a positive view. While this committee was discontinued, the concepts it articulated continue to be of vital concern. The most ardent spokesman for musician advocacy has been ICSOM chairman Bruce Ridge.

A presentation on marketing and public relations was given by Barbara Haig, AFM communications consultant, in 2006. (Haig had also spoken at the 1996 conference.) An ongoing affiliation with Americans For The Arts began in 2008, when AFTA director Randy Cohen gave the keynote address at the conference. The following year, Theresa Cameron and Jessica Strieter of AFTA encouraged participation in the organization's Arts Action Fund and advocacy program.

Education is viewed as an important aspect of advocacy. An article in *Senza Sordino* in 2008 told of the Philadelphia Orchestra's ten-year project to reach new audiences and educate young listeners through the documentary film *Music from the Inside Out*, shown in theaters and on television and available on DVD. Another major article reviewed San Francisco's *Keeping Score* education program. Publication of these articles preceded the 2008 conference, which had the theme of "Education for Everyone." Randy Cohen, vice-president of policy and research for Americans for the Arts (AFTA), gave the keynote address, speaking on arts in the schools, publicly funded arts programs, and studies that confirm the salubrious effects of participation in the arts. Addressing the conference theme of education, San Francisco Symphony general manager John Kieser spoke about the *Keeping Score* project. Ron Gallman, director of San Francisco Symphony Educational Programs, and Leni Isaacs Boorstin, director of Los Angeles Philharmonic Community Affairs, spoke about their educational programs. Delegates adopted a resolution calling for the establishment of an ICSOM Education Committee, but little came of the initiative.

In a major article in the April 2009 issue of *Senza Sordino*, Conductor JoAnn Falletta made a case for the arts in troubled times. Officers' reports at the 2009 conference included chairman Bruce Ridge's ongoing plea for arts advocacy and for resistance to apathy and negativism. Theresa Cameron and Jessica Strieter of Americans for the Arts encouraged participation in AFTA's Arts Action Fund and advocacy program, advocacy that was echoed in the pages of *Senza Sordino* after the conference.

At the 2011 conference, chairman Bruce Ridge again reminded delegates that musicians must be their own advocates and must combat pervasive board and media negativism by articulating a positive message about American orchestras.

ICSOM's American Symphonic Advocacy Project (ASAP) was established and announced at the 2012 conference; ASAP board chairman Mark Lindsay addressed the delegates.

Orchestral Training for Minorities

ICSOM has shown interest in the encouragement and education of musicians with potential to pursue orchestra careers through its active support of the annual AFM Congress of Strings (COS). In the early 1980's, ICSOM officers served on the board of the COS, helping in much-needed restructuring of its organization. Until the discontinuation of the COS, ICSOM provided two scholarships in the names of former chairmen George Zazofsky and Ralph Mendelson and, from 1987, an additional scholarship for a minority-group musician. Individual orchestras have undertaken projects to help aspiring musicians. A *Senza Sordino* article in 1968 reported on the Buffalo Philharmonic's project to provide private music instruction to young black students.

ICSOM long supported the Music Assistance Fund Orchestral Fellowships (MAFOF) program. At the 1976 conference, Dr. Leon Thompson, administrator of the Fund, spoke about the minority apprenticeship program, designed to provide talented minority-group musicians with

professional experience that could lead to professional careers. An ICSOM committee was appointed to work with Dr. Thompson on implementation of the program, and ICSOM subsequently helped this program by auditioning prospective candidates. Reports on the Music Assistance Fund Orchestral Fellowship program, administered for many years by Daniel Windham, New York Philharmonic, were made regularly at following conferences.

In 1977, in addition to a formal expression of support for the MAFOF program, a resolution called for the establishment of a committee to study the furtherance of the aspirations of minority-group musicians; *Senza Sordino* reinforced this theme with articles on MAFOF and on minority training programs in different orchestras. ICSOM's interest in this topic was especially evident in 1978, when Stanley Weinstein (New Orleans) gave a report on minority-group musicians in orchestras and *Senza Sordino* printed an extensive article on the topic. Articles on the Music Assistance Fund and on black musicians in orchestras also appeared in 1983, 1985, 1989, and 1991.

In 1987, spurred by the Detroit Symphony's plight in having two state senators threaten to withhold state funding because they felt the DSO had not done enough to engage black musicians, ICSOM reaffirmed its advocacy of minority training and formed a committee to again explore what might be done to effectively further minority-group participation in orchestral performance. In 1988 almost an entire issue of *Senza Sordino* was dedicated to black musicians in American symphony orchestras. In 1989, Daniel Windham gave an extensive report on the MAFOF program and black musicians in symphony orchestras, and a position paper exploring achieving racial balance in orchestras was adopted.

