

OFFICIAL MINUTES
INTERNATIONAL CONFERENCE OF SYMPHONY AND OPERA MUSICIANS

August 24-28, 1981
Milwaukee, Wisconsin

Monday afternoon, August 24, 1981

Chairman Frederick Zenone called the Conference to order.

Secretary Nancy Griffin called the roll of the 47 ICSOM member orchestras; delegates were present representing the following orchestras:

Alabama	Vendla Weber	
Baltimore	Charles Underwood	
Boston	Ronan Lefkowitz	
Chicago Lyric Opera	Tom Crown	
Chicago Symphony	Ray Niwa	
Cincinnati	Henry Shaw	
Cleveland	Bert Siegel	
Dallas	Doug Howard	
Denver	Melanie Burrell	
Detroit	Catherine Compton	
Grant Park	Richard Hoffman	
Honolulu	Mark Schubert	
Houston	Bernice Beckerman	
Indianapolis	Olive Rhodes	
Kansas City	Frank Fränano	
Kennedy Center Opera House Orchestra		Carolyn Parks
Los Angeles	Donald Muggeridge	
Louisville	Patricia Brannon	
Metropolitan Opera	Gerald Kagan	
Milwaukee	Elizabeth Tuma	
Minnesota	Chester Milosovich	
National Symphony	William Vaughan	
New Orleans	Steve Cohen	
New York City Opera	Lew Waldeck	
New York Philharmonic	Donald Whyte	
North Carolina	Greg Vaught	
Oakland	Dean Williams	
Oklahoma	Kyle Champion	
Oregon	Judith Litt	
Philadelphia	Irving Segall	
Phoenix	Gregory Umber	
Pittsburgh	Lauren Scott Mallory	
Rochester	David Angus	
St. Louis	Brad Buckley	
San Diego	Richard Levine	
San Francisco Symphony		Marguerite Figeroid
Seattle	Mildred Edmundson	
Syracuse	Steve Lawlis	
Toledo	John Hancock	
Utah	Lisa Allyn	

Orchestras not represented were:

Atlanta	New York City Ballet
Buffalo	San Antonio
Florida	San Francisco Ballet
New Jersey	

Introductions, Acknowledgements and Announcements

Chairman Zenone thanked Elizabeth Tuma (Milwaukee) for her efforts in preparing for the Conference. He introduced guests Alan Wood (IEB), Harold Clarkson (Chairman of OCSM), Eddy Bayens (Canadian Symphony Symposium) and Ted Dreher (AFM Symphony Department). Zenone announced that Dreher will be retiring from his post with the AFM this year.

Delegates were informed of activities and work assignments awaiting them during the coming days.

Minutes of the 1980 Conference were approved (Motion #1, Siegel).

Chairman's Report

Chairman Zenone acknowledged the strong leadership which had preceded this past year's activities. He described his efforts to meet with AFM President Victor Fuentealba; the TV and film strike made it difficult to arrange this meeting. Zenone and OCSM Chairman Clarkson met in October, discussing work dues, electronic media, communication between ICSOM and OCSM, Strike Fund, AFM Convention, plus possibilities of cooperation with the British Musicians Union and other national and multi-national organizations.

Zenone's first meeting with the NEA indicated how we are seen, and how it is possible to put forth our viewpoint. Musician representatives on the NEA panel include Zenone and Henry Shaw. The NEA is currently in trouble because of funding cuts, changes in administration, and unclear structure; therefore the NEA is at present partly immobilized.

ICSOM Media Committee meetings with the Major Managers dealt with revolutionary concepts for symphony, opera and ballet. At a December meeting with AFM President Fuentealba, discussions concerned separate media contracts for symphony, opera and ballet, work dues, and increased status of ICSOM within the AFM.

Additional activities concerned a research proposal on musician job satisfaction. ICSOM's interest in a study of this subject seemed best approached from outside the organization; Dr. David Coplan was selected to do an initial study, funded by ICSOM, for use in getting a grant. ICSOM would not fund the project itself.

The ICSOM Executive Committee met in New York during May.

At the June ASOL meetings, Zenone presented a response to the paper by Peter Seitz, titled "Is There a Rift in the Lute?" Zenone's response, "Narrowing the Rift", appeared in the August issue of Senza Sordino. He urged delegates to look beyond the public face of

this response.

Media negotiations have continued throughout the year. Standard TV, non-standard TV, and home use negotiations are now in progress. Revenue sharing is an important part of these negotiations, and media contracts are subject to ratification by those participating. Zenone reported a higher quality in our representation at these media negotiations, and noted that the AFM cooperated by doing what we asked.

The Strike Fund was the subject of discussion. A recommendation for a new assessment occurred at the AFM Convention; this is, however, subject to ratification by Strike Fund member orchestras.

Problems ahead were seen by the Chairman. The arts are under serious attack, and this will not lessen. There are people who do care passionately about the arts; we need to feel our way and seek allies, making coalitions which will help us to survive. Our new approach must take into account the battles of the past, but must also allow for new methods of sharing our concerns with those who care during these difficult and dangerous times. Anti-labor attitudes are exemplified in the PATCO strike. Such attitudes are all around us; we must not sit back and wait for this to pass.

Motion carried to accept the Chairman's report (Motion #2, Whyte).

Vice-chairman's Report

Vice-chairman Stanley Dombrowski indicated that this was a transitional year for him, with some carryover of his former duties as ICSOM Secretary. He discussed conductor evaluations, and asked that in requesting information from the conductor evaluation files we confine ourselves to a maximum of eight conductors per request. A new general list of conductors in our files has been completed by Dombrowski, including 283 names. He reminded us of the method for requesting evaluations (in writing) which is in our delegate kits. All orchestras were urged to cooperate by collecting and sending in evaluation material. Dombrowski said he had asked Catherine Compton (Detroit) to help in streamlining the conductor evaluation activity; he requested our cooperation with this activity.

Motion carried to approve the Vice-chairman's report (Motion #3, Siegel).

Secretary's Report

Secretary Nancy Griffin reported that most of the Secretary's work is familiar to delegates throughout the year in the form of paper work, telephone communications, minutes, delegate address lists, mailing labels, and bulletins. With reference to bulletins, delegates were reminded of the urgency of getting contract settlement information to ICSOM officers as soon as it is known---don't wait until the next day, as we are all dependent upon this information in ongoing negotiating situations.

Membership inquiries from various orchestras have been handled and information provided; so far none of these orchestras falls close to

the eligibility requirements. The Hartford Symphony has resigned from ICSOM.

Voting on By-law changes is handled by the Secretary. As reported in the December 18, 1981 bulletin, the By-law change regarding ICSOM dues and ERF passed by a vote of 40 yes and 3 no.

In addition to these duties, the Secretary also participates as a member of the ICSOM Executive Committee, taking part in the activities and decisions of that body.

