

International Conference of Symphony & Opera Musicians (ICSOM)

Affiliated with the American Federation of Musicians - AFL-CIO

OFFICIAL MINUTES

August 9-13, 1982
Los Angeles, California

MONDAY AFTERNOON, AUGUST 9, 1982

Chairman Frederick Zenone called the Conference to order.

Introductions, Acknowledgements and Announcements

Chairman Zenone introduced guests Victor Fuentealba, President AFM; David Winstein, Vice-president AFM from New Orleans; Max Herman, President of Los Angeles Local 47. Also introduced were Betty Winstein (Mrs. David Winstein) and Ida Herman (Mrs. Max Herman). ICSOM Officers introduced by Zenone included Stanley Dombrowski, Vice-chairman; John Palanchian, Treasurer; Henry Shaw, Editor, Senza Sordino; and Nancy Griffin, Secretary. Also acknowledged were ICSOM Counsel Philip Sipser and Leonard Leibowitz, plus Martha Sipser (Mrs. Philip Sipser). Dick Renna, President of St. Louis Local 2-197 was also presented.

Los Angeles Philharmonic hosts and ICSOM delegates Donald Muggeridge and Michael Nutt were acknowledged.

Max Herman Welcome

Max Herman, President of Los Angeles Local 47 greeted delegates, offered any necessary help, and wished us a good Conference. He invited delegates to a cocktail party hosted by him and Mrs. Herman on Monday evening.

Roll Call

Secretary Nancy Griffin called the roll of the 47 ICSOM member orchestras. Delegates were present to represent the following orchestras:

Alabama	Leslie Stewart (attending in place of regular delegate Vendla Weber)
Atlanta	Michael Moore
Baltimore	Charles Underwood
Boston	Daniel Katzen
Chicago Lyric Opera	Tom Crown
Chicago Symphony	Raymond Niwa
Cincinnati	Henry Shaw
Cleveland	Bert Siegel
Dallas	John Kitzman (attending in place of regular delegate Doug Howard)
Denver	Melanie Burrell
Detroit	Catherine Compton
Honolulu	Mark Schubert
Houston	Bernice Beckerman
Indianapolis	Sharon Bauerlein
Kansas City	Lou Newman
Kennedy Center	Carolyn Parks
Los Angeles	Donald Muggeridge
Louisville	Patricia Brannon
Metropolitan Opera	Sandor Balint

Milwaukee	Rip Pretat (attending in place of regular delegate Elizabeth Tuma)
Minnesota	Chester Milosovich
National Symphony	Bill Vaughan
New Orleans	Stanley Weinstein
New York City Ballet	Laurance Fader
New York City Opera	Lew Waldeck
New York Philharmonic	Donald Whyte
North Carolina	Pat Banko
Oakland	Dave Burkhart
Oklahoma	Kyle Champion
Oregon	Judith Litt
Philadelphia	Irving Segall
Pittsburgh	Penny Anderson
Rochester	David Angus
St. Louis	Brad Buckley
San Antonio	Julie Luker
San Diego	Lynn Johnson
San Francisco Ballet	Mitchell Ross
San Francisco Symphony	Marguerite Figeroid
Seattle	Marilyn Garner
Syracuse	Steve Lawlis
Toledo	John Hancock

ICSOM orchestras not represented at the Conference were:

Buffalo	New Jersey
Florida	Phoenix
Grant Park	Utah

Minutes of the 1981 Conference were approved (Motion #1, Whyte).

Chairman's Report

Chairman Frederick Zenone addressed the topic of where we have been, and what we must do, noting that this has been a year of extremes. On one hand we find ourselves in a better position with the Federation, as we are trying to meet each other's needs. At the other extreme we find a bad situation with arts funding.

The new audio-visual contract is the best, strongest, and most lucrative contract in the video field today. At last we have a contract for only symphony, opera and ballet; musicians now have ratification and thereby the means to fix things that may go wrong. Small orchestra work will hopefully be brought back to the United States under the new contract. Zenone acknowledged the Federation's support and foresight during these negotiations, and expressed appreciation for the Federation's trust in our abilities and motivations. An enormous amount of time at these negotiations was spent on the specific problems of symphony, opera and ballet.

For the first time we have been asked to participate in National Public Radio negotiations.

Expenses for up to five ICSOM representatives at national contract negotiations will now be paid by the Federation, according to a letter received mid-year from AFM President Victor Fuentealba.

Dialog with the Federation has also addressed the issues of ratification of local master agreements, regional conferences of ICSOM, and audition tapes. Also discussed has been the Strike Fund.

Scheduled future appearances in London by the Los Angeles Philharmonic encountered difficulties in the form of denial of work permits for the expected five concerts; two concerts only were to be allowed. British powers seemed to be assuming an overly protectionist position on this matter. Eventually a change was brought about through mutual efforts of the AFM, ASOL, Major Managers Caucus and ICSOM. Cablegrams were exchanged with Anthony Camden, who is President and Chairman and a playing member of the London Symphony Orchestra. For the time being the issue is solved with reference to the Los Angeles Philharmonic tour; four concerts will be allowed. However, policy matters are yet to be settled.

Following is the text of cablegrams exchanged regarding the above matter:

May 6, 1982

To Anthony Camden from Frederick Zenone

"It has recently come to my attention that a series of five concerts by the Los Angeles Philharmonic Orchestra in Royal Festival Hall in the Spring of 1983 has been jeopardized by a recommendation of the Visiting Orchestras Consultative Association and the subsequent ruling of the Department of Employment that work permits be denied. You understand, I am sure, that the present position seems to us to be overly protectionist especially in light of the past appearances here of the London Symphony Orchestra in extended series of concerts at Daytona Beach, the Hollywood Bowl, and Carnegie Hall.

It has always been the position of United States Symphony musicians that the true international stature and marketability of the great orchestras of the world should be foremost. We have remained aside not only when these orchestras have visited our cities for extended periods but indeed even when those visits have been substantially funded with American corporate money. The recent LSO United States tour with American Express sponsorship is a case in point.

We all know of the serious financial difficulty of the world's symphony orchestras in the current depressed world economy. It would be easy for U.S. musicians to take the view that the fees paid by the Daytona Beach sponsor, for instance, could ease that strained finances of any number of U.S. orchestras. It is also easy for us to see that the British Musicians Union feels it is acting in the interest of British musicians, but surely the Union has lost sight of the fact that those interests also lie outside Great Britain. The recent exposition of this matter in the London press could be just the beginning. Similar expositions in the U.S. press could be inflammatory and seriously damaging to U.S. corporate sponsorship of tours by British orchestras.

On behalf of the International Conference of Symphony and Opera Musicians, whose membership includes the musicians of every major orchestra in the U.S., I ask you to prevail on Mr. Morton to have AVOCA reconsider its position. In the spirit of collegiality

and trade unionism I ask that the true international stature of America's great orchestras be acknowledged in London.

In any event, we would welcome continuing discussion with you toward resolution of this or future matters of common interest."

Sincerely yours,
Frederick Zenone
Chairman, ICSOM

June 18, 1982

To Frederick Zenone from Anthony Camden

"Many thanks for your Telex concerning the visit by the Los Angeles Orchestra to London in the Spring of 1983. Unfortunately I am only now able to Telex you as I have been coaching in Mexico and only recently returned to London.

I understand your feelings and I am pleased to be able to tell you that the Association of British Orchestras, our Employers Association, are meeting the American Federation of Musicians at the end of June for a mutual exchange of views on this matter. We have talked to Mr. Morton who has told us of his correspondence with you and we will continue to be in touch with him.

As musicians we all understand the problem facing the music scene in the world and the members of the London Symphony Orchestra join me in sending our best wishes. We hope everything will sort itself out and that this will be the beginning of a regular dialogue between us."