Delegates to the 1993 ICSOM conference passed a resolution assessing each ICSOM orchestra an amount equal to \$1 per orchestra member to be kept in a fund to support members of ethnic groups under-represented in US orchestras, including persons studying at music schools to be classical instrumentalists. These funds have been used since 1995-1996 to provide ICSOM awards to minority-group musicians in the MAFOF program, until recently sponsored by the American Symphony Orchestra League and administered by Alberto Gutierrez. The League recently turned the program over to the Sphinx Competition, a program providing financial support for African-American and Latino musicians, and in 2001 a resolution authorized the governing board to enter a pilot project to provide educational scholarships for winners of the Sphinx Competition. In 2003 ICSOM began providing scholarship awards in the amount of \$500 to each of nine senior semi-finalists in the Sphinx Competition. Support for Sphinx continues to the present, and results of the Sphinx competition are reported each year in *Senza Sordino*. A resolution adopted at the 2004 conference encouraged sharing of resources between ICSOM, Sphinx, and the AFM Diversity Committee. At the 2011 conference, Sphinx Organization founder Aaron Dworkin and artistic director Afa Sadykhly Dworkin spoke about the successful projects they were working on to assist and promote minority musicians in the orchestra industry.

Individual orchestras have also initiated programs nourishing minorities. *Senza Sordino* (April 2003) called attention to the Chicago Symphony's Minority Fellowships program.

Discrimination

Discrimination against musicians because of their age, sex, or race has been addressed at many conferences, beginning in June 1963 when delegates advocated inclusion of a non-discrimination clause in every symphony contract.

In 1966 ICSOM went on record opposing mandatory retirement and urging AFM support in this stance. In 1972 delegates passed a resolution opposing discriminatory mandatory retirement clauses. In 1973 *Senza Sordino* printed editorials on mandatory retirement and reported an out-of-court settlement of a civil lawsuit filed by Francis Henrickson charging the Atlanta Symphony managers and conductor with discrimination against her on the basis of age and sex. ICSOM Legal counsel Philip Sipser presented workshops on age discrimination in 1978, 1979, and 1981.

Press releases in 1962 and 1963 stated ICSOM's support for equal opportunity for negro musicians in symphony orchestras and called for an end to racially segregated audiences. In 1974 there was a lengthy report and extensive discussion of difficulties in San Francisco involving the denial of tenure to two non-white probationary members, resulting in unfavorable publicity for the orchestra committee and charges of racism and sexism. A resolution was passed requesting ICSOM to offer the services of its officers and counsel to achieve a conciliation and peaceful resolution of the problem. In 1987, spurred by the Detroit Symphony's plight in having two state senators threaten to withhold state funding because they felt the DSO had done too little to engage black musicians, and following a report on a recent Tanglewood meeting on minority issues, delegates reaffirmed ICSOM's long-standing concern and formed a committee to explore all aspects of minority-group participation in orchestras. In 1990 and 1991, *Senza Sordino* featured articles on black musicians in symphony orchestras.

The 1970 conference went on record supporting equal rights for women in all employment and especially in orchestras. Professional problems of women were discussed by Dr. Gilda Greenberg at the 1981 conference and were reviewed in an extensive *Senza Sordino* article in 1982. Women's caucuses were held at several conferences in the early 80's, and an effort was made to establish committees in each member orchestra to address issues affecting women; the visibility of this activity and focus has dropped in recent years.

Delegates to the 2008 conference adopted a resolution asking for distribution of information regarding discriminatory tax laws affecting orchestras providing benefits for domestic partners, but the resolution was not implemented.

Occupational Health Problems

Although musicians have suffered from job-related health problems for years, this issue did not receive great visibility until musicians had gained reasonable job security.

A major concern, discomfort and hearing damage due to musicians' exposure to high volume levels on stage and in opera pits, was expressed by editor Henry Shaw (Cincinnati Symphony) in his April 1978 *Senza Sordino* article, "Our Decibel Dilemma"; the article and its topic were picked up by *The New York Times* and other national press. Other *Senza Sordino* articles followed in 1981 (tinnitus), 1983 (hearing-loss studies), and 1999 (methods and devices for hearing protection). In 1984, a report on music medicine conferences led to establishment of ICSOM committees on music medicine and sound levels, and ICSOM officers and major

orchestra managers met annually with hearing experts for several years thereafter to explore ways to address the decibel problem. In 1985, the music medicine committee reported on the formulation of a comprehensive survey of medical problems of musicians in member orchestras, and a blue-ribbon panel of music medicine experts led discussion of health and medical problems of musicians.

The problem of performance anxiety was addressed in a 1982 *Senza Sordino* article on the use of beta-blockers to alleviate symptoms of stage fright. Subsequent articles expressed concern about the widespread use of these drugs and suggested other approaches to dealing with stage fright.