Motion carried to adopt the Secretary's report (Motion #4, Siegel).

Treasurer's Report

Treasurer John Palanchian reported that the Emergency Relief Fund has had its most active year yet, with six loans totaling over \$55,000. He explained that the balance in the ERF determines the maximum amount which can be borrowed by any member orchestra. A printed Treasurer's Report was distributed to delegates; this Report indicated that the General Fund had sustained higher expenses than before. Palanchian noted the sources of these expenses, which included the computerizing on tape of ICSOM Directory information (a one-time expense). The Media Committee had a particularly active year. According to the printed summary, our balance is not much larger than it was a year ago.

Motion carried to accept the Treasurer's report (Motion #5, Whyte).

Senza Sordino Editor's Report

Henry Shaw, Senza Sordino Editor, presented a financial report, which included seven issues from August 1980 through August 1981. He stated that subscriptions go to many individuals and organizations beyond our member orchestras, including foreign orchestras, legal firms representing orchestra managements, board members, AFM officials, public libraries, university libraries, government and arts agencies, and critics. He recommended that delegates send copies of Senza Sordino to local arts reviewers in order to keep them informed of the symphony musician's viewpoint. ICSOM relies on delegates to make Senza Sordino work well; it is important that Shaw receive information and that orchestras keep in touch with him.

Directory printing and expenses were discussed. Delegates should contact Shaw if more directories are needed for new players.

Chairman Zenone reminded the Conference that much of our public face is because of Senza Sordino. ICSOM is well thought of, much because of Senza Sordino.

Motion carried to accept the report of the Senza Sordino Editor (Motion #6, Compton).

Counsel's Report

Leonard Leibowitz opened his report by mentioning that Senza Sordino is, indeed, representing us well to the public. He noted that it has been quoted in the New York Times.

He apologized for the absence of Philip Sipser, who was called out of town, but hopes to return.

Delegate kits contain Counsel's written report, plus a set of ICSOM By-laws including changes through last year. Delegates were reminded that copies of contracts must be sent to Counsel's office. Counsel must have copies of every ICSOM orchestra's contract; 10 copies should be sent at the time of settlement. Arbitration awards should also be sent to Counsel. Calls are received about arbitration matters, and this information is of vital importance.

Relations between the AFM and ICSOM seem to be in better shape.

The PATCO situation is a bad one. Whether the striking Air Traffic Controllers are right or wrong, we must recognize that the important thing is the response to this strike, manifested in the firing of controllers and the decertification of their union. Leibowitz said that this response is symptomatic and will not be an isolated instance. We must remember that one step away from government employees are the non-profit organizations which receive government funding.

Chairman Zenone reiterated the importance of getting arbitration awards to Counsel; this is the only repository of such award information which exists for our side. Management has its own file, and we must provide our own.

Motion carried to approve Counsel's report (Motion #7, Buckley).

Strike Fund Report

Ted Dreher, Strike Fund Trustee, presented a financial description of the state of the Strike Fund. A 10 page written report was also presented to the delegates.

John Palanchian, also a Strike Fund Trustee, told delegates that benefits were paid in 1980-81 to six orchestras, representing 63 weeks of strikes and lockouts. Strike Fund Trustees met in May to discuss how best to deal with the Strike Fund's depleted situation. Included in the meeting were Trustees Dreher, Palanchian, Victor Fuentealba, Martin Emerson, and Melanie Burrell. The result was a resolution to raise Strike Fund dues to \$75 per member, plus a one-time assessment of \$25. This resolution was endorsed by the IEB and subsequently passed by the AFM Convention in Salt Lake City. However, it is not an accomplished fact yet, as each member orchestra must vote to approve these changes. Such approval is vital to the continued existence of the Strike Fund. We must remember that the Strike Fund directly affects those orchestras who do not collect, as well as those who collect benefits during work stoppages.

Zenone stated that inherent in our structure is a commitment to subsidize each other's strikes and lockouts. This is not an insurance policy, but rather a group effort, since all orchestras gain. Alan Wood reminded us that without this Fund, the symphony business would not be in such good shape today; the maintenance of the Fund is of utmost importance. Wood described the details of the ratification procedure. A discussion followed dealing with ratification (one person, one vote), and with the possibility of mandatory Strike Fund membership.

A motion carried which recommended to the AFM that a ratification deadline of September 30, 1981 be established for all Strike Fund orchestras (Motion #8, Compton). Another motion passed that we accept the Federation's interpretation of one person, one vote, with the majority of votes cast constituting a decision (Motion #9, Waldeck).

AFM Convention Report

Melanie Burrell, ICSOM Observer to the June AFM Convention in Salt Lake City, reported that she was received with courteous and solicitous treatment. She was invited to testify before the joint Committees on Law and Finance, in order to make clear ICSOM's position on the work dues issue. Burrell indicated that ICSOM's position was not a favored one at the Convention.

She was also allowed the privilege of speaking to Convention delegates from the floor, which she did briefly. Her presentations were aimed at letting Convention delegates know that we feel we are sitting ducks, and that no other groups are affected as completely as we are, with the unreasonable work dues burden which we are asked to bear. The Convention voted overwhelmingly, by roll-call, in favor of retaining the work dues as they have existed this past year. Burrell indicated that at the Convention, President Fuentealba advised delegates to vote their own feelings, and not to be held to prior commitments.

In other areas, recommendations of the Strike Fund Trustees were supported, as reported under the Strike Fund report. AFM Conventions will be held every two years from now on. Executive salaries were raised. An IEB attempt at making an emergency \$5 per capita assessment failed.

A motion carried to accept the AFM Convention Observer's report (Motion #10, Siegel).

OCSM Conference Report

Nancy Griffin represented ICSOM at the Vancouver, B.C. OCSM meeting in early August. OCSM (Organization of Canadian Symphony Musicians), while similar to ICSOM, has significant differences from us, especially in the area of government involvement. OCSM delegates and Executive met for the first two days, were joined by union representatives on the third day, and on the fourth day added managers, conductors, board members, volunteers, and others.

OCSM's AFM Convention report, like ours, involved strong expressions of feeling about the work tax. Harold Clarkson, OCSM Chairman, suggested a different concept of union locals organized along special interest lines, rather than by geographical areas. Eddy Bayens (Canadian Symphony Symposium, AFM) noted that the results of the work tax a year later are that we are looking very carefully at the activities of our locals; the tax has been a catalyst to produce more involvement. He urged OCSM delegates to guide their leaders, noting that we are only as well-governed as we deserve to be.

Artistic concerns were addressed at the OCSM meetings. Twentieth Century repertoire is a problem because of the government requirement that 10% of all works performed be Canadian; this has the unintended effect that the only 20th Century music performed is Canadian. Pops concerts need quality programming, and management should be urged to present the orchestra for what it is (not just as an accompaniment). Guest conductors are needed, up to a 30% level; concern was expressed over monopoly by resident conductors, and for the quality of guests. The community musician, hired to play in a small community's orchestra, together with teaching and ensemble performing, needs help and information in order to do this multiple job.

