



**2008 ICSOM CONFERENCE**  
**Hotel Kabuki - San Francisco, CA**  
**August 20–23, 2008**

**Wednesday, August 20, 2008**

ICSOM Chairman Bruce Ridge called the meeting to order at 10:10AM. He began by introducing the governing board:

Brian Rood, ICSOM president (Kansas City Symphony)  
Laura Ross, ICSOM secretary (Nashville Symphony Orchestra)  
Michael Moore, ICSOM treasurer (Atlanta Symphony Orchestra)  
Richard Levine, ICSOM editor *Senza Sordino* (San Diego Symphony Orchestra)  
Matthew Comerford, ICSOM governing board member-at-large (Chicago Lyric Opera Orchestra)  
Cathy Payne, ICSOM governing board member-at-large (San Francisco Symphony Orchestra)  
Paul Gunther, ICSOM governing board member-at-large (Minnesota Orchestra)  
*Meredith Snow, ICSOM governing board member-at-large (Los Angeles Philharmonic) – not in attendance*  
Leonard Leibowitz, distinguished ICSOM legal counsel

Brian Lee, 2008 ICSOM conference coordinator (San Francisco Ballet Orchestra)  
Robert Levine, assistant conference coordinator (Milwaukee Symphony Orchestra)  
Bill Foster, ICSOM Electronic Media Committee chairman & AFM-EPF Trustee (National Symphony Orchestra)

**Roll Call of Orchestras:**

Alabama Symphony Orchestra	Jeff Solomon
Atlanta Symphony Orchestra	Michael Moore
Baltimore Symphony Orchestra	Mary Plaine
Boston Symphony Orchestra	Lawrence Wolfe
Buffalo Philharmonic Orchestra	Robert Prokes
Charlotte Symphony Orchestra	Ellyn Stuart
Chicago Lyric Opera Orchestra	Matthew Comerford
Chicago Symphony Orchestra	Rachel Goldstein
Cincinnati Symphony Orchestra	Paul Frankenfeld
<i>The Cleveland Orchestra</i>	<i>Richard Waugh [on tour]</i>
Colorado Symphony Orchestra	Stephen Dombrowski
Columbus Symphony Orchestra	Michael Buccicone
Dallas Symphony Orchestra	David Heyde
Detroit Symphony Orchestra	David Everson [for Brian Ventura]
Florida Orchestra	Warren Powell
Fort Worth Symphony Orchestra	Steve Huber [for Paul Unger]
<i>Grant Park Symphony Orchestra</i>	<i>Dale Newton</i>
Honolulu Symphony Orchestra	Steve Flanter
Houston Symphony Orchestra	Eric Arbiter
Indianapolis Symphony Orchestra	Greg Dugan
Jacksonville Symphony Orchestra	John Wieland [for Brian Osborne]
Kansas City Symphony	Timothy Jepson
Kennedy Center Orchestra	Peter de Boor
Los Angeles Philharmonic	John Lofton [for Meredith Snow]
Louisville Orchestra	Trevor Johnson
Metropolitan Opera Orchestra	Marvin Topolsky
Milwaukee Symphony Orchestra	Robert Levine
Minnesota Orchestra	Norbert Nielubowski
Nashville Symphony Orchestra	Bradley Mansell

National Symphony Orchestra	Truman Harris
New Jersey Symphony Orchestra	Bob Wagner
New York City Ballet Orchestra	Ethan Silverman
<i>New York City Opera Orchestra</i>	<i>Jerry Bryant</i>
<i>New York Philharmonic</i>	<i>Kenneth Mirkin [on tour]</i>
North Carolina Symphony	Elizabeth Lunsford
Oregon Symphony Orchestra	Dolores D'Aigle
Philadelphia Orchestra	John Koen
Phoenix Symphony Orchestra	Ron Whaley
Pittsburgh Symphony Orchestra	Lorien Benet Hart
<i>Puerto Rico Symphony Orchestra</i>	<i>Martin Goldman</i>
Rochester Philharmonic Orchestra	David Angus
Saint Louis Symphony Orchestra	Christian Woehr
Saint Paul Chamber Orchestra	Leslie Shank
San Antonio Symphony	Emily Watkins Freudigman
San Diego Symphony Orchestra	Yumi Cho [for Leyla Zamora]
San Francisco Ballet Orchestra	Steven D'Amico [for Thalia Moore]
San Francisco Opera Orchestra	Leslie Ludena
San Francisco Symphony Orchestra	Cathy Payne
Syracuse Symphony Orchestra	Jon Garland
Utah Symphony	Lynn Maxine Rosen [for George Brown]
Virginia Symphony	Amanda Armstrong

**AMERICAN FEDERATION of MUSICIANS:**

Tom Lee, AFM president  
 Ray Hair, IEB, president, Local 72-147, Dallas-Fort Worth TX  
 Billy Linneman, IEB, secretary-treasurer, Local 257, Nashville TN  
 Bob McGrew, IEB, secretary-treasurer, Local 65-699, Houston TX  
 Nathan Kahn, AFM SSD negotiator  
 Chris Durham, AFM SSD negotiator  
 Deborah Newmark, AFM SSD, director, Symphonic Electronic Media  
 Linda Patterson, assistant to the President  
 Wally Malone, international representative

**OTHER AFM PLAYER CONFERENCES:**

Carla Lehmeier-Tatum, president, Regional Orchestra Players' Association (ROPA)  
 Larry Gardner, secretary, Regional Orchestra Players' Association (ROPA) and president, Local 12, Sacramento CA  
 Francine Schutzman, president, Organization of Canadian Symphony Musicians (OCSM)  
 Dan Blackman, 1<sup>st</sup> vice president, Organization of Canadian Symphony Musicians (OCSM)  
 Phil Ayling, president, Recording Musicians Association (RMA)  
 Marc Sazer, secretary, Recording Musicians Association (RMA)

**OFFICERS OF AFM LOCALS:**

Douglas Fisher, president, Local 103, Columbus OH  
 David Schoenbrun, president, Local 6, San Francisco CA  
 Gordon Stump, president, Local 5, Detroit MI  
 Lovie Smith-Wright, president, Local 65-699, Houston TX  
 Hal Espinosa, president, Local 47, Los Angeles CA  
 Leslie Lashinsky, secretary, Local 47, Los Angeles CA  
 Gary Matts, president, Local 10-208, Chicago IL  
 John Lindberg, president, Local 125, Norfolk VA  
 John Cusick, president, Local 161-710, Washington DC  
 Teresa Gafford, secretary-treasurer, Local 161-710, Washington DC  
 Jay Blumenthal, vice-president, Local 802, New York NY  
 Bob Couture, executive board, Local 9, Boston MA  
 Nancy Stutsman, vice president, Local 161-710, Washington DC

**OBSERVERS and OTHER GUESTS:**

Emma Philips, alternate ICSOM delegate, Honolulu Symphony

John Thorne, alternate ICSOM delegate, Houston Symphony Orchestra  
Jane Marvine, Players Committee chair, Baltimore Symphony Orchestra  
Sean Brumble, Musicians Committee chair, Kansas City Symphony  
Sarah Boyer, observer, Indianapolis Symphony Orchestra  
Dave Godry, negotiating team chair, San Francisco Symphony Orchestra  
Sam Denov, Chicago Symphony *Emeritus*, former ICSOM chair, vice-chair and editor *Senza Sordino*  
Melinda Wagner, former president, Local 6, San Francisco CA & current AFM-EPF Trustee  
Barbara Jaccoma, attorney  
Thomas Derthick, vice president, Local 12, Sacramento CA  
Debbie Spangler, observer, Oakland East Bay Symphony (ROPA)

**SPEAKERS/PANELISTS** (to be introduced later):

Randy Cohen, vice-president of policy and research, Americans for the Arts  
Maureen Kilkelly, executive director, American Federation of Musicians –Employers Pension Fund (AFM-EPF)  
John Kieser, general manager, San Francisco Symphony  
Ron Gallman, director of education programs, San Francisco Symphony  
Leni Isaacs Boorstin, director of community affairs, Los Angeles Philharmonic  
Jim Wesser, attorney, Weinberg, Roger & Rosenfeld  
Bruce Christensen, ICSOM webmaster, Nashville Symphony Orchestra  
Tom M. Hall, Chicago Symphony *Emeritus*, ICSOM Governing Board *Emeritus* and former editor *Senza Sordino*

ICSOM conference coordinator Brian Lee welcomed delegates and guests to San Francisco and the Kabuki Hotel on behalf of the three conference hosts – the San Francisco Symphony, San Francisco Ballet Orchestra and San Francisco Opera Orchestra.

David Schoenbrun, president of Local 6, welcomed the delegates to San Francisco.

MSC [Motion #1 – Paul Frankenfeld/Matt Comerford] to approve the 2007 Conference Minutes.

Robert Levine (assistant conference coordinator, ICSOM chair *Emeritus*, and Milwaukee Symphony delegate) made a few announcements.

**ICSOM Chairman Report**

Chairman Bruce Ridge addressed the delegates and spoke about his travels this past season. He mentioned the lockout that occurred this past season in Jacksonville and the ongoing shutdown in Columbus, as well as the enormous success the “Calls to Action” campaigns have had to support these orchestras (more than \$200,000). He called on the delegates to continue to support the Columbus Symphony until they return to work. He spoke about the Shreveport Symphony, a ROPA Orchestra, that has recently had a drastically reduced contract imposed on the musicians and that a few weeks ago their website contained a link to the Flanagan Report that was commissioned by the Mellon Foundation.

Ridge went on to speak about the self-destructive works like the Flanagan Report which continue to be published that perpetuate the doom and gloom messages about the orchestra industry. Unfortunately, the Columbus Symphony board chairman has also used the Flanagan Report to justify the actions of their board and management. Ridge pointed to the successful ICSOM orchestras that disprove these “bad news” documents. He mentioned his attendance at a concert in Victoria, BC by the Victoria Symphony – he was one of more than 40,000 attendees. Our orchestras do have problems but we must be vigilant to promote the good news as well by breaking down “the fourth wall” to share how our orchestras serve the community, how our musicians educate students, and how we can create new ways to reach out to all our constituencies.

Ridge spoke about the strength and unity that is ICSOM. He recognized the governing board members and highlighted the contributions of each individual. He spoke about Meredith Snow’s absence from this year’s conference and sent his best wishes to Meredith’s husband, Mark Zimoski, for a speedy recovery.

He spoke about the positive message our audiences are eager to hear. Ridge expects ICSOM will celebrate many successes in our orchestras this year, but we must also be ready to help our colleagues face new challenges. He thanked everyone for their support this past season.

### **ICSOM President Report**

President Brian Rood began by relating the travel difficulties the board faced trying to get to Kansas City for the midwinter meeting in February and continued by expressing his excitement at each conference as he meets new and returning delegates, attends the new delegate breakfast, and acknowledged the attendance of former ICSOM governing board members – Sam Denov, Robert Levine, David Angus, Mary Plaine, Jay Blumenthal, Nancy Stutsman and Lynn Rosen. He gave special thanks and acknowledgement to Tom Hall, who assembled a 40-year history of ICSOM that provides a unique picture of the founding and history of this organization, and who will address the conference later in the day. Rood also recognized the special contributions of ICSOM Counsel, Len Leibowitz and spoke of the debt all musicians owe Leibowitz for his work and dedication over the past 37 years. Rood also expressed his pleasure working with Chairman Bruce Ridge.

He spoke of his pride that ICSOM's fundraising efforts to support member orchestras Jacksonville and Columbus were so successful. He recognized the fact that when we are united, we can achieve so much; divided, we're easy pickings. He pointed to the great pressures electronic media has placed on our unity over the past few years. Rood said ICSOM will not sit by and watch managers and boards destroy our orchestras; he cited ICSOM's responses to the Flanagan Report that were published in *Senza Sordino* this past year, and mentioned that, as expected, managers have been using this flawed document, with missing and error filled information, to justify their actions.

Rood spoke about the ongoing rift between the AFM and the Recording Musicians Association (RMA) and expressed his pleasure that both AFM President Tom Lee and RMA President Phil Ayling would be in attendance at this conference. He urged delegates to remind their local officers about ICSOM's 2007 resolution calling for unity between the AFM and the RMA.

### **ICSOM Secretary Report**

Secretary Laura Ross mentioned a few reminders about how to facilitate good communication within ICSOM and pointed out that her written report, along with all the officer reports, was mailed to the delegates (and alternate delegates attending the conference) in July. The written reports are also posted on the ICSOM website.

### **ICSOM Treasurer Report**

Treasurer Michael Moore spoke about the new orchestra bylaws CD that was prepared for this conference and the inclusion on that disk of the ICSOM dues bills. He also reported on the status of the ICSOM Emergency Relief Fund which currently has over \$47,000 available for an individual orchestra.

### **ICSOM Editor Report**

*Senza Sordino* Editor Richard Levine reminded delegates about distribution issues, asked for contributions to *Senza Sordino*, and mentioned a few other concerns.

### **Nominating Committee Report**

Mary Plaine, chair of the nominating committee, spoke about the rules for nominations and entered the names of incumbent officers into the record on behalf of the committee (Dolores D'Aigle and Eric Arbiter):

For the position of chair – Bruce Ridge; for the position of treasurer – Michael Moore; for the position of editor – Richard Levine; and for the two positions of member-at-large (two-year terms) – Paul Gunther and Meredith Snow.

Plaine explained that there is also a one-year term for member-at-large available since James Nickel's term was not completed.

Brian Rood thanked Mary Plaine and the committee for their work. He asked for further nominations for chair, treasurer, editor, the two member-at-large (MAL) two-year terms and the one MAL one-year term position. Matthew Comerford (Chicago Lyric Opera) was nominated for the one-year MAL term.



## Keynote Speaker

Randy Cohen, Vice President of Policy and Research for Americans for the Arts (AFTA), began his address to the delegates and guests by thanking them all for their creative and artistic talents. He spoke about how the arts are being integrated into our community more than ever and yet, at the same time, arts education is being stripped out of the curriculum and funding has taken a huge nose dive. Corporations, major philanthropists, even former Treasury Secretary Robert Reich, have begun to question whether arts funding should be reconsidered and made a larger priority because arts are an investment in our community; they are a fundamental part of our lives. The arts are salve for the ache.

Cohen said we need to be touting the research and telling our story to build strong advocates for the arts because the arts can be transformative. He spoke of his travels all over the country, visiting new community arts programs. He mentioned a few examples of these programs: Nashville's "Arts in the Airport", the various painted animals that populate our cities, public taxes that provide art in communities (even in the Phoenix dump), interesting tax funding projects (smoking taxes and hotel taxes helping to fund the arts), and community projects that take challenged kids to arts performances. He spoke of statistics that prove how participation in the arts help students improve their performance in school and on tests, and pointed to proof that those who are less affluent have even better test results.

With all these positives, it is unfortunate that there is not a great deal of access to arts education due to the implementation of No Child Left Behind or "teaching to the test", so the arts are being ignored. Sadly, the kids who could really use the arts are losing access even faster than others in more affluent areas. Everyone thinks someone else is taking care of arts education.

Cohen spoke about one of their programs "Art. Ask for more." He also showed commercials linked to this campaign.

He spoke about Paducah, KY's campaign to relocate artists to their community because they believe the arts mean and are business. AFTA's recent *Arts and Economic Prosperity III* study shows that the arts support jobs (a highlight of this study was placed in each delegate mailbox). The information for this study was based upon information from 94,000 participants. Cohen pointed to some of the results that prove how increased spending on the arts "ripples" through the community. The arts support 5.7 million jobs and \$104.2 billion in wages, which includes not only arts participants but the ancillary support positions to the arts – public sector returns from arts support are a ratio of 7 to 1. Additionally, the arts have revitalize communities, and they support jobs and draw business. Their website, [www.americansforthearts.org](http://www.americansforthearts.org) contains a huge amount of information, much of which is downloadable.

AFTA is now dealing with health care and aging and the impact on the arts, which can include performances and art displays in health facilities. Cohen spoke about how their information has been used during political campaigns, for lobbying for funding. He introduced the delegates to "ArtsVote", a program they are running during this season's campaigns and at the Democratic and Republican Conventions.

There were questions about the TV, radio and print ads and their targets and their availability (they can be customized), the relationship of AFTA and the Chamber of Commerce, whether speakers were available (especially to speak to boards), and where funding comes from for their studies.

Cohen urged delegates and arts organizations to contact their cable companies to broadcast the television ads; he commended ICSOM for trying to get the positive message out; and he said that research should be the beginning of a conversation – AFTA's pamphlets are available both online and for purchase. Talking points and PowerPoint presentations are also available online.

## AFM President Tom Lee

President Lee expressed his regrets for missing the 2007 ICSOM and said he was happy to be in San Francisco this year, adding that he brought the greetings of those International Executive Board (IEB) members who were not in attendance (Lee was joined at the head table by IEB members Ray Hair, Billy Linneman and Bob McGrew.) Lee said he and the IEB have worked well together this past year.

He spoke about Laura Brownell's resignation as director of Symphonic Services Division, and commended her dedication and hard work. He spoke about the process of selecting the next SSD director; they will advertise the position, applications will be given to the Player Conference leaders, and he and AFM staff will interview the applicants. Then after the Player Conference leaders make their recommendations, he will select the new director.

Lee spoke about the recent Audio-Visual negotiations that have morphed into an integrated convergence agreement that is expected to include new radio and motion picture components as well as currently covered television, internet and live recording work. After a number of non-binding framework meetings with the managers to explore this concept earlier in the year, the managers agreed to go forward with this integrated agreement in the fall. Lee also mentioned some of the difficulties during recent National Public Radio and American Public Media negotiations where the AFM is facing rejection of decades-old history with an "employer-employee" relationship.

Lee focused heavily on AFM legislative action, mentioning that the TEMPO fund has been renamed the Legislative Action Fund. He spoke about the recent successes of the Music First coalition (that deals with performance rights and payment for music that is broadcast on analog radio); the Federation's work on travel legislation regarding instrument transport on airplanes; as well as on music piracy and intellectual property rights, on exempting the outrageous fees currently required of Canadian musicians trying to gain entrée into the US (\$1,000 for approval 15 days prior to crossing the border), and on the need for involvement in rule making for new legislation.

Lee went on to speak about the Flanagan Report and voiced his disgust with the process and outcome resulting from production of this document. He spoke of his attendance (along with ICSOM and ROPA leadership) at the closing Mellon Foundation meeting with Mellon's participating symphony constituents, and explained that he believes it is important to be in the room to have an impact on the proceedings. He spoke about the April conference in Berlin of the International Federation of Musicians (FIM) where leaders from three player conference, including ICSOM, also attended. Lee said he enjoyed having the opportunity to meet with musicians from around the world, and to share symphonic issues and concerns.

He spoke about the recent return of the Tucson Symphony to the AFM fold and the successful organizing of two other orchestras this past year. Lee also recognized the SSD department – Chris Durham, Nathan Kahn and Debbie Newmark – and thanked them publicly for all their hard work. He also mentioned the contributions of Mark Tetreault (SSD Canada), Doug Lyons (recently hired as a contract administrator in NYC) and Local 6 President Dave Schoenbrun (who negotiates symphonic contracts on the West coast). He also introduced his Executive Assistant Linda Patterson and International Representative Wally Malone, who were both in attendance. Once again he spoke of the International Executive Board and their desire to embrace diversity and their shared opinion about how to make the AFM much stronger. He thanked everyone for the opportunity to speak.

**International Executive Board Members:** Ray Hair (Dallas-Fort Worth TX, Local #72-147 president), Billy Linneman (Nashville TN, Local #257 secretary-treasurer) and Bob McGrew (Houston TX, Local #65-699 secretary-treasurer)

Ray Hair spoke of his concern that we, as professional musicians, are not adequately compensated. He shared his history as a musician, his first experience with the AFM and his work as president of the Dallas-Fort Worth local. He believes that unions exist to organize and negotiate agreements. He spoke about the activities and experience of his ICSOM and ROPA orchestras and his attempts (and travails) organizing the Plano (TX) Symphony. Hair said we need to end the strife in the AFM so we can concentrate on fighting musician exploitation.

Billy Linneman extended regards from AFM Vice-President Harold Bradley who could not attend due to a previous engagement – a tribute to his family as major leaders of Nashville's music industry.

Linneman spoke briefly and thanked everyone for the invitation to attend and speak. He agreed the AFM's mission should be to help musicians; the AFM needs to be more receptive and relevant to musicians.

Bob McGrew expressed his pleasure in returning to the International Executive Board, and agreed with President Lee that they are working well together. He spoke of his experiences at the 2007 conference and voiced his pleasure in attending along with his fellow IEB members Ray Hair and Billy Linneman and President Lee.



## **Q&A:**

Robert Levine (Milwaukee) asked about a rumored resolution presented at the last IEB meeting in June that included an option to decertify the Recording Musicians Association (RMA). Levine mentioned the more than 40 year history of the player conferences and expressed his concern that the resolution itself has not been made public and asked what led to this action in the first place.

Lee responded that the IEB minutes are not approved or published yet; the IEB's policy is not to release portions of the minutes but only complete minutes. Lee said he didn't believe this was a topic to be discussed here due to the amount of information that would be required to give a complete picture of the situation; he did say this action was accomplished with careful consideration meant to address a situation requiring resolution. Lee went on to say he didn't believe anyone would receive a fair hearing due to time allowances and that the IEB has identified some dates in the near future to meet with members of the RMA to discuss how to move forward.

Ray Hair said the IEB as a whole did agree not to publish the resolution, though they felt the general content needed to be made public; however, no action has been taken yet. He said this action occurred because of a number of lawsuits the IEB feels are detrimental to the Federation. Billy Linneman spoke about the meeting tentatively set for October and expressed his hope that the situation will be resolved. Bob McGrew said he hopes the situation can be settled without having to take drastic measures.

Levine responded that he viewed a move to decertify a player conference as a threat that could have dire consequences. Lee said he appreciated Levine's comments and also hoped the situation would be resolved.

Bruce Ridge introduced a few late-arriving delegates, and also introduced one of our most respected members, Tom Hall.

## **Jacksonville Symphony Report**

John Wieland extended ICSOM Delegate Brian Osborne's regrets that he was unable to attend the conference due to a family emergency. Wieland began by thanking the delegates and their orchestras for the support and encouragement last season – it made all the difference to the musicians by reinforcing the certainty that they would survive. He spoke of the orchestra's history with concessionary negotiations over the last seven years as they continually had to reopen their contract and make drastic cuts. Although there was a cut in this most recent contract but the board and management nevertheless had to jump through a lot of hoops to achieve it.

The orchestra elected a very experienced negotiating committee and held elections early because management had expressed a desire to settle early. Unfortunately, management's rhetoric didn't match their intent as they returned a \$100,000 grant, and cancelled a study so they could instead commission a \$50,000 report from Thomas Wolf (the author of two previous League reports) that was filled with erroneous information and presented three summary scenarios, one of which included massive cuts or turning the orchestra into a per service orchestra. There was an enormous build-up in negative management tactics, included the hiring of union-busting attorney Ralph Craviso.

Wieland spoke of how the orchestra, public and support from the national orchestra community were all misjudged by management and the board. The money sent by ICSOM orchestras and other player conferences helped them incredibly; they had great press when they could get it, and the new community support group – Friends of the Jacksonville Symphony – will have oversight for their contributions going forward. All this support was key to their successful resolution. He gave an overview of the major components of the settlement.

Bruce Ridge spoke about his experiences when he met with the Jacksonville Symphony board chair and voiced his astonishment as he watched the board turn down contributions.

Wieland says the orchestra still faces some very big problems, including the lack of an executive director (they're currently in a search). He encouraged the formation of an ICSOM swat team that could travel to troubled orchestras, that ICSOM consider setting up a war chest to support troubled orchestras, and that the AFM provide orchestras with a national publicist.

Len Liebowitz reminded delegates that the city council passed a resolution that focused community attention and support on the Symphony's situation.

## **Honolulu Symphony Report**

Steve Flanter and Emma Philips spoke about the most recent financial crisis in Honolulu. Flanter gave some historical background on their most recent troubles and said the new executive director and board chair have changed the direction of the orchestra in a more positive direction. The orchestra recently engaged conductor Andres Delfs, are again touring the islands and the state finally released the long-awaited endowment funds. One issue though is that current board members may not necessarily have the financial means to support the orchestra.

Flanter also spoke about the problem they had when *The Lion King* ran in their performance space from Sept. through Dec. While, the orchestra attempted to raise additional funds to cover anticipated losses during the musical's run, they were unsuccessful once their season started. Flanter mentioned the problems regarding delayed payrolls – in April they were 9 weeks behind. He thanked Local 802 for an unsolicited donation and Debbie Newmark for her assistance in discussions about possible access to the strike fund. Thanks to an unexpected \$1 million plus donation and other later donations, the musicians' payroll is finally up to date. Musicians are not sure what the future will bring, and are already aware that another multi-week show will probably push them out of their hall in the next year or so. Negotiations for a new contract begin next week.

### **AFM Strike Fund Report** – David Angus and Brian Rood, ICSOM Trustees

David Angus reported on the status of strike fund membership and amounts in the funds. Columbus is continuing to receive payments at this time and will likely receive the full fifteen weeks of payments. Brian Rood spoke about fund investments and their health. Since the recent market has been quite volatile the trustees plan to meet this fall. One topic for discussion at that time will include a section in the strike fund policy book regarding the payment of benefits during weeks when services are not scheduled for work. (*There was a handout to delegates on this topic.*)

### **Conductor Evaluation