Since 1984, comprehensive music medicine issues have been the focus of national conferences sponsored by physicians and attended by ICSOM representatives, with much space devoted to the topic in *Senza Sordino* since then. ICSOM undertook a major study of medical problems of musicians in member orchestras in 1986, the results of which were reported in 1987, and an entire issue of *Senza Sordino* was dedicated to music medicine. ICSOM conferences and issues of *Senza Sordino* have continued to examine music medicine and workplace safety issues. Reports on music medicine conferences are printed frequently.

In 1993, ICSOM published *The Musician's Survival Manual: A Guide for Preventing and Treating Injuries in Instrumentalists* by Dr. Richard Norris, edited by *Senza Sordino* editor Debbie Torch. The book (updated and currently available at Norris's Website) provides comprehensive information regarding understanding, preventing, and treating the occupational injuries and problems of instrumental musicians.

ICSOM secretary Lucinda-Lewis moderated a panel on music medicine at the annual conference in 1999. At the 2002 Unity Conference, Penny Anderson Brill spoke on music and wellness, and breakout sessions with Janet Horvath and Marshall Chasin provided information about music medicine. A resolution authorized the Governing Board to assist Dr. Mark Grant in locating musicians to participate in his study on the impact of musical activity on certain diseases associated with aging.

Delegates to the 2008 conference adopted a resolution calling on ICSOM to work with managers to identify and address orchestra musician hearing-protection problems, and an article in *Senza Sordino* provided an overview of performing arts medicine, with excerpts from Janet Horvath's *Playing (less) Hurt*.

The April 2009 issue of *Senza Sordino* featured an extensive survey of performing-arts medicine by editor Richard Levine. In the same issue, Janet Horvath gave advice on protecting musicians' hearing and preventing injury, and Horvath also gave presentations on these topics at the 2009 ICSOM conference.

Job Security: The Bob Danielson Case

From the very first meeting, ICSOM delegates expressed concern about job security. A situation in San Antonio soon provided a focus for ICSOM action, and, although the case is now in the distant past, it remains the most prominent example of ICSOM's efforts to address and intervene in a local problem concerning dismissals.

The *cause célèbre* began in 1964, when *Senza Sordino* called readers' attention to the situation of Bob Danielson, a San Antonio Symphony musician whose contract had not been renewed at the

end of the 1962-63 season, a year during which he had been active as committee spokesman. When the San Antonio local denied Danielson assistance, he filed charges with the AFM against the local for failing to defend him. The AFM dismissed the charges.

In 1966, ICSOM delegates instructed the ICSOM Executive Committee to ask AFM president Herman Kenin to re-open the Danielson case. Danielson attended the 1967 conference and addressed the delegates, who again called for an IEB review. Members of the ICSOM Executive Committee met with members of the AFM IEB in New York City in November 1967, and shortly thereafter President Kenin sent an AFM traveling representative and special assistant Gil Rogers to San Antonio, resulting in the local's understanding that contract negotiations would proceed with the input of the orchestra committee, and with the reinstatement of Bob Danielson in the San Antonio Symphony as a condition of a new contract. This appeared to be a satisfactory resolution of a long and difficult struggle and a validation of ICSOM's efforts to address a repressive local situation through contact with the Federation. An article in *Senza Sordino* in 1968 hailed the victory.

Yet at the 1969 and 1970 conferences problems of discipline and dismissal in San Antonio were once again a focus of attention. During the 1968-69 season, eight San Antonio musicians, including Bob Danielson, faced trumped-up management charges in reprisal for their efforts to improve working conditions. The local heard the charges, tried the cases, found all musicians guilty, and levied fines. An appeal to the IEB brought a reversal of the local action, but Danielson and others almost immediately received non-renewal notices. Although the non-renewal notices were issued past the contract deadline, the local ruled them valid. Contrary to assurances by Gil Rogers, who had negotiated the dismissals clause, the local ruled against the dismissed musicians, who in turn appealed to the IEB, which upheld the local's rulings. Redress was sought in the courts, including \$600,000 in damages. Two years later, in 1971, an out-of-court settlement was reached: \$4,000 was paid to the discharged musician-plaintiffs, who dropped the suit. Thus ended the saga.

It is hard to view the resolution of the Danielson case with full satisfaction. The musicians were successfully evicted and out of work or working elsewhere and not greatly compensated for years of grief. One defendant could say only that the symphony society, the conductor, and the local union "knew they were in a fight."

The Danielson case challenged the effectiveness of ICSOM and the AFM in dealing with problems caused by a repressive management, an autocratic conductor, and a non-supportive local union. It would seem that neither national organization was able to deal swiftly or successfully with a frustrating local situation. The Danielson case remains the only example of ICSOM's taking an active and aggressive role in a local dismissal.