Sincerely yours,
Anthony Camden
Chairman and Principal Oboe
London Symphony Orchestra

Chairman Zenone continued with his report, stating that orchestra musicians continue to have a voice on the Orchestra Panel of the National Endowment for the Arts. Zenone has another year to serve; he is Co-chairman of the Panel. Henry Shaw has just completed a three year term; Nancy Griffin has been newly appointed to serve. Adrian Gnam, Director of the Music Program for the Endowment, is an advocate for our position with the current administration.

Yet to be addressed is the Quality of Life issue, vis-a-vis the managers, initiated at last year's Conference. The new Chairman of the Major Managers, Ernest Fleischmann, is interested in cooperating with us to pursue this matter.

Other issues to be considered include women's concerns, coalitions with other arts agencies, Senza Sordino as an increasingly effective vehicle, the need for more involvement of individuals on ICSOM committees, and the ongoing desire of ICSOM and its officers to hear what orchestras want.

For the future, Zenone said he sees increased participation in orchestra administration by musicians, either by invitation at a time of trouble, or as a result of musician insistence. We need to know what to do when we do find ourselves in this position. We must learn now to take charge of our affairs and to make decisions.

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

Vice-chairman's Report

Vice-chairman Stanley Dombrowski greeted the Conference. He spoke about the conductor evaluation program, which is the Vice-chairman's responsibility. This program started at the time of ICSOM's origin, as a counter-force to the autocracy of conductors; it is now accepted by managers, boards and musicians. Dombrowski stressed the importance of participation by all orchestras in providing evaluation material, and he expressed disappointment at the relatively small involvement by some ICSOM orchestras. The list of conductors on file now numbers 300. This year's activity was similar to the previous year, with 10 orchestras participating.

Conductor evaluation material in the delegate kits was mentioned, and special attention was called to the sample cover letter which must go out with any response to a request for evaluation results. This is important legal protection for us. Dombrowski stressed that the evaluation results must be used only in our professional sphere. Precautions should always be taken, such as sharing with management only in a meeting, or stipulating that material be returned and not copied. Material might also be presented on a blackboard and then erased.

The new computerized form was discussed. This represents the first major turning point in our evaluation activity, and will make the procedure much simpler and quicker. Cathy Compton has worked out the new form; the computer will make compilation quick and economical. Handling of conductor evaluations will remain, as in the past, with the Vice-chairman. For awhile there will be some overlap of information with the old forms. Dombrowski recommended a yearly evaluation of permanent conductors.

During the discussion, it was noted that musicians may not always realize the evaluations can be influential. We need to educate our colleagues regarding the effectiveness of their participation.

Counsel Philip Sipser cautioned us again about the confidential nature of this material. It must not be disclosed to anyone who does not have legitimate business with it. Management must make requests in writing; ICSOM and the AFM must be protected against lawsuits. Sipser referred to the form letter in our kits, noting that the evaluation sheets are confidential and not to be given out even within the orchestra. If they are shared with management, we must obtain written requests, stating reasons why the information is needed and the use to which it will be put. Management must be cautioned that the material is confidential, for business only, and no copies are to be made. In case of any doubts or questions, delegates should call Chairman Zenone, other ICSOM officers, or Counsel's office.

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

Victor Fuentealba, AFM President, Address

President Victor Fuentealba greeted us, and provided an update on the state of the Federation and its activities during the past year. He indicated that the former unhealthy financial status is now greatly improved. Prior to 1980, the Federation had never developed an adequate source of income; in 1980 the one per-cent work dues was adopted. This solution is still not satisfactory for all, but so far nothing has been proposed which would be an adequate alternative. As of July 29, 1982,

over \$1.5 million had been collected by the Federation as its share of the work dues. Finally the Federation is in the black and has money available to invest in innovative programs and services for the membership. Our status with the AFL-CIO is out of jeopardy, as well.

We are, and will continue to be, the largest entertainment union in the world, but the Federation fights continually to preserve work for musicians. Recorded music is our biggest threat; we have been fighting for years for performance rights legislation. So far, this struggle has been without success because of the lobbying efforts of the National Association of Broadcasters. Fuentealba referred to the efforts of James Petrillo to create the Music Performance Trust Fund. This was a unique feat; such a fund could not be created again today. Recording companies consistently attempt to eliminate or limit the MPTF, and to curtail contributions to the Special Payments Fund. The prognosis for the record industry is not good, as sales continue to decline in the face of increased popularity of video games. A further serious threat to the professional musician lies in the constant development of electronic devices and instruments. The Federation's subcommittee continues to fight any such jeopardy to job opportunities for its members.

During Fuentealba's time as President, he has seen many changes take place in our industry. Today's negotiations occur with more employers in different segments of the industry than ever before. One of the most significant agreements recently negotiated was the audio-visual agreement. These negotiations were especially significant because for the first time the Federation negotiated together with representatives of orchestra managements, seeking an industry-wide agreement for the production of product for home video. ICSOM's Media Committee worked with the AFM through eleven months of negotiations to produce this historic document. Fuentealba acknowledged the untiring efforts of the ICSOM Media Committee.

Computerization of all national contracts will bring modernization of record keeping and thereby improve service to members. Increased revenues have also made possible the Federation's affiliation with FIM, which is the International Federation of Musicians, a world-wide organization of musicians' unions from 35 countries whose common goal is protection of rights of the professional musician.

The Federation's legislative program is being more effectively operated now with the appointment of Ned Guthrie as National Legislative Director. Guthrie also serves as TEMPO Chairman. Our legislative program is concentrating on several urgent issues: the repeal of the Lea Act, and efforts to achieve performance rights legislation have been important issues. In addition, the basic concept of copyright protection may now be in danger. The Federation is seeking adoption of an amendment to the Betamax Decision, which would provide for a royalty on blank cassettes and tapes and also on the hardware. President Fuentealba urged us all to contact our Congressmen requesting support of the Mathias Amendment to the Betamax legislation. The Federation has also introduced its own legislation seeking amendments to the Taft-Hartley Law, to better protect its members. Congressman Phil Burton (California) has introduced HR 4376 and HR 4377 on our behalf.

The climate for labor legislation is not good, and the need for our own

political action fund (TEMPO) is greater than ever. Federal support for the arts is also in greater danger than ever. Therefore, we must support candidates who support the arts, and continue to support TEMPO. Fuentealba urged us all to go home and select a TEMPO chairman in each orchestra; such a person would help to collect contributions and also would contact Congressmen when issues of importance to the arts are before Congress.

The Congress of Strings will be celebrating its 25th anniversary in Cincinnati next year. The IEB is planning ceremonies to commemorate this event.

Throughout our country, the economic climate and anti-labor forces make our union membership more important now than ever before. Our Strike Fund is especially important now, and represents insurance for all of us. Fuentealba indicated serious concern over the failure of some members to maintain Strike Fund payments, and noted that charges have been preferred against certain members who have not paid.

Ted Dreher, retired as head of the AFM Symphony Department, continues to work on our Symphony Chart. Robert Crothers has filled in the balance of Dreher's duties, but it is planned to hire a full-time replacement once a suitable person is available. President Fuentealba urged us to refer to him any qualified and interested people; he will consult with ICSOM officers before he makes any appointment.

Questions from delegates concerned the relationship between locals and symphony orchestras. Fuentealba indicated that he always encourages locals to take care of demands by symphony players, and he also encourages payment by locals for negotiations and for ICSOM delegate expenses. Delegates also discussed problems related to release from work in order to attend the ICSOM Conference. Fuentealba urged us to attend union meetings, express ourselves, and become more active in our locals.

Secretary's Report

Secretary Nancy Griffin reminded delegates of the Secretary's duties, which are mostly visible to delegates throughout the year. Minutes are recorded and distributed, and bulletins are issued by the Secretary. Delegates were urged to keep in touch with ICSOM officers the moment there is news to communicate, especially with regard to contract settlements. This information is vital to other orchestras' negotiating situations. The delegate address list must also be kept current; the Secretary should be notified immediately of any changes. Mailing labels addressed to all delegates are available to anyone who may need them. Membership inquiries are handled by the Secretary, although no qualified applications were received this year. By-law changes are current and an up-to-date set of ICSOM By-laws is now in the hands of each delegate. Assistance was provided by the Secretary to the AFM through Ted Dreher, in gathering information for the Symphony Chart. Participation in Conference preparations involves the entire Executive Committee; the Secretary was particularly involved in coordinating the delegate kit materials.

As a member of the ICSOM Executive Committee, the Secretary takes part in the activities and decisions of that body.

Motion carried to accept the Secretary's report (Motion #4, Whyte).

Treasurer's Report

Treasurer John Palanchian called attention to the written Treasurer's Report in each delegate kit. The ERF balance determines the amount an orchestra may borrow; a maximum loan of 15 per cent of the balance can be made to a borrowing orchestra. Our new ICSOM dues formula is meeting our needs, and should continue to do so, as some members have moved into the high dues category, and money market funds are paying more interest. Investments were discussed.

TUESDAY MORNING, AUGUST 10, 1982

Treasurer's Report, continued

In response to questions about how to handle the situation of musicians who refuse to pay ICSOM dues, Palanchian indicated that most orchestras do not have this problem. Various delegates offered ideas about this problem, such as including ICSOM dues in orchestra by-laws, obtaining signed authorizations for checkoff on individual contracts, and including ICSOM dues with union dues.

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

Senza Sordino Editor's Report

Senza Sordino Editor Henry Shaw presented a financial report for the past year, noting that his books are not yet completed, since the last issue will be delayed until late September or early October.

Shaw gave special thanks to contributors to Senza Sordino, particularly Melanie Burrell, Charles Underwood and Tom Hall, all of whom had written major articles during the past year. He encouraged all delegates to contribute material to Senza Sordino, reassuring us that articles need not be lengthy.

Subscribers to Senza Sordino include legal firms, managements, boards, libraries, government agencies, arts agencies, and many critics. Non-subscribers who receive the publication include the Federation, critics, and others with whom we may wish to share it. Shaw recommended that we take our extra copies and put them to good use, as in distributing them to board members, critics and arts reviewers.

Shaw announced that he will not seek re-election this year. His ten years and 60 issues have been extremely rewarding and challenging; he will continue to contribute to Senza Sordino, and hopes to continue to attend ICSOM Conferences.

The ICSOM Directory requires material from delegates. Shaw suggested that personnel lists be posted on our bulletin boards at home, so that any address and phone corrections can be made.

The Conference gave Shaw a standing ovation. Chairman Zenone remarked that Shaw has been far more than a recorder of events. He has been an influential leader, and has made a remarkable public face out of Senza

Sordino.

Motion carried to accept the Senza Sordino Editor's report (Motion #6, Whyte).

Delegates agreed that Senza Sordino should be sent to FIM, feeling that anything which might promote dialog would be a positive influence.

Counsel's Report

Leonard Leibowitz referred to the written report, titled "Summary of Services Performed for ICSOM by Sipser, Weinstock, Harper, Dorn and Leibowitz for Period September 1981 to August 1982." This has been an important year, with numerous crises. The written report contains brief descriptions of these situations; delegates were urged to read the report as a starting point for discussions which will occur throughout the week.

Counsel's office needs copies of master agreements. At least ten copies of each orchestra's contract must be available in Counsel's office. Arbitration awards and NLRB decisions should also be sent to Counsel.

Leibowitz expressed further tribute to Henry Shaw, remarking on the history of incredible strength that has existed throughout the years in Senza Sordino editors.

Motion carried to accept Counsel's report (Motion #7, Burrell).

Strike Fund Trustees' Report

John Palanchian presented material amplifying the written Strike Fund Trustees' Report. Included is information about the background of payments and history of the Strike Fund.

The Strike Fund is not in good shape, but is worse than it needs to be because of certain delinquent payments. In the discussion of these delinquencies, it appeared that some orchestras need to check with their locals to be sure payments have been forwarded. Palanchian encouraged delegates to send whatever part of the payment is available, rather than waiting for the last penny.

Delegates addressed the issue of mandatory participation in the Strike Fund by all eligible ICSOM orchestras. It was stressed that money paid to musicians by the Strike Fund does not have to be repaid. Strike Fund membership is not tied to ICSOM membership, although membership guidelines are similar. We were reminded of the success of ICSOM over the years through our unity; we must explore ways to get all eligible orchestras into the Strike Fund.

AFM President Fuentealba expressed distress about negative attitudes. He stated that the Federation had advanced \$250,000 at the outset of the Strike Fund, hoping that the Fund would become self-sustaining. This has not happened; the Fund has, in fact, sustained a great drain. The Fund was set up at the request of ICSOM, and the Federation feels that it is of great benefit.

Counsel Philip Sipser stated that he sees the Strike Fund as the most important lever that we have. The Fund has paid out \$1.5 million in benefits over the last 10 years, while those not on strike are also direct beneficiaries. We must continue to help each other through the commonality of our interests, attempting to improve and strengthen the Fund in this critical time for unions.

Delegates added reminders that our investments would be enhanced if all payments were made on time. Also, none of us is immune to a lockout.

Motion carried to accept the Strike Fund Trustees' report (Motion #8, Fader).

An additional motion was adopted, requesting that delegates from orchestras which are eligible to join the Strike Fund, but which do not yet belong, will conduct a vote in their respective orchestras concerning this subject during the coming year, and will report the results of this vote to next year's Conference (Motion #9, Segall).

Daniel Windham, Director, Music Assistance Fund Orchestral Fellowships (MAFOF), Address

The MAFOF, which exists to help minority musicians gain symphony orchestra experience, was explained by Daniel Windham. In addition to the Fellowship program, the Music Assistance Fund also has a scholarship program to help minority students to prepare for careers in orchestral performance.

ICSOM helps by providing screening auditions for interested black musicians in local areas. In order for an orchestra to participate in the program, management and music director must agree to take part; management must agree to pay a part of the Fellow's salary. Musicians in the orchestra must also vote their approval. If an orchestra agrees to accept a qualified Fellow, the MAFOF provides a stipend of up to \$15,000, not to exceed half of the costs for a year's apprenticeship. The Fellow must be available to play all services except media work. A contractual arrangement exists between the management of the host orchestra and the MAFOF, although the actual work by the Fellow takes place among the orchestra musicians as his/her colleagues. Windham indicated that the Fellow must be an extra player, and not replace anyone in a participating orchestra. String players have been the only participants so far. In order to give opportunities to minority wind and brass players, it may be necessary to go outside of a regular orchestra program.

The MAFOF is a specific kind of program, created to increase the number of talented minority musicians who have an opportunity to perform. So far, there are more available host orchestras than there are participants. However, it is still hoped that every ICSOM orchestra would be available as a host orchestra.

Money is available; it is easier to raise than to spend it in this situation, Windham said. In cases where an orchestra agrees to host

a Fellow, additional money tends to come to that orchestra which would otherwise not be available, in order to meet the balance of costs not covered by the MAFOF stipend.

New features this year include a follow-up program to keep track of unsuccessful candidates, to see if they can be given further help. Also, a contract is now issued by MAFOF and management to the Fellow (as a free agent) so that he/she will not be considered an automatic member of the orchestra after the apprenticeship period.

So far the program has remained fairly small, with 12 Fellows total since the start in 1976. Orchestras which have participated include Atlanta, Indianapolis, Kansas City, Los Angeles Chamber Orchestra, New York Philharmonic, North Carolina, Pittsburgh and Rochester. The program is intended primarily to help black musicians, although Windham indicated he is having trouble locating qualified applicants. He sees no significant change in the complexion of American orchestras; there is no significant role model to change minority students' ideas of access.

TUESDAY AFTERNOON, AUGUST 10, 1982

Anthony Mazzocchi, Former Vice-president, OCAW, Address

Speaking to delegates about the current economic crisis, Anthony Mazzocchi, Former Vice-president of the Oil, Chemical and Atomic Workers Union, said that we are moving into a situation where the economy is highly de-stabilized. The present crisis is unlike any time in the postwar period to date; the world is a very different place from yesterday. We see more unemployment now than at any time since 1941; real figures are three to five percentage points over the stated rates.

For the first time, corporations are coming to working people and asking us to give to them, but at the same time making the public and workers feel that problems are our fault. In his field, Mazzocchi sees a steady decline in real wages since 1946, with productivity declining while the ratio of managerial personnel is increasing.

A lack of re-investment at home has hurt us by seriously straining capital. Money available to the arts has also dried up at a rapid rate. This has been caused by increasing interest rates, unemployment, bankruptcies, cuts by NEA, etc. Results are a corporate offensive on working people, with labor in a retreat over the past year and a half. Workers are becoming increasingly alienated from their own organizations.

Workers are also now beginning to ask for more control of investment decisions. Decisions made by OCAW will affect us and vice-versa; we must understand each other's roles. No-one is insulated in today's situation. We must understand the problem: is it us or "them", and then we must develop strategies. OCAW feels that it is time for corporate concessions, noting that the percentage of corporate taxes is down, and workers are paying a disproportionate share.

Addressing the consciousness of our own membership, Mazzocchi stressed the importance of a strike fund in any organization. We must educate our fellow trade unionists to understand that efforts by those who may not have to strike must support those who are in the forefront of the struggle.

Following Mazzocchi's address, delegates discussed taxes, collective bargaining, salary discrepancies, excess management personnel, and various educational efforts aimed at trade union members. Pension plans were also discussed; Mazzocchi noted the erroneous assumption that if a company goes under, the pension plan is insured. He reminded us that pension insurance is precarious.

Nominations and Elections

The Executive Committee recommended that nominations be held at this time, with elections to occur late Thursday, August 12th.

Nominated for office were the following:

Chairman: Frederick Zenone

Vice-chairman: Stanley Dombrowski
Brad Buckley
Catherine Compton

Secretary: Nancy Griffin

Treasurer: John Palanchian

Editor, Senza Sordino: Tom Hall

Ralph Mendelson Fund

Irving Segall reported that the American Association of Arts Educators (AAAE) is working with ICSOM to administer the Mendelson Fund. A prize is to be awarded for an essay on labor relations. The Fund exists to memorialize Ralph Mendelson, who was Chairman of ICSOM for six years, and who made an immeasurable contribution to the life of the symphony musician, to the militancy of ICSOM, and to the relationship between ICSOM and the Federation. The yearly competition will serve as a memorial to Ralph Mendelson by encouraging future arts administrators to research ICSOM history and arts labor history. The winner of this year's prize will be determined fairly soon; judges are Segall, Frederick Zenone, Counsel, and two members of the AAAE.

Electronic Media Committee Report: Audio-visual Contract

Lew Waldeck told delegates that the new audio-visual contract is a "first" for us, because of our right of ratification, and revenue participation. He urged delegates to study the printed material which had been provided, and particularly encouraged us to become familiar with definitions of new terms which appear in the glossary. Further discussion of the new audio-visual contract was postponed until the workshop on this subject.

Electronic Media Committee Report: NPR Negotiations

Lew Waldeck reported that the National Public Radio contract is the only media negotiation open at the moment. NPR is in serious economic difficulty, and has faced large cuts. ICSOM's Media Committee feels that it is better to maintain activity at this

point, rather than to seek a wage increase. Goals are to maintain activity for the first year, and to seek a ten per cent increase in activity in the second year. NPR is committed to making up the difference whenever a situation exists where chorus members (as with opera) receive more pay than orchestra members.

AFM President Fuentealba stated that the Reagan administration would like to do away with NPR altogether. The Federation and the ICSOM Media Committee are trying to preserve work that we now have, but extra work is not foreseen. Negotiations are still open; nothing is decided yet. This is a sad situation because NPR has formerly been a source of cumulative income for orchestras.

Waldeck urged delegates to fill out media questionnaires, which provide information that is vital to our negotiations. A new form is in delegate kits this year, and postcards are provided to send in information about new programs.

Electronic Media Committee Report: Phonograph Record Contract

Lew Waldeck listed new features of the Phonograph Record Contract, including reduced-orchestra sessions, which provide for chamber music sessions without loss of other work. Such sessions are predicated upon guarantees of certain amounts of full orchestra work, plus work equalization. Also new are certain provisions for location recordings of opera, and for discounts on multiple studio sessions. Contract language provides, in addition, for new conditions for premiere recordings of works by American composers living in the second half of the 20th century. Delegates were referred to material in their kits for further details.

President Fuentealba stated that it now appears that we have a good phonograph recording agreement, and he thanked the ICSOM Media Committee for its role in bringing this about. The contract is being printed at this time.

Electronic Media Committee Report: PBTv (PBS)

Lew Waldeck explained how the new Audio-visual Contract will affect use of product which was made before the new contract, and what happens to product made after that date. Under the new agreement, old tapes can be re-sold under the revenue sharing program, but new PBTv tapes cannot be used in this way. Such new tapes can be used only for PBTv. It is expected that the Managers' Media Committee will be vigilant in helping to enforce the new agreement.

AFM President Fuentealba reminded us that these negotiations were done together with our managements, who are our full-time employers.

Chairman Zenone urged us again to provide questionnaire information, which is vitally important to the ICSOM Media Committee.

Taped Auditions Committee Report

The 1981 ICSOM Conference presented a request to investigate the matter of taped auditions. Brad Buckley reported as chairman of a committee which was formed for this investigation. Other members of the committee included Michael Nutt, Steve Cohen and Charles Underwood.

The Committee developed a set of guidelines, for assistance in those cases where it is decided that taped auditions may have a role. The Committee especially recognized the high cost of air fares, plus the burden on auditions committees, as problems which must be addressed.

Guidelines suggested by the Committee were:

1. Tapes should be used only for initial screening.
2. Audio tapes only should be used.
3. Tapes should be authenticated by the AFM Local.
4. Tapes must conform to minimum audio standards (printed information was provided about these standards).
5. A statement should be signed by the engineer regarding audio standards used.
6. Auditions should be based on a standard list of repertoire.
7. Tapes should be ten minutes in length (twenty minutes used to make the tape).
8. Tapes should be heard by number only, with no other identification.
9. Tapes should be returned to applicant after use.
10. Tape should be valid for one year.

Buckley stressed that repertoire (item 6) would need to be a cooperative ICSOM effort. He suggested that the production of repertoire lists could be rotated through various orchestras.

Delegates discussed at length the matter of audition tapes. It was felt that use of tapes could, where desired, be of help both to auditionees and to audition committees. Each orchestra would have to determine for itself whether this is a useful approach. Attention was called to material in delegate kits regarding this matter.

Motion carried to adopt the report of the Committee (Motion #10, Beckerman).

WEDNESDAY MORNING, AUGUST 11, 1982Adrian Gnam, Director of Music Program, National Endowment for the Arts, Address

Adrian Gnam greeted delegates, and acknowledged the contributions of Frederick Zenone, Irving Segall, and Henry Shaw, who have been members of the Orchestra Panel for the NEA. He welcomed Nancy Griffin as a new Panel member; Zenone continues in his role of Co-chairman of the Panel. Gnam remarked that great strides have been made in the representation of musicians on the panels for orchestra, chamber music, new music, etc. There is now about a 50-50 balance between managers, and players or conductors.

The NEA Orchestra Panel recently discussed matters of policy regarding strikes, lockouts and cancelled seasons. The Panel finds itself in a difficult situation, not wanting to take "sides", but needing to have some guidelines for determining grant amounts in these situations. Tentative results of the Panel's discussion led to a formula which relates the number of weeks planned to the number of weeks actually performed. Additional concerns of the Panel include 20th century music, especially American music.

Tapes and cassettes are required as a part of the NEA grant application process; the Federation has been cooperative about waiving the usual fees in these cases. The use of recordings saves costs of on-site visits. Starting this year, the Orchestra Panel will ask for live, unaltered tapes; past tapes have encompassed the entire gamut of recording quality and have therefore been difficult to judge.

ASOL meetings in Chicago during June 1983 will feature a "composers' showcase", which will encourage American composers. This will be the first time live music has been presented at ASOL meetings. Participating will be the Chicago Civic Orchestra and chamber ensembles.

For the first time, the Endowment's appropriations are down from the previous year, with \$143 million appropriated for fiscal 1982, as compared with \$158 million for fiscal 1981. The role of the Endowment continues to increase in importance, but the stress is much greater in terms of obtaining dollars. President Reagan has recommended a 50 per cent cut for both NEA and NEH. The NEA Music Program received \$16.2 million. Gnam hopes that this trend will not continue; both government and private corporations are reluctant to make funds available. Only \$9 million is earmarked for the Music Program in the 1983 budget.

Gnam stated that we should be talking about expanding our activities and working conditions, but with less money available we will have a tough time in the United States keeping music in the forefront. He hopes for a changearound, and hopes for it quickly.

Delegates discussed the material presented by Gnam, and were urged by Gnam to bring concerns to Congressional leaders and to the Arts Endowment itself (i.e. Chairman Frank Rodsell) rather than to the public.

Counsel Sipser reminded us that the first step is to be sure that our own members understand the problem. Gnam encouraged us to go back to our own managements and request a brief explanation of funding (local, state, etc.). He stressed that the Federal Government doesn't listen to comparisons (as with the military band issue); we can only go through the process of Congressional testimony.

In expressing its concerns over difficulties in individual orchestras, Gnam indicated that the NEA is very careful to deal only with management. It depends upon the manager whether this information is shared with board and musicians. If musicians want information, we should go to our managements once a year and ask for a report on NEA matters. Management gets this information no later than March 1st.

Another method of keeping parties informed might be to send information simultaneously to management, board, conductor and orchestra committee chairman. Inclusion of this last category (orchestra) could be considered, according to Gnam.

The policy of pro-rating grants for shortened seasons was seen by delegates as a matter of serious concern. It could be used as a weapon in cases of labor disputes. Gnam suggested that a resolution on this matter come from ICSOM to the Orchestra Panel through Frederick Zenone and Nancy Griffin.

WEDNESDAY AFTERNOON, AUGUST 11, 1982

Ernest Fleischmann, Executive Director, Los Angeles Philharmonic Orchestra, Address

Ernest Fleischmann spoke to delegates about the commonality of musician and management concerns, and told of his background as manager of the London Symphony Orchestra. His observations of orchestras where musicians own the orchestra (such as London) and orchestras like those in the United States has led him to conclude that neither system is ideal. In order to manage an organization as delicate, sensitive and volatile as an orchestra, a special super-breed of manager is required. Such a manager should be a musician, management-oriented, able to understand both balance sheet and score, and able to assume music director functions in the face of jet travel by conductors.

Fleischmann indicated that he does not perceive his role as manager in the usual way. He is concerned with the welfare of the organization he manages, i.e. the musicians. Thus, he may be often in an adversary role against the board. A manager must be an advocate for musicians, for the board, and then for each to the other. This becomes more difficult as time goes by, given political and economic conditions. Even to retain what financial support we now have is very difficult.

He suggested that the management hierarchy should have an additional position beyond that of personnel manager, which would be someone who represents musicians vis-a-vis management and board. Such a "personnel welfare" person could help to develop policies and plans, and to ensure that problems for musicians are taken care of before they become serious.

Management needs more trust and support from musicians, and must work to create conditions for musicians to do better and be more satisfied. The mythical wall of mistrust must be broken down by all of us together. In years ahead, unless we learn to work together, we will see more and more disasters. Things will not become any easier in the future; the orchestra closures and cutbacks seen so far are only straws in the wind.

Fleischmann closed by stating that he believes orchestras and musicians are wonderful and special. Working with an orchestra requires much more time, effort, devotion and love than would be required in the private sector.

Questions from delegates followed Fleischmann's address. He stated that more involvement and exposure between board and musicians is essential. Much more dialog is needed. Boards must be educated; the cheapest price is no longer the reality. The committee system often makes dialog between musicians and management difficult, making it hard to communicate freely and openly. Fleischmann regretted that many musicians don't want to be bothered with involvement in dialog.

ICSOM is uniquely qualified to provide a forum for dialog between symphony musicians and management, dealing with such matters as job satisfaction. Fleischmann suggested that such a forum could occur with elected representation, dealing with a small agenda plus questions and answers. Chairman Zenone noted that it would be possible to get musicians released from services for such a purpose, but it could be difficult to obtain release with pay for ICSOM meetings. Fleischmann agreed to deal with this subject during his term as Chairman of the Major Managers.

Additional items discussed included difficulties finding good sources of qualified management candidates, direct social communication by board with musicians, obtaining information from management, and conductor evaluations.

Fleischmann will try to arrange for a meeting between musicians and major managers in December.

I. Philip Sipser, ICSOM Counsel, Address

Philip Sipser opened his address by reminding delegates that ICSOM, which is run by rank and file musicians, is one of the best trade unions represented by his office, and embodies the highest ideals. He referred to ICSOM history over the past 15 years, noting the progress in good relations between ICSOM and the Federation, and acknowledging the contributions of Victor Fuentealba and David Winstein. Substantial improvements in musicians' salaries and fringes have come about not because of decency of managers, but rather because of reliance on militancy of musicians themselves. He stressed that the minute the militancy and self-reliance of musicians weakens, the "good" relationship between musicians and management will cease to exist. We must be satisfied with our own strength so that we can talk as equals. Boards and management in the past have had no concept of equality with musicians; this is somewhat better today but still not enough. Equality must be put into the formula discussed by Ernest Fleischmann. Sipser acknowledged the contribution made by Irving Segall, who for six years as ICSOM Chairman helped greatly to improve what equality we do have. Tribute was also paid to Henry Shaw by Sipser, who noted Shaw's humanity, his balance, and view of his responsibility. He observed that Shaw is a selfless, giving person. He asked that we rise in tribute to Shaw; delegates responded with a standing ovation.

Continuing his address on the subject of "The Problems of Collective Bargaining in the '80's", Sipser indicated that he intended to talk

not about techniques, but rather about the problems of collective bargaining given today's situation. He observed the high unemployment rates, recent concessions by UAW, and the great fears of unemployment.

In non-profit situations, he noted that there will always be deficits. We should beware when management claims a deficit; deficits and inability to proceed are not necessarily related.

President Reagan told us when he took office that the Federal Government should not be subsidizing such things as arts programs, and that the private sector must take over this responsibility. However, in July 1982, Reagan appeared in St. Louis and stated that Government has a role in aiding people who have nowhere else to turn. Sipser indicated that this was the first time that Reagan had acknowledged that the private sector cannot do it all. Corporations have difficulties giving to the arts in the face of high unemployment (currently 20 million), together with cuts to stockholders. Sipser said that we will continue to see decreased private giving to non-profit organizations, plus decreased government money (Federal, state and local) as well. Altogether, this is a bad situation, and "survival" is a serious question. We must understand that with the available "pie" getting ever smaller, symphony musicians are in trouble. Today's collective bargaining situations will find some orchestras doing very well. Such organizations should be sure not to fall into the trap of taking less simply because managements cite problems elsewhere.

Sipser outlined suggested guidelines for collective bargaining in this new situation. First, we should determine whether relief is truly required. We should examine books of the organization, being wary of "creative bookkeeping". We are entitled to information if management pleads poverty. Such information should include breakdowns of contributions, expenses, and NEA letter (if any). Comparisons with previous years should also be included. Counsel's office will help in preparing letters of request for this information. If no reply is available, we can file unfair labor charges with the NLRB.

Accounts, once examined, may reveal that no relief is needed. If so, this information must immediately be conveyed to the orchestra. In some cases, the contract itself may provide relief for management. In still other cases, relief may be legitimately warranted. In such cases, we must find out what management wants to do; we should not take the initiative ourselves.

Following establishment of the fact that relief is warranted, the next matter of importance is equality of sacrifice. Relief should be expected from management, conductors, and in production costs. If such equality of sacrifice is not forthcoming, we must make a fight before the public over this issue.

Next, participation in control should exist. We should be able to share the control if we share the misery. We may not like it but we have to get involved. Possible areas of involvement include conductor selection, representation on the board, etc. We must

Let the public know that we are sick of subsidizing the arts.

Concession bargaining should include our asking for non-monetary or small-money items such as work equalization, board membership, revolving strings, sabbatical leaves, exchange programs, chamber music opportunities, etc. We must not engage in concession bargaining without concessions in return.

Finally, Political Action Committees are the most critical activity we can take part in. A PAC Committee Chairperson must exist in every orchestra. Collective bargaining has moved to the political action area. Corporate PAC funds now exceed \$160 million, mostly to be spent on congressional elections. These corporate Political Action Committees represent probably the most dangerous adversaries that we must face. By contrast, the entire labor movement will have only about \$800,000 to spend in congressional races. The opposition will outspend us by ten to one, or even 50 to one in some cases. Therefore it is critical that our people support political action.

Sipser urged that ICSOM conduct a political campaign in defense of the arts, with musicians and all performing artists becoming involved. A national Political Action Director should be selected from among us. Such a person would work with the Federation and with Tempo. If we do not become involved now in such political action, the list of troubled orchestras will be larger by next year. Imaginative support is needed for those candidates who support the arts. Unless we do this, we will not be heard. Congresspersons listen only to those who are active; they don't care about, much less listen to, the rest. It is on the political action table that decisions are made which cut into the gains which we make at the collective bargaining table. Thus, it is imperative that musicians and other artists make a decision for the '80's that they will become involved in political action in defense of the arts.

In summary, Sipser reviewed the four areas to be considered in today's new bargaining situation: analyze requests for concessions, insist on equality of sacrifice, insist on participation in control, and create Political Action Committees. Sipser stressed that Political Action Committees should be formed by all of us, not just those in trouble. Defense of the arts is a common cause for all of us; none of us lives in isolation. In addition, we should bring our local unions into political action. We must remember that investment of government funds in the arts is good business. If problems arise in our orchestras, we should look at the situation calmly, and remember that the services of ICSOM and ICSOM Counsel are available to all of us.

Amalgamation of Medical Plans

Charles Underwood spoke to delegates about the possible amalgamation of medical plans, a project which had been considered already by ICSOM during earlier years. Demographic information is needed, and supplying this information will be the responsibility of delegates. Enlarging the size of insured groups would cut costs of premiums and administration,

and would also provide greater stability of experience. Underwood has been in consultation with a firm which has agreed to work with ICSOM's committee at no charge to us, and with no commitment, getting things to a point where we could offer our plan to various companies for bids. (The firm doing this preliminary work would, naturally, hope to win the eventual contract.) Delegates will soon receive a preliminary report and questionnaire, and management will receive a questionnaire. Information being requested is needed in order to develop actuarial material. Some sensitive information is involved, but Underwood stressed that names of players need not be supplied.

Motion carried to adopt the report and recommendations of the Committee on Medical Plan Amalgamation (Motion #11, Buckley).

Discussion dealt with questions about getting income information, possibilities of including dental, life and other coverage as well. Underwood indicated that the Committee will attempt to establish a multi-level medical plan, with allowance for various local options. Chairman Zenone reiterated the importance of establishing an insurance trust for ICSOM, in order to help cut costs everywhere.

Members of the ICSOM Committee for Medical Plan Amalgamation have been Underwood (Chairman), together with Irving Segall and Steve Cohen.

AFM President Victor Fuentealba, Remarks

President Fuentealba spoke briefly to delegates, as he would be leaving the next day. He remarked that he departs with the greatest feeling he has ever had at such a Conference, and that he has found it to be most constructive.

Delegates gave President Fuentealba a standing ovation.

THURSDAY MORNING, AUGUST 12, 1982

Chairman Zenone introduced Harold Clarkson, Chairman of OCSM (Organization of Canadian Symphony Musicians), who had arrived at our meetings late because of a conflict with the OCSM meetings.

Election of ICSOM Vice-chairman

Chairman Zenone appointed an election committee to prepare and count ballots.

Motion carried to allow each candidate for the office of Vice-chairman five minutes to speak on his/her own behalf (Motion #12, Burkhart).

Speeches were given by each of the candidates: Stanley Dombrowski, Brad Buckley and Catherine Compton. Additional remarks were made by various delegates in support of individual candidates.

Brad Buckley was elected Vice-chairman for the coming term.

Chairman Zenone expressed thanks to Dombrowski for his many years

of service and for his contributions to ICSOM. Zenone also expressed appreciation that Compton will remain among us in her capacity as Central Area Vice-chairperson. The Southern Area will caucus and elect a replacement for Buckley. Buckley was congratulated.

Henry Fogel, Executive Director, National Symphony Orchestra, Address

Following an introduction by Chairman Zenone, Henry Fogel remarked that "we are all in this together" because of the art that we serve. He pointed out that the bottom line of a non-profit organization is different from a for-profit corporation. Examples given were that General Motors exists to make money (not cars), whereas we exist to make music. Thus, the basic philosophy is different. Musicians and managers may understand this difference, but Boards may not or do not. Perspectives of both management and musicians are valid, yet each has blind spots. He stressed the importance of remembering and respecting the differences between us.

Continuing with the topic of troubled orchestras, he advised us to determine what information we want, and then to look at how this information should be evaluated and interpreted. Each situation will have some unique features. Information should include operating budgets for the past 3-5 years, a 5-year plan, and endowment information. He noted that if there is no 5-year plan, an orchestra is being mismanaged. Such a plan must be realistic and not based on "hope". Expert help is required to examine budgets; we need to deal with past, present and future. Income includes earned income, including percentages, not just raw figures. This earned income should be about 40-50 per cent, depending upon the community. Endowment income should be considered. Annual fund raising is an additional budget area, which includes board and other private sector contributions, corporate gifts, foundation gifts, and special projects. Government grants should be examined carefully, noting whether this money is coming in for programs which might actually cost more money than the grant provides.

Expenses should be examined in terms of orchestra salaries, direct expenses (hall, soloists, etc.), size of management staff, etc. Size of staff is often a target at negotiating time; Fogel cautioned us again to remember that we do not understand each other's jobs. He indicated that he knows of no orchestra that is overstaffed. An inadequate number of staff may actually be the cause of an orchestra's problems. If we are concerned that our orchestra is overstaffed, we should attend a staff meeting in the office and observe complexities of what the staff does. Fogel stressed that what we are about is the art of music. There must be a balance between artistic purpose and fiscal reality. Both musicians and management must keep sight of this. Deficits can be lived with, although high interest rates can make this expensive. The question is how much is too much, so far as deficits are concerned. The larger problem lies in the area of accumulated deficit; if this gets too far ahead of advance subscription money, there may be trouble.

Questions from delegates dealt with situations in various ICSOM orchestras. Also discussed were service-related grants, development departments, endowments, advertising, and other topics.

Requirements for general manager of a major orchestra were discussed. Fogel felt that formal education was not of paramount importance. Rather, he said, qualifications should include an understanding of people and how to work with them, plus a sensitivity to musicians and the pressures they face. Also important is the ability to prioritize, looking at all problems and determining what must be dealt with immediately and what can wait. This is related to an ability to see the relationship between present and future. In addition, Fogel noted that the ability to work under pressure is vital, since it is a high pressure job. Finally, he said our gut reaction is important in sensing whether the individual has the ability to respond appropriately and quickly.

Fogel felt that in this day of the traveling music director, a music administrator is needed on a full-time basis. This would be a person who could help to balance programs, make arrangements, and work with the music director when needed.

Thus, an effective chief executive is someone who can pick good people and get them to do their jobs, and bring about fiscal stability. This person also has the guts to face the board and say "you're wrong". The courage to make changes is vital; this may be hardest to do with one's own staff choices.

Chairman Zenone expressed our thanks and told delegates that Fogel would be available until Friday for those who would like to talk with him individually.

Dr. David Coplan Research Project

Lew Waldeck reported that Dr. David Coplan will soon begin submitting grant applications. ICSOM last year 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 is contacting possible research help at this time.

Conductor Evaluations

Catherine Compton explained the new Conductor Evaluation form, and discussed instructions for its use. She indicated that we are on the verge of enormously improving our procedure, and players will soon see the value of the new format. Chairman Zenone spoke about the importance of participation by all. He noted that orchestras throughout the country tend to agree in their opinions about individual conductors. Irving Segall reminded us that the evaluations came into being for both political and personal reasons. If a conductor sees evaluation forms on our stands, he or she tends to feel more equal with orchestra musicians. Zenone also reminded us that when our managements ask us what we think, we need the means to respond to this question.

Compton said that after a year or so of researching the results of using the new forms, we will have much more information. She stressed that we are not a random sample; we are a panel of experts.

Delegates discussed numerous questions about the use and procedures for the new evaluation forms.

Auditions

Tom Hall presented material which had originated with Gordon Peters, conductor of the Chicago Civic Orchestra and a member of the Chicago Symphony. Printed material from Peters had been made available to delegates. This material indicated Peters' distress at audition situations as they now exist and are experienced by graduates of the Civic Orchestra training program.

Delegates discussed various problems in this area, and it was generally agreed that there are sufficient problems to warrant further investigation by ICSOM. Hall asked delegates to supply any information from their own and their orchestra's experiences, in order to amplify and supplement the data presented by Peters.

Motion carried to adopt Resolution #1 (Motion #13, Hall):

Resolution #1. Be it resolved that ICSOM shall examine, and shall enjoin the AFM, ASOL and Conductor's Guild to examine, the entire matter of auditions as presently practiced by all professional orchestras (Hall).

The ICSOM Committee on Auditions will include Hall, Brad Buckley and Michael Nutt.

Printed Music

A second concern expressed by Gordon Peters was presented by Tom Hall. The condition of printed music presents many problems for all of us. Despite contract language which in some orchestras specifies minimum standards in this area, there are still great difficulties, and we bear the artistic responsibility for these problems.

Following discussion about wording of a resolution, a motion carried to adopt Resolution #2 (Motion #15, Hall):

Resolution #2. Be it resolved that a thorough investigation shall be made of the physical condition of printed music and its effect upon musicians and upon their ability to properly rehearse and perform, consulting with parties involved in the production, distribution, adaptation and use of symphony, opera and ballet music, for the purpose of resolving the problems pertaining thereto (Hall).

Bravo Revenue Sharing

AFM President Fuentealba has asked ICSOM for recommendations to involved orchestras regarding disposition of revenues from Bravo Contract revenue sharing. The actual amount of this money is negligible, but it represents a lever into revenue sharing in other areas. Processing this money would cost more than the revenue itself is worth. Following a brief discussion and suggestions by delegates, further action was postponed until later in the Conference.

London Appearances by U.S. Orchestras

Pursuant to earlier Conference discussions regarding British protectionist policies which affect London appearances by U.S. orchestras, a brief followup occurred. The question of how we should proceed in the future was addressed. Chairman Zenone indicated that Michael Nutt has many acquaintances in London orchestras, and could provide access to information and communication which could help in the future.

Motion carried that the Chairman appoint Michael Nutt to look into the matter of London appearances by U.S. orchestras and to present information to the Executive Committee for its consideration (Motion #14, Compton).

Regional ICSOM Conferences

Delegates discussed the possibility of regional conferences, which could be short (one day) meetings, chaired by ICSOM Area Vice-chairpersons. After consideration of potential difficulties involved in scheduling such meetings, it was the sense of the Conference not to attempt regional conferences at this time.

Ratification of Master Agreements: AFM By-law Recommendation

AFM President Fuentealba has indicated that he would entertain an AFM By-law change recommending to the AFM Convention that orchestras be permitted to ratify their own master agreements. Such a ratification would be by majority vote. The suggested change, to By-law status, would be stronger than the Policy Recommendation which exists now.

Delegates discussed the question of simple majority versus larger percentage majorities. AFM Vice-president David Winstein indicated that Federation policy is that any national contract is settled by simple majority vote. Counsel Sipser explained the importance of accepting a decision by simple majority. He reminded us of the dangers of allowing a strike to be created by a minority, which could happen if a two-thirds majority were required for ratification. Other international unions require a two-thirds majority vote in order to strike.

Sipser further stressed that the fundamental right of ratification is one of the reasons ICSOM was founded. This right is critically important.

Additional discussion concerned definition of the size and shape of the bargaining unit. This particularly concerned who may vote in orchestras which may have varying personnel.

Chairman Zenone reminded us that we are asking for this AFM recommendation. ICSOM orchestras have had serious problems throughout the years, and therefore the Executive Board of ICSOM has asked the Federation to consider this request.

Motion passed to adopt Resolution #3 (Motion #16, Waldeck):

Resolution #3. Be it resolved that the AFM adopt a by-law which would subject all contracts negotiated by locals for symphony, opera and ballet orchestras to ratification by a majority of the symphony, opera and ballet orchestra members (Waldeck).

Counsel Sipser urged all of us to appear before our local union executive boards and urge ratification of this matter. He stressed that concession bargaining will become increasingly important. We should determine the results of such bargaining.

Political Action Committee

The Conference agreed upon the importance of a Political Action Committee.

Motion carried that the Chairman, Counsel and Executive Committee appoint and activate an ICSOM Political Action Committee (Motion #17, Segall).

Bravo Revenue Sharing

Concluding the earlier discussion about Bravo revenue, the Conference suggested a use for this money, as follows:

Motion carried to recommend to ICSOM musicians who have money coming from Bravo revenue sharing that their proportionate share of this money be transferred to the ICSOM Political Action Committee (Motion #18, Hall).

The total dollar amount of Bravo revenue is \$743; eleven orchestras are involved.

NEA Grants: Effect of Work Stoppages

The Conference objected to penalties to orchestras for labor disputes. NEA Panelists Frederick Zenone and Nancy Griffin were urged to do their best to fight any reductions in such situations.

Motion carried that ICSOM go on record as being totally opposed to reduction of NEA grants as a result of labor disputes (Motion #19, Buckley).

ICSOM Delegate Expenses: Reimbursement by Local Unions

The Conference agreed with an ICSOM Executive Committee recommendation that delegate expenses to the annual ICSOM Conference should be defrayed by local unions.

Motion carried to adopt Resolution #4 (Motion #20, Palanchian):

Resolution #4. Be it resolved that the following be incorporated into the AFM Constitution under "Policy": The AFM urges local unions to reimburse ICSOM delegates for expenses to the annual ICSOM Conference (Palanchian).

Costs of Negotiating Master Agreements: Reimbursement by Local Unions

The Conference also agreed with an ICSOM Executive Committee recommendation regarding negotiating costs.

Motion carried to adopt Resolution #5 (Motion #21, Palanchian):

Resolution #5. Be it resolved that the following be incorporated into the AFM Constitution under "Policy": The AFM urges local unions to pay for the reasonable costs of negotiating symphony, opera and ballet contracts (Palanchian).

Strike Fund

Delegates discussed the possibility of changing the title of the Strike Fund to include lockout situations. Strike Fund trustees indicated that such a change would be an enormous job, involving the entire AFM Convention. Strike Fund By-laws do already refer to lockouts.

Motion was defeated to approve Resolution #6 (Motion #22, Beckerman):

Resolution #6. Be it resolved that ICSOM recommend to the AFM that "Strike Fund" be changed to "Strike and Lockout Fund" (Beckerman).

In order to clarify matters for ICSOM members, Melanie Burrell suggested that we reproduce and re-distribute the Strike Fund booklet, and that delegates explain to their orchestras that both strikes and lockouts are covered by the Strike Fund.

Retainer of Counsel and Fee

Motion carried to retain Counsel at the same fee for the coming year (Motion #23, Burrell). Counsel's fee is \$18,000 per year, including expenses.

Social Security

Material from the New York Times presented by Bert Siegel prompted a brief discussion of Social Security as a part of our pension futures. Counsel Sipser felt that Social Security is just as secure as any other pension plan. Our questions should concern only where we want to put our investments. Delegates felt that any changes would be enormously time-consuming, and that it may be easier to get pension raises through Social Security than through our own managements.

FRIDAY MORNING, AUGUST 13, 1982

Women's Caucus Report

Melanie Burrell reported on the Women's Caucus, a meeting which was open to all delegates. Interest centered especially on maternity leave clauses in our contracts, or sick leave clauses which might cover maternity leave. Additional concerns were child-rearing time off for nursing mothers.

Burrell said that we would like one communicant in each orchestra to keep in touch about women's issues. She will contact orchestras regarding this. Senza Sordino may also be used as a means of communication.

Negotiations Reports

Reports were given by the following orchestras with negotiations in progress, or with completed negotiations not yet reported in Senza Sordino:

Chicago Lyric Opera (Tom Crown)
Oregon (Judith Litt)
National Symphony (Bill Vaughan)
Alabama (Leslie Stewart)
Chicago Symphony (Ray Niwa)
San Antonio (Julie Luker)
Detroit (Catherine Compton)
San Diego (Lynn Johnson)
Indianapolis (Barbara Fisher)
Oakland (David Burkhart)
Minnesota (Chester Milosovich)
Toledo (John Hancock)
St. Louis (Brad Buckley)
New York City Opera (Lew Waldeck)
Houston (Bernice Beckerman)
New York City Ballet (Laurance Fader)

Site and Dates for 1983 Conference

Possible dates for the 1983 ICSOM Conference were discussed at length, and times of schedule conflicts for various orchestras were carefully examined. It was decided to have the Conference during the week of August 22, 1983.

Baltimore will host the Conference, with Charles Underwood serving as chairman of the host Conference Committee. Alternate site for the 1983 Conference will be Louisville.

Good and Welfare

A tribute to Henry Shaw and his years of exemplary service as Senza Sordino Editor was presented by Tom Hall. Chairman Zenone added further appreciation of Shaw's dignity, his contribution to ICSOM, and

his invaluable counsel to the Executive Committee. Following a standing ovation for Shaw, Zenone presented a gift to him on behalf of the Executive Committee and Counsel. Shaw reminded us that Hall will need help from all of us in his new role as Senza Sordino Editor; we must remember this and contribute once we are home. Hall agreed, and noted that we must constantly bring before the readership of Senza Sordino what ICSOM is and what it does. Zenone encouraged us all to express our concerns through Senza Sordino. Our contributions will make the publication vital.

Appreciation to Stanley Dombrowski was expressed by Chairman Zenone, who remarked that Dombrowski had been among us for a decade, serving all of us. He noted that those who have been active among us are truly valuable, and will remain so. He thanked Dombrowski for his past contributions, and for what he will continue to contribute in the future. Delegates gave Dombrowski a standing ovation, and a gift was presented to him. Dombrowski responded, stating that he will not give up his commitment to ICSOM, which he regards as a most inspiring organization, and one for which he has felt privileged to work.

Chairman Zenone extended our thanks and appreciation to our Los Angeles hosts, Donald Muggeridge and Michael Nutt, noting that they took care of us with grace, good humor, and much hard work. Muggeridge and Nutt acknowledged and shared the appreciation with Max Herman and Ernest Fleischmann.

David Winstein, AFM Vice-president was thanked by Chairman Zenone, who appreciated his contribution to our growth. Winstein indicated that he felt pleasure at being back with ICSOM. He sees progress over the years, and looks forward to more of the same in the future. He encouraged us to change things by expressing ourselves, and by putting improvements in our contracts.

In closing, Chairman Zenone remarked that throughout the year we miss the energy and enthusiasm we have at the Conference. We must take these ingredients back to our orchestras. In sharing the worth felt for our work here, we make the organization stronger. Zenone acknowledged with thanks the contributions of Local 47 and Max Herman to our Conference. Finally, he expressed appreciation to all of us for our diligence, willingness, brilliance, and for the dignity we have brought to ourselves and to each other.

The 1982 ICSOM Conference was adjourned.



Nancy Griffin
Secretary
November 10, 1982

International Conference of Symphony & Opera Musicians (ICSOM)

Affiliated with the American Federation of Musicians - AFL-CIO

MOTIONS AND RESOLUTIONS 1982 ICSOM CONFERENCE Los Angeles, California

The following motions were approved:

1. To approve the minutes of the 1981 Conference (Whyte).
2. To accept the Chairman's report (Segall).
3. To accept the Vice-chairman's report (Siegel).
4. To accept the Secretary's report (Whyte).
5. To accept the Treasurer's report (Angus).
6. To accept the Senza Sordino Editor's report (Whyte).
7. To accept Counsel's report (Burrell).
8. To accept the Strike Fund Trustees' report (Fader).
9. To request that delegates from orchestras which are eligible to join the Strike Fund, but which do not yet belong, will conduct a vote in their respective orchestras concerning this subject during the coming year, and will report the results of this vote to next year's Conference (Segall).
10. To adopt the report of the Taped Auditions Committee (Beckerman).
11. To adopt the report and recommendations of the Committee on Medical Plan Amalgamation (Buckley).
12. To allow each candidate for the office of Vice-chairman five minutes to speak on his/her own behalf (Burkhart).
13. To adopt Resolution #1 (Hall).

Resolution #1. Be it resolved that ICSOM shall examine, and shall enjoin the AFM, ASOL and Conductor's Guild to examine, the entire matter of auditions as presently practiced by all professional orchestras (Hall).

14. That the Chairman appoint Michael Nutt to look into the matter of London appearances by U.S. orchestras and to present information to the Executive Committee for its consideration (Compton).

15. To adopt Resolution #2 (Hall).

Resolution #2. Be it resolved that a thorough investigation shall be made of the physical condition of printed music and its effect upon musicians and upon their ability to properly rehearse and perform, consulting with parties involved in the production, distribution, adaptation and use of symphony, opera and ballet music, for the purpose of resolving the problems pertaining thereto (Hall).

16. To adopt Resolution #3 (Waldeck).

Resolution #3. Be it resolved that the AFM adopt a by-law which would subject all contracts negotiated by locals for symphony, opera and ballet orchestras to ratification by a majority of the symphony, opera and ballet orchestra members (Waldeck).

17. That the Chairman, Counsel and Executive Committee appoint and activate an ICSOM Political Action Committee (Segall).

18. To recommend to ICSOM musicians who have money coming from Bravo Revenue sharing that their proportionate share of this money be transferred to the ICSOM Political Action Committee (Hall).

19. That ICSOM go on record as being totally opposed to reduction of NEA grants as a result of labor disputes (Buckley).

20. To adopt Resolution #4 (Palanchian).

Resolution #4. Be it resolved that the following be incorporated into the AFM Constitution under "Policy":
The AFM urges local unions to reimburse ICSOM delegates for expenses to the annual ICSOM Conference (Palanchian).

21. To adopt Resolution #5 (Palanchian).


Resolution #5. Be it resolved that the following be incorporated into the AFM Constitution under "Policy":
The AFM urges local unions to pay for the reasonable costs of negotiating symphony, opera and ballet contracts (Palanchian).

23. To retain Counsel at the same fee (\$18,000/year including expenses) (Burrell).

The following motion was defeated:

22. To approve Resolution #6 (Beckerman).

Resolution #6. Be it resolved that ICSOM recommend to the AFM that "Strike Fund" be changed to "Strike and Lockout Fund" (Beckerman).


Nancy Griffin
Secretary
September 5, 1982