Several committees reported on the year's work. The Immigration and Auditions Committee continues its concern that competent Canadians are not getting jobs. The government threatens to become involved if musicians don't solve the problem. OCSM delegates feel that their resolution of four years ago is still the best solution, suggesting an auditions committee with one person, one vote and no conductor veto, and requiring that if any candidate qualifies a contract must be offered.

The Government Communications Committee works on effective lobbying. OCSM presented a lengthy and comprehensive brief this year to the Applebaum-Hebert Committee, a government committee which held hearings on cultural policy. OCSM's Electronic Media Committee deals with different marketing concepts than ICSOM's Media Committee; CBC makes the situation unique. Group instrument insurance and legal incorporation are also addressed by OCSM committees. The International Copyright Society will meet in Toronto in September. Alan Wood will represent AFM and FIM, but OCSM felt it should also be represented.

Orchestra Openings is an organization run by the Association of Canadian Orchestras, together with union and government. It is a musicians employment service for both musicians and orchestras. This year it produced a seminar titled "How to Get a Job in a Symphony Orchestra," which toured throughout Canada.

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OCSM delegates were urged, in long-range planning, to consider not just those who are there now, but those who will be there in the future. ICSOM and OCSM look forward to a future of continued communication and cooperation.

Harold Clarkson, OCSM Chairman, brought greetings to the ICSOM Conference, and emphasized the positive feelings of exchanging observers between OCSM and ICSOM meetings. ICSOM Chairman Zenone remarked that it is a privilege to work with the impressive representation from Canada, including Clarkson, Wood and Bayens.

Motion carried to accept the OCSM Conference report (Motion #11, Whyte).

Sam Denov Lawsuit re. Work Tax

Sam Denov addressed the Conference regarding his personal lawsuit. This concerns the Resolution of Resistance passed at last year's ICSOM Conference, suggesting that we use every legal means at our disposal to resist the imposition of the additional work tax. At issue in the suit were the items of representation, increasing dues without a vote of the locals, and lack of adequate notice before the vote. The latter two items have been dismissed, but the first item remains, and addresses the question of whether the AFM's scheme of representation is "reasonable". Motions have been filed by all parties and a determination will be made by sometime in October. Chairman Zenone reminded delegates that this is Denov's personal lawsuit. ICSOM bulletins and Senza Sordino will be available to communicate information upon Denov's request.

Tuesday morning, August 25, 1981

Media Committee Report: TV (Standard, Non-standard, and Home Use)

The ICSOM Media Committee reported on a revolutionary type of new contract which they have been negotiating during recent months. The Committee (which includes Frederick Zenone, Donald Muggeridge, Brad Buckley, Lew Waldeck, Donald Whyte and John Palanchian) had seen that the television industry is growing rapidly, and now is an excellent time for us to get into this area on a new basis. Revolutionary concepts in our negotiations have concerned revenue participation, and the idea that our own managements would own the product.

Muggeridge described the evidence for rapid expansion in the newer types of TV market; it is expected that by 1990 every home will be able to dial a computer bank and select an evening's entertainment. The Bravo Company is reportedly doing well, and has used several American orchestras for TV programs.

Zenone indicated that Public Broadcast TV has been a problem for orchestra managements because of the need for management to provide some of the money for making the programs. A further difficulty has existed because, in the past, nothing has come back to management after this investment. Thus, it appeared that PBTv was an area for us to get into, especially if our managements could produce and control the product. Under the proposed new contract, a way has been found to re-use existing product and to receive pay for it, where in the past it had to be taken off of the market. The contract would pay us as much or more as previously, with the additional feature of revenue participation.

Buckley explained the technical terms used, such as imprint fee, first release fee, revenue participation, and artificial break point.

Palanchian said that the product flexibility available under this contract would appeal to managements; management would actually own the product. Although the cost to management is basically the same as under the old PBTv contract, it would now be possible for management to sell the product in various markets.

A lengthy discussion followed, and the Media Committee provided further explanations of the new contract. It was felt that this contract is a giant step forward because we and our managements no longer would have to rely on someone else to sell the product. Our own managements would sell it more quickly than if we waited for a company to sell it.

Waldeck explained the concept of revenue participation variance as it applies to opera, since this is a situation where larger numbers of participants are involved.

The contract has been ironed out except for the one major issue of service conversion or exchange, which must be dealt with by this Conference. Service conversion refers to the substitution of a media service for a regular service under an orchestra's master agreement. So far the AFM and ICSOM have taken the firm position of no service conversion, based upon the response of ICSOM orchestras in the past.

After much debate by delegates, Zenone asked the Conference to think carefully about the principles involved, so that we may later present our views to the Media Committee.

Tuesday afternoon, August 25, 1981

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A New Idea for Auditions

James Decker, representing International Video Auditions Services, Inc. (IVASI) presented a proposal by his company to supplement a live audition by videotaping an audio recording. The video portion would be only for purposes of providing authenticity, and only the audio portion would be supplied to the candidate for his use with orchestras to which he is applying. Decker noted the enormous amount of time and money which is spent each year by audition candidates, and suggested that his company could provide a more up-to-date and less expensive method of dealing with preliminary auditions. Cost of the service is at present \$200 for 25 minutes of time, which results in a five minute solo performance and ten minutes of orchestral excerpts. Decker stressed that the video portion would never be released.

Bob Gladstone, who is affiliated with IVASI and is also a Detroit Symphony musician, spoke on the advantages of overcoming the acoustical limits of individual halls, saving of time, ability of auditions committees to replay tapes when making difficult choices, a broader reach for applicants, discouragement of the totally unqualified, and the ability of many members of a section to "audition" simultaneously for a given opening elsewhere. Delegates expressed skepticism about some of the concepts involved; a full discussion was postponed until later in the week.

Dr. Gilda Greenberg, Guest Speaker

Dr. Gilda Greenberg, Professor of Humanities and Social Sciences at Western Michigan University (Kalamazoo), spoke to delegates on psycho-cultural factors affecting musicians. Greenberg has worked with women in major symphonies throughout the past year, trying to determine why women are in a minority in these situations. Through her work as a field anthropologist with Navajo and Hopi Indians, she has evolved ideas about the roles of women and men, noting that our behavior is determined by our background, and the cultural situation into which we are born. Greenberg discussed stereotypes of men and women in American culture, and described some of the existing studies which relate to these concerns. A short film was shown, which had been made at Pacific Oaks School in Pasadena, California.

During the discussion following, Chairman Zenone made the observation that the film seemed to assign a significant liability to women who come into the workplace. Greenberg's response indicated that where women have responsibility equal to their skills, they are well-adjusted and have good self-esteem. However, without the right background, women are stifled by fears of failure. She stressed that it is essential that men and women learn to keep communication lines open, so that potential may be developed for both sexes.

Ralph Mendelson Fund

Irving Segall reported on progress with the Ralph Mendelson Memorial Fund, which exists in memory of Mendelson, a past ICSOM Chairman. As of June 30, 1981, the Fund totaled \$6,232.81. Last year's Conference wanted to work with Cornell University in administering this Fund in the form of a prize for an essay on labor relations. However, Cornell's proposed controls on the money and decision-making process exceeded what ICSOM wanted. Therefore, Segall has contacted John Urice at the State University of New York in Binghamton, who represents the Association of Arts Administration Educators (AAAE). Segall described how the money would be administered through the combined efforts of ICSOM, AAAE and ICSOM Counsel.

A motion passed that the ICSOM Executive Committee be authorized to enter into a two-year trial period with the AAAE for purposes of administering the Ralph Mendelson Memorial Fund (Motion #14, Segall).

Wednesday morning, August 26, 1981Quality of Work Life in American Orchestras

A panel of guests appeared before the delegates to discuss the quality of work life as it pertains to today's symphony, opera and ballet musician. Included in the panel were Dr. Leonard Oseas, Head of the Department of Psychology at the University of Cincinnati; Mr. A.K. (Nick) Webster, Executive Director of the New York Philharmonic; and Mr. Christopher Keene, Music Director of the Syracuse Symphony. Chairman Frederick Zenone acted as moderator.

Zenone opened the session by noting that up to now we have been of necessity focused on other problems. Past ICSOM Chairmen such as Irving Segall, Sam Denov, Ralph Mendelson, and George Zazofsky have given us a legacy which now permits us to look more closely at the quality of our work lives. He noted that the full-time orchestra musician is a phenomenon of only the past fifteen years, with the responsibility for filling our needs resting on one employer.

Oseas said that monetary and material rewards are secondary to quality of work life. Dimensions of quality of work life include the balance between satisfaction and frustration in work, with reference to whether important needs are being met. Stress is a second important factor, referring to a balance between over-stimulation and under-stimulation, or creative tension.

Auditions

The Conference discussed the matters brought up during the IVASI presentation about taped auditions. Questions included: do we truly have a problem with auditions and, if so, does IVASI really address this problem? It was suggested that, given today's situation, we should not exclude the possibility of taped auditions; if tapes are acceptable perhaps they might be from any source, not just IVASI.

Bob Gladstone returned to the room and presented more information on behalf of IVASI. Alan Wood told delegates that over the years various organizations have tried to sell this sort of idea to the IEB.

A motion passed asking the ICSOM Chairman to select a subcommittee to investigate this matter and report back to the Conference later in the week (Motion #12, Segall). The committee appointed consisted of Segall, Brad Buckley, Vendla Weber, Gerald Kagan, Doug Howard, Ronan Lefkowitz and Lisa Allyn.

Media Committee Report: Public Broadcast Television (PBTv)

Brad Buckley reported that PBTv negotiations earlier this year led to a new two-year contract. Gains include payment to the entire orchestra, except with split services which occur in connection with the contract. In addition, the ICSOM Media Committee was able to keep symphony, opera and ballet out of the supplemental markets area.

Media Committee Report: National Public Radio (NPR)

John Palanchian said that more orchestras are becoming involved in NPR work. Under the previous contract, ICSOM had no input, but will definitely be involved in the new agreement. The current contract expires March 31, 1982. Attempts will be made to improve the matter of unlimited use of broadcasts for public and educational purposes. Also, the Media Committee will try to improve the rate situation, particularly with regard to the special rates for "concerts, festivals, etc."

A motion was made empowering the Media Committee to attack both of these sensitive areas (usage and scales), and to eliminate the use of any unlimited broadcast, and to bring scales more into the 20th Century (Buckley). An amendment to the motion changed this simply to empowering the Media Committee to use its discretion to improve the NPR Contract in any way that it can (Burrell). The amended motion passed (Motion #13).

Lew Waldeck reminded delegates that not all orchestras have responded to the Media Questionnaire; all responses are needed. Once tabulated, results will be published in Senza Sordino.

Oseas presented a model of a career or work life, showing the different stages in a hypothetical lifetime of work. He reminded delegates that stress is not only inevitable, it is essential. The mid-career plateau was described by symptoms of boredom, dispiritedness, and lack of excitement. Definitions of quality of work life, stress, etc. depend upon the individual and how close expectations come to what actually happens. The individual must learn what he/she is, accept it and live with it. Success is a scarce commodity; perhaps we are evolving a new kind of ethic whereby success is not the only means to fulfillment. Musicians are by definition creative, and must exist in a world which stresses discipline, direction and control. What can we do to release this creative potential and make our organizations more satisfying to individual needs?

Oseas, Webster, Keene, David Coplan and Zenone continued the discussion by examining various concepts of career model graphs, with Webster asking how we can make changes so it is not a psychological move downward for a musician to get into a symphony orchestra.

Keene remarked that the workplace is not supposed to provide spiritual and emotional satisfaction in Western culture; perhaps music careers in our culture come the closest to the possibility of providing for these needs. Rather than turning to industry for models, perhaps industry should turn to us, since musicians have much to teach others. Webster agreed with this, and hoped that we might find new approaches here, dream together, and not be locked into the past. He felt that conservatory teaching doesn't set up orchestra playing in a positive framework. Delegates involved in the discussion stressed the immense dissatisfaction with the quality of musical life in our organizations; we would like to be constructive in discussing these things, as we are not merely musical robots. Zenone asked, with reference to decision-making, what is known about enhancement within the workplace via involvement of workers in major decisions.

Oseas indicated that when problems occur, "solutions" may come in the form of illness, or radical career shifts. Career enrichment strategies offer a more positive approach to problems, and include such things as time-off strategies (like executive retreats), which are easiest to do in a group setting; sabbatical leaves (expensive, but possible on a job exchange basis); and organizational development strategies. The latter is most difficult and expensive, but has the most enduring effects. These strategies involve participative management, whereby employees are involved in decisions. This is a critical matter, since we tend to adhere to those decisions we have participated in making, while those we have not shared in we may find ways to sabotage.

Keene spoke of the Music Director's job as including two aspects: administrative and musical. He noted that Erich Leinsdorf says that these are two different jobs. Artistic advisory committees were discussed, with various ideas expressed as to why such committees don't always work. Zenone asked the panel how we can better organize our input into our organizations so that this input could be of more value. Also discussed were questions of time off (physical, mental and emotional), tendencies to adhere to old ways of doing things, marketing the orchestra for itself vs. the star syndrome, exchange programs, and the ideals of ticket sales.

Wednesday afternoon, August 26, 1981

Quality of Work Life, continued

Delegates suggested a number of topics they would like to pursue, and these were listed to include: exchange programs, conductor selection, repertoire, solos, work relief, acoustics, favoritism (regarding leaves and solos), artistic advisory groups, cooperation, dynamics of teamwork, revolving strings, communication, working conditions, stress, pops concerts, personnel managers, and string rotation between first and second violins.

Webster saw four major areas in this list: housekeeping, communications, artistic, and long-range structural. He felt that housekeeping areas were the least important for this discussion, and suggested that we deal with the other three areas.

Artistic matters would include conductors, artistic advisory committees, pops concerts, and conductor selection. Conductor evaluations were discussed, in terms of how to make them more available to management and therefore of more significance. Guest conductors with "big names" may be hard to get; the only way some of them may come to us is if the conductor himself asks his manager to send him to a particular orchestra. Publicity should not exalt the conductor (resident or guest) at the expense of the orchestra. Major obligations should be ticket sales and community pride in the orchestra.

Musical roles of orchestra members could extend beyond the regular symphonic repertoire to include chamber music as a means of providing musical gratification (which we otherwise must seek on our own time). If we feel that this is important, we must be more vocal in asking for it. Managements could help us in this area by relieving us of administrative burdens. Such opportunities should be available to more than just first-chair players.

Expansion of orchestra seasons may occur in artistically injurious ways. Are we forced into situations which are artificial and artistically less than viable? Problems are different in 52-week orchestras, as compared with those under

40 weeks.

It is necessary to balance the needs of the orchestra with needs of the individual, with a concept of mutuality in such areas as relief for strings.

Communication is a process which we would hope to make more effective. Webster expressed frustration in the committee process, feeling that committees may be unwilling to respond to management requests and give advice; many times they prefer to go back to the orchestra for consultation. Delegates stressed the importance of who we pick for our committees, both artistic and political. The orchestra must trust the committee and allow it to make decisions. On the other side of this, some orchestras find that management hesitates to deal with the committee without first contacting the union. We must remember that there are times when the committee must go back to the orchestra in order to correct problems, and actually must defend management. Each side must be continually concerned for the position it puts the other in with reference to its constituents. The committee process must be protected and admired, remembering that committee personnel varies from year to year. Therefore experience may also vary, and so may the trust of the orchestra vary.

With hard times ahead facing all of us, our problems will be easier to solve if we can communicate as we are today, in these meetings.

Long-range thoughts suggested a task force dealing with the quality of work life. The ideas discussed today might be explored in discussions involving music directors and managers, together with musicians. Zenone urged delegates to report to their orchestras that ICSOM has made a commitment to work in this direction. A task force can influence management's constituents as well as our own constituents. We must express our commitment beyond just this one meeting a year.

Thursday morning, August 27, 1981

Music Assistance Fund Orchestral Fellowships (MAFOF)

John Palanchian, ICSOM liason with MAFOF, reminded us that the purpose of the Fund is to assist black musicians in getting symphony orchestra experience. ICSOM helps by providing screening auditions for interested black musicians in cases where an orchestra agrees to participate in the MAFOF program. Auditions are held in local areas where candidates live, in order to determine whether the candidate is qualified and if so, for what level of orchestra. Where an orchestra agrees to accept a qualified Fellow, the MAFOF gives management up to \$10,000 toward the salary of that musician. The Fellow must play as an extra, not replacing anyone in a participating orchestra. So far all are string players. The program has been successful, although Palanchian has not heard from

MAFOF Director Daniel Windham this year; therefore there is no current report available.

Donald Whyte has taken over the job of helping Palanchian, filling the vacancy left by Ralph Mendelson's death.

It is possible that there may be more orchestras interested in participating in the program than there are qualified candidates. Delegates were urged to let Palanchian or Whyte know if they are aware of possible candidates.

Palanchian stressed that orchestra members must agree by vote to participation in the MAFOF program, in order for it to occur in their organization.

Media Committee Report: Service Conversion

Chairman Zenone opened a discussion of the impasse over service conversion, asking delegates whether ICSOM should authorize the Media Committee to discuss service conversion in negotiations. The Media Committee's work has produced revolutionary results in many ways, especially the exclusivity of symphony and opera work, and the ratification rights. Service conversion, which means some exchange of service for time, implies lots of fears. Electronic Media clauses in our orchestra's master agreements are actually a version of this concept. Zenone indicated that imprint and first release fees could be applied to media guarantees; imprint fees only would be applied to service conversion.

Delegates discussed the matter at length. A motion was offered that the Media Committee be instructed and authorized to negotiate the best possible contract, and to negotiate a resolution to the present impasse (Siegel). An amendment to the motion was made, stating that whatever resolution of said impasse is reached be uniformly applied without local option to pick and choose in all of or portions of as applicable to them (Compton). The amendment passed and the motion as amended was carried (Motion #15).

Alan Wood, as a member of the AFM Media Committee, re-emphasized what Zenone had said: the issue of service conversion has not been discussed at negotiations so far because ICSOM's Media Committee had objected. But if ICSOM wants to consider this possibility, in this agreement only, service conversion will be discussed.

ICSOM Status in AFM

Irving Segall reminded us of the resolution at last year's Conference which authorized the Executive Committee to seek ways of altering the status of ICSOM with the AFM (1980 Resolution #7).

A subcommittee chaired by Segall determined that several international unions have trade divisions or trade councils, with grouping by nature of work rather than by locals. The logical next step is to discuss with the Federation establishment of ICSOM as a trade division, and to request financial arrangements to fund such a trade division. Segall presented the following resolution:

Be it resolved that the Executive Committee of ICSOM be authorized to enter into discussion with the AFM regarding the establishment of ICSOM as a trade division within the Federation, and to report back to this body next year. (Resolution #1, Segall).

Such a trade division would serve our special interests, although certain matters would continue to be handled by the IEB. An example of such a trade division is the Brewery Workers, within the Teamsters Union. We were reminded that the one per cent work tax is still with us; we want to get some of this money back. Zenone reminded us that the Federation is dealing with us in a positive way that we haven't seen before this year. What is proposed would be an advantage to the Federation as well as to ICSOM.

Motion carried to adopt Resolution #1 (Motion #16, Segall).

Thursday afternoon, August 28, 1981

Dr. David Coplan Research Project

Dr. David Coplan spoke on his research proposal. The ICSOM Executive Committee had asked him to design a study concerning the professional problems of symphony and opera musicians, with ICSOM funding the proposal but not the actual research project. Coplan has prepared a memorandum concerning his summer work on this subject, together with the proposal. He indicated that the proposal is very broad, perhaps too much so, but it includes all of the concerns which were mentioned several times by interviewees in the orchestras contacted by Coplan.

The proposed study would reflect what ICSOM wants, but it must also have autonomy, so that it can stand up to perspective

from the outside world. Existing literature (scholarly studies) about the symphony musician is outdated; it is time for a new major work.

Coplan is an ethnomusicologist whose background is largely in talking with third world musicians overseas. The ICSOM Executive Committee felt it best not to have the project done by a member of the classical music field, in order to have more objectivity. Coplan asked delegates to help him locate qualified research personnel to conduct interviews; he will select orchestras from those areas where he can find appropriate research help. He hopes to attract financial support from grants, and perhaps from the NEA. Qualifications and stipends for research personnel were discussed. Coplan can be reached at the CHIC Program, State University of New York, Box 210, Old Westbury, Long Island, NY 11568 (phone 516-876-3190). Printed material concerning the memorandum, the proposal, and the summer research survey was distributed to delegates.

Women's Caucus Report

Melanie Burrell reported that the Women's Caucus had discussed contract clauses which relate to birthing, child rearing, child care, paternity and adoption. Jill Hanson from Counsel's office will collate contract material relating to these items. Also discussed at the Caucus meeting were matters concerning how women can help each other, and the issue of dress codes.

Each orchestra should appoint a female representative who will keep in touch with Burrell, coordinating information on women's issues.

Auditions: Video Audition Subcommittee

Brad Buckley reported that the subcommittee felt that video auditions, as described by IVASI representatives, involve problems for both auditionees and for orchestras. Therefore the committee recommends that the Chairman appoint a permanent subcommittee to investigate this area more thoroughly and to report back to ICSOM. A motion was carried to support this recommendation (Motion #17, Buckley).

Chairman Zenone said that he will appoint such a subcommittee, to be responsible to the Executive Committee. Buckley indicated that it is possible that we may need at some point to involve the AFM and even the managers in these considerations.

Negotiation Reports

The following orchestras reported on negotiations in progress, or completed but not yet reported in Senza Sordino:

Alabama	Pittsburgh
North Carolina	Grant Park
Louisville	Toledo
Oklahoma	Honolulu
Philadelphia	Baltimore
Los Angeles	Syracuse
Rochester	

Revolving Strings

Mildred Edmundson (Seattle) has prepared a revolving string questionnaire which she hopes to distribute this Fall to all orchestras. She asked for official ICSOM sponsorship of this project. Chairman Zenone responded that the Executive Committee would want to see the questionnaire and have input into the format. Edmundson will provide a draft of the questionnaire for the Executive Committee.

Central Labor Arts Committees

Carolyn Parks reported on a labor coalition which is functioning effectively at Kennedy Center. A joint committee of unions includes representatives of musicians, stage hands, box office employees, wardrobe, charge card workers, AGMA (chorus), and hotel and restaurant employees. Monthly meetings keep all parties informed of each other's situations; each member group has observers at the others' negotiating meetings. This is a dramatic demonstration of unity, as shown when National Symphony members refused to cross the Kennedy Center Opera House Orchestra's picket line.

Chairman Zenone reminded us that such a coalition is available to all of us through our Central Labor Councils. We should be sure that our Labor Councils have an Arts and Culture Division. Len Leibowitz cautioned delegates to check on who is the employer, who owns the hall, etc., when making determinations about such things as picketing. Counsel's office should be contacted if such action is contemplated. Zenone urged us to form such coalitions with others in our own halls, noting that we will not fail to get support for each other if we lay the proper groundwork. When we go to our Central Labor Councils, we should, of course, be certain that our local Musicians Union belongs and is represented at meetings.

PATCO Strike

Frederick Zenone has spoken with PATCO representatives. They are understanding of our situation in having to travel to the ICSOM Conference, but Zenone reminded us that we are still responsible. The Executive Committee decided not to debate the merits of the Air Traffic Controllers Strike, but rather to deal only with the matter of the 12,000 firings and the decertification of the union. An Executive Committee resolution was presented:

That the Conference authorize the ICSOM Treasurer to send a contribution from our treasury to PATCO in the amount of \$500, and that delegates be urged to make individual contributions of \$10 each to be included with the total amount (Resolution #2, Zenone).

The motion to adopt this resolution carried (Motion #18, Segall).

Len Leibowitz told us that government employees are prohibited from striking, and have no recourse to a third party, so that they actually have no way to bargain. No United States government in the past has reacted in this way, by firing employees, decertifying their union, and cutting off any further negotiations.

Zenone noted a change in the climate in our country because of Congressional reapportionment; weight is now much more toward those states with non-union and anti-union positions. We were urged to take the PATCO matter back to our individual orchestras and do whatever we can to assist the striking Controllers.

Friday morning, August 28, 1981

By-law Changes

John Palanchian presented the draft of revised ICSOM By-laws; copies had been given to each delegate. Changes which needed votes of approval were:

Article V, Section 2: Vice-chairman and Regional Vice-chairmen. Substitute "The Vice-chairman shall supervise the conductor evaluation files." (Delete "The Vice-chairman shall supervise the functions and performances of the Rapid Communications Center.")

Motion carried to approve (Motion #19, Howard).

Article V, Section 5(c): Editor of Senza Sordino. Delete "He (Senza Sordino Editor) shall cause to be published in Senza Sordino an annual accounting of all publication expenses."

Motion carried to approve (Motion #20, Howard).

Article VI, Section 1: Meetings. Delete "during the month of September" and add "and time" following "The location-----".

Motion carried to approve (Motion #21, Buckley).

Substitute "he or she" whenever "he" occurs.

Motion carried to approve (Motion #22, Griffin).

Additional corrections to the By-laws, which did not require a vote, included the following:

Article VIII: Funds. Section 4: Emergency Relief Fund.
Add qualifications of orchestras who can borrow from ERF:

1. Must be in good standing (ICSOM dues paid).
2. Must have no outstanding debt to ERF.

Amount which may be borrowed is a sum up to a maximum of 15 per cent of the cash balance of the ERF on the previous July 31st.

Media Committee Report: Phonograph Negotiations

Frederick Zenone asked for recommendations from delegates for the upcoming phonograph recording negotiations. The current agreement expires in November 1981. Various suggestions were offered, including a request to try to rectify problems which existed in the last agreement. This especially referred to location recordings and chamber music recordings. Irving Segall volunteered to make a list of these needed alterations.

Conductor Evaluations

Catherine Compton thanked delegates for their diligence in filling out the daily revisions of the proposed revised conductor evaluation questionnaire. The 26 highest-scoring questions have been duplicated; Compton will determine where to cut off this list. The next phase will be to draw up a sample form, which all orchestras should use for awhile in place of existing forms, until sufficient data is gathered to make a second study. Compton will send a mid-year report to delegates to let us know how this is working. Eventually a final questionnaire will be designed by professionals, and will be distributed to orchestras together with pre-printed envelopes. Wayne State University will handle this material for us at the faculty computer rate of \$5.00 an hour; less than one hour per year should be required for us.

A discussion followed about how the mechanics of this would work, and how the confidentiality of the material would be protected.

Henry Shaw suggested that Compton should write an article for Senza Sordino. since the matter of conductor evaluations affects every ICSOM musician. Chairman Zenone emphasized the importance of participation on the part of all orchestras; without this cooperation, the entire project will dissipate.

As in the past, requests for compiled information will be handled by the ICSOM Vice-chairman.

Renewal of Counsel's Fee

Counsel's fee is currently \$18,000 per year, including expenses.

A motion carried to renew Counsel's fee at the same rate (Motion #23, Angus).

Delegates were again urged to see that Counsel's office has copies of all current contracts (10 copies from each orchestra).

Income Tax Information

Symphony musicians are being dealt with badly by the IRS, in that they are not allowed to deduct costs of a studio as a workplace in those cases where the studio is not used for teaching. Bert Siegel reported that several Cleveland Orchestra musicians have been audited over the past several years. Siegel offered the following resolution:

Whereas current interpretation of Internal Revenue Codes in certain areas prohibits musicians and others from deducting from the Federal Income Tax the expenses of maintaining a rehearsal studio at home, and the expense of transporting by private automobile certain delicate and valuable instruments, and whereas ICSOM and its membership are aggrieved by these interpretations and feel that they are unfairly prejudicial; and whereas these interpretations are currently under challenge on the local level of the IRS, now therefore be it resolved that:

1. The ICSOM Executive Committee be instructed to monitor closely the progress and results of the current local IRS office challenge to these interpretations and report same to the membership and
2. After review of results of said challenge, determine what further action, if any, should be taken, including an appeal to the United States Tax Court or seeking revised legislation (Resolution #3, Siegel).

Chairman Zenone stated that although this is put into the hands of the Executive Committee, members must let officers know where these things are happening; tax information should also be shared with the AFM. Siegel suggested that we go to the tax courts. Henry Shaw said that fifteen Cincinnati Symphony musicians have hired a tax

lawyer, seeking redress locally with the IRS office. He indicated that judgments affect only those people involved.

Motion carried to adopt the above resolution (Motion #24, Siegel).

Amalgamation of Pension Investments and Amalgamation of Medical Plans

Chairman Zenone spoke of the advantages of an amalgamation of medical plans, thereby making a larger group and saving money, while retaining local options for coverage. This would be an enormous project, with information needed from individual orchestras. He asked whether delegates felt that amalgamation is desirable, and suggested that if so, a separate subcommittee should compile the necessary information. A motion carried that the ICSOM Executive Committee be empowered to look into the matter of amalgamation of medical plans, and that it also consider life insurance and instrument insurance (Motion #25, Angus). A further motion carried that someone be appointed to investigate amalgamated pension investments (Motion #26, Compton). Zenone asked those interested in serving on such subcommittees to let him know; committee members can be anyone from ICSOM member orchestras.

Amalgamation of Pension Plans

John Palanchian stated that New York City Opera has set up its own pension plan in such a way that it is open to any other orchestras. This would concern those orchestras who now have all or part of their pension money going to EPW. Any orchestra interested in diverting EPW money to this plan should contact Palanchian or Lew Waldeck.

Elections of Area Vice-chairpersons

Area caucuses elected the following persons to serve in Area Vice-chair positions for the coming two years:

Western orchestras: Melanie Burrell
Southern orchestras: Brad Buckley
Central orchestras: Catherine Compton
Eastern orchestras: David Angus

Site and Dates for 1982 ICSOM Conference

Los Angeles offered to host the 1982 Conference. Don Muggeridge and Michael Nutt will check on possible hotel accommodations. Problems with the traditional time of the week before Labor Day will occur, because Boston, Chicago, New York Philharmonic and Philadelphia will all be on foreign tours at that time and therefore unable to attend.

Delegates discussed many alternate date possibilities, and talked about exploring with our managements the possibility of delegates being excused from services during the Conference. It was felt at this time that the best dates would be the week before Labor Day; a motion carried that the 1982 Conference be held August 30th to September 3rd (Motion #27, Mallory).

The Executive Committee will try to prepare an agenda ahead of time, so that those who must miss the Conference can arrange for proxy votes.

Alan Wood Address

Alan Wood, AFM Vice-president from Canada, represented the IEB at this Conference and brought us greetings from President Fuentealba. He indicated that the Federation is gradually getting out of its financial difficulties. The AFM had been suspended from membership in the AFL-CIO, but now that arrangements have been made to pay past and present per capita taxes, our membership is reinstated. The AFM now belongs for the first time to FIM; Wood and Fuentealba attended a meeting of this international organization during July, in conjunction with a meeting of the British Musicians Union. The AFM is the largest musicians union in the world.

Wood said that Europe is way behind us in the media area. He also spoke about the importance of the Strike Fund Resolution, and the upcoming phonograph record negotiations. He reminded us that he is here to listen on behalf of the IEB, to hear our problems, and to offer help from the IEB. Zenone thanked him and stated that we have never heard from the AFM in such a positive tone before.

Good and Welfare

Olive Rhodes (Indianapolis) extended thanks to the Executive Committee and to the Media Committee for their work throughout the year.

Rhodes also reported that Voice of America has requested use of Indianapolis Symphony NPR tapes. Conference delegates from other orchestras reported similar requests. ICSOM is opposed to providing these tapes, and a resolution on this subject was offered:

Be it resolved that the ICSOM recommend to member orchestras that they not participate in giving free tapes to Voice of America (also known as International Communications Agency) (Resolution #4, Howard).

The motion carried to adopt this resolution (Motion #28, Howard).

Ted Dreher Departure and Retirement

Tec Dreher had left the Conference to catch a plane; he will be retiring in November from his position as head of the AFM Symphony Department. ICSOM officers and delegates have appreciated his attendance and help at these meetings over the years. He will be missed as a colleague and friend. A letter of appreciation will be written to Dreher by the Executive Committee.

Dreher left the following message to be read to the Conference by Nancy Griffin:

"The wisdom of the ages can be painted in simple colors: 'This, too, will pass'." So, inevitably, my pleasant associations with my good friends of ICSOM must draw to a Coda. On your first day here, I was moved by your applause at Fred's announcement of my retirement. Coming from your hearts, it was my reward for 12 annual Conferences with you.

I am grateful for your invaluable collective help with the chart preparation, and for your attention and concern for matters of the Strike Fund in its day-to-day administration out of our New York Office.

Your 5-day working Conferences stand as models for all AFM conferences, in point of your attention to details, to your objectives and to your perceptive interest and concern in contemporary and future technological developments which affect your artistic and economic welfare.

ICSOM is good for you; it has been good for AFM and has been good for me.

I will continue to live in Stamford, Connecticut to teach, to play piano gigs, publish and market my chamber music pieces, and give full time to composing and technical writing.

If I can help you any time, ask our New York office how to contact me. I love all of you. Hasta la vista! Buena suerte."

Your poet laureate, Ted

Good and Welfare, continued

A motion was offered that the ICSOM Conference opposes the discriminatory hiring practises of the Vienna and Berlin Philharmonic Orchestras (Motion #29, Whyte). The intent of this motion referred especially to the failure of these orchestras to hire women.

Thanks were extended to Bert Siegel for his many years of service as ICSOM Central Area Vice-chairman.

Chairman Zenone requested that delegates interested in serving on committees contact him. These committees include: auditions, task force for managers, and welfare package (including pension and medical).

He reminded us of the importance of fulfilling our responsibilities regarding conductor evaluations.

Regarding ratification of media contracts, Zenone indicated that the question is left open, but will include those orchestras who have made video product over the last year, those whose product has had national distribution, and those who were represented at negotiations by authorization forms from their managements. Any questions should be referred to Zenone.

Further reminders of work to be done included the revolving string questionnaire, AFM Wage Chart, and contracts to Counsel.

Communications must continue throughout the year; delegates should initiate regular contacts with Area Vice-chairpersons. It is important that communication must flow up as well as down.

Regarding the Coplan "Summer Research" information which was distributed, delegates were urged to read it right away, sharing their reactions with Coplan before he begins his search for grant money.

The media questionnaire has had a poor response; non-responses put the entire survey in question. Without information, the Media Committee is disabled at negotiations.

Delegate responsibilities throughout the year continue to involve collection of dues, sending material for Senza Sordino, and providing information for ICSOM Bulletins. Senza Sordino and ICSOM Bulletins are ICSOM's only visibility during the year. Our strength exists only through persuasion, with which we have succeeded so far. We must remember to send arbitration awards to Counsel.

A difficult job lies ahead with the Strike Fund; without ratification of the Strike Fund resolution, the Fund could end this year. We must maintain the Fund for the sake of our strength in a possible strike situation, as well as for energy in bargaining even if there is no strike.

Orchestras must make some visible support on picket lines for the striking PATCO members. In this case, teaching among our own people is important.

In closing, Zenone urged us to go home and make the allies we spoke of on the first day. He hoped for our continued success and said he looked forward to seeing us at next year's Conference.

The Conference was adjourned at 1:30 p.m.

Respectfully submitted,

Nancy Griffin

Nancy Griffin
Secretary

January 12, 1982

MOTIONS AND RESOLUTIONS
1981 ICSOM CONFERENCE
Milwaukee, WI

The following motions were approved:

1. To approve minutes of the 1980 Conference (Siegel).
2. To accept the Chairman's report (Whyte).
3. To approve the Vice-chairman's report (Siegel).
4. To adopt the Secretary's report (Siegel).
5. To accept the Treasurer's report (Whyte).
6. To accept the Senza Sordino Editor's report (Compton).
7. To approve Counsel's report (Buckley).
8. To recommend to the AFM that we establish a deadline of September 30th (1981) for all Strike Fund member orchestras to vote on ratification of the AFM Resolution (to raise Strike Fund dues to \$75 and to make a one-time assessment of \$25 per member) (Compton).
9. To accept the Federation's interpretation of one person, one vote, with the majority of votes cast constituting a decision (on Strike Fund Resolution) (Waldeck).
10. To accept the AFM Convention observer's report (Siegel).
11. To accept the OCSM observer's report (Whyte).
12. That the ICSOM Chairman select a subcommittee to investigate the use of (video) taped auditions (as presented by IVASI representatives, and report back to the Conference later in the week (Segall).
13. That the Media Committee be empowered to use its discretion to improve the NPR contract in any way that it can (Burrell).
14. That the ICSOM Executive Committee be authorized to enter into a two year trial period with the Association of Arts Administration Educators (AAAE) for the purpose of administering the Ralph Mendelson Memorial Fund (Segall).
15. That the Media Committee be instructed and authorized to negotiate the best possible contract, and to negotiate a resolution to the present impasse (re: service conversion (Siegel). Carried with ammendment that whatever resolution of said impasse is reached be uniformly applied withut local option to pick and choose in all or portions of as applicable to them (Compton).

16. To adopt Resolution #1 (Segall).

Resolution #1. Be it resolved that the Executive Committee of ICSOM be authorized to enter into discussion with the AFM regarding the establishment of ICSOM as a Trade Division within the Federation, and to report back to this body next year (Segall).

17. To recommend that the Chairman appoint a permanent subcommittee to investigate the matter of (video) taped auditions, and to report back to ICSOM (Buckley).

18. To adopt Resolution #2 (Segall).

Resolution #2. That the Conference authorize the ICSOM Treasurer to send a contribution from our treasury to PATCO in the amount of \$500, and that delegates be urged to make individual contributions of \$10 each, to be included with the total amount (Zenone).

19. To change By-laws Art. V, Sec. 2 to read "The Vice-chairman shall supervise the conductor evaluation files" (delete "The Vice-chairman shall supervise the functions and performances of the Rapid Communications Center") (Howard).

20. To change By-laws Art. V, Sec. 5(c) to delete "He (Senza Sordino Editor) shall cause to be published in Senza Sordino an annual accounting of all publication expenses." (Howard).

21. To change By-laws Art. VI Sec. 1 (re: Meetings) to delete "during the month of September;" and add "and time" following "The location-----". (Buckley).

22. To change By-laws by substituting "he or she" whenever "he" occurs (Griffin).

23. To renew Counsel's fee at the same rate (Angus).

24. To adopt Resolution #3 (Siegel).

Resolution #3. Whereas current interpretation of Internal Revenue Codes in certain areas prohibits musicians and others from deducting from the Federal Income Tax the expenses of maintaining a rehearsal studio at home, and the expense of transporting by private automobile certain delicate and valuable instruments, and whereas ICSOM and its membership are aggrieved by these interpretations and feel that they are unfairly prejudicial; and whereas these interpretations are currently under challenge on the local level of the IRS, now therefore

be it resolved that:

1. The ICSOM Executive Committee be instructed to monitor closely the progress and results of the current local IRS office challenge to these interpretations and report same to the membership and
 2. After review of results of said challenge, determine what further action, if any, should be taken, including an appeal to the United States Tax Court or seeking revised legislation. (Siegel).
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25. That the ICSOM Executive Committee be empowered to look into the matter of amalgamation of medical plans, and that it also consider life insurance and instrument insurance (Angus).
 26. That a committee be appointed to investigate amalgamation of pension investments (Compton).
 27. That the 1982 ICSOM Conference be held August 30-September 3 (Mallory).
 28. To adopt Resolution #4 (Howard).

Resolution #4. That the ICSOM recommend to member orchestras that they not participate in giving free tapes to Voice of America (also known as the International Communications Agency) (Howard).
 29. That the ICSOM Conference opposes the discriminatory hiring practises of the Vienna and Berlin Philharmonic Orchestras (Whyte).