A repressive atmosphere remained. During the 1970-71 season 31 San Antonio Symphony members (not a majority of total membership) voted to pull out of ICSOM, apparently as a gesture of goodwill toward management and in response to pressure from management and conductor, hoping to get a better contract; they did not. The orchestra rejoined ICSOM in 1977.

While ICSOM does not become actively involved in local job security and dismissals, such cases continue to be of concern to ICSOM musicians. A situation in Atlanta was reported by *Senza Sordino* in 1992. ICSOM legal counsel Leonard Leibowitz—frequently consulted on matters

involving job security, probation, peer review, and dismissals—gave a workshop on the topic at the conference in 1996.

Some Additional Issues

Relations with conductors have always been a concern of musicians. A committee was appointed in September 1963 to draw up a code of ethics for conductors; such a code was approved in 1967 with hope that it would become part of AFM bylaws, but that did not happen. (Another idea that never got off the ground was an ICSOM workshop for conductors, proposed in 1971.) A conductor evaluation program was created in 1967. At first, results were hand-tabulated by member orchestras and conveyed to the Rapid Communication Center for dissemination. Forms evolved over the years. Conductor evaluations were computerized in 1982, with much time devoted to this by Catherine Compton (Detroit Symphony) and the staff at Wayne State University. The program currently provides over 2000 evaluations on over 600 conductors. In 1990 ICSOM, ROPA, and OCSM agreed to share conductor evaluation information. Wayne State discontinued its participation in September 2012, and the program is being reexamined.

Musician-manager relations were brought into focus when managers of major orchestras—Tom Morris (Boston), Oleg Lobanov (National), and Peter Pastreich (St. Louis)—addressed delegates in 1977. A committee of ICSOM officers and representatives of the Major Orchestra Managers Conference was established in 1982. One product of this liaison was the jointly formulated code of audition ethics in 1984; another result was the adoption of policy by the MOMC to encourage release of ICSOM delegates from work, with pay, so they may attend annual ICSOM conferences.

Other managers have been invited to address delegates at ICSOM conferences, notably Henry Fogel (National) and Steven Sell (Philadelphia) in 1983, and Michael Kaiser (Kennedy Center) in 2003 and 2009. Charles Olton, head of the American Symphony Orchestra League (now the League of American Orchestras), addressed a plenary session at the 2002 Unity conference. League president Henry Fogel gave the keynote address in 2004, a conference at which Bruce Coppock, president of the St. Paul Chamber Orchestra, and Lowell Noteboom, SPCO board president, participated in discussion about musician participation in orchestra governance.

Audition practices and procedures were discussed at the very first meetings of ICSOM. An ICSOM committee was appointed in 1972 to examine audition practices, and this topic was a special focus again in 1975 and 1982. A code of ethical audition practices was jointly formulated and approved by ICSOM, the Major Orchestra Managers Conference (MOMC), and the AFM in 1984. A committee report in 1982 addressed the use of tapes in auditions, advocating use of audio-only résumé tapes, a position subsequently approved by ICSOM, the MOMC, and the AFM. Articles on use of tapes appeared in *Senza Sordino* in 1983 and 1984. In 1986, concern was expressed about the abuse of tapes, and a committee was appointed to review this issue. Reported abuse of audition tapes prompted delegates in 1987 to reaffirm advocacy of using tapes only as adjuncts to written résumés and of holding completely open auditions.

As some orchestras have achieved good wages, working conditions, and job security, their focus has occasionally shifted away from these bread-and-butter issues toward other factors that bear on **job satisfaction**. Workshops on the quality of work life of orchestra musicians were first held in 1978. In 1981 the ICSOM Executive Committee proposed a study of professional problems of

musicians to Dr. David Coplan, ethnomusicologist, who addressed the 1981 conference. Support and funding for such a study have not materialized, and the quality-of-life focus has been dimmed in recent years by the prominence of the issue of Federation work dues and union services to orchestras.

In 1968, ICSOM adopted a policy of refusal to perform compositions whose orchestra parts are illegible and to communicate this policy to publishers, rental libraries, composers' organizations, and orchestra managements. Such strike action is impractical and is precluded by most orchestra contracts, but **poor condition of orchestral parts** has continued to be of concern. A resolution in 1982 called for a committee to explore remedies. A special presentation was made to delegates to the 1991 conference by members of the American Society of Music Copyists, and a task force was to be created to again address the problem; an article on the topic appeared in *Senza Sordino*. In 1996, delegates passed a resolution supporting the Major Orchestra Librarians Association, commending MOLA's efforts to improve the quality of printed music, and encouraging management support for musician refusals to accept substandard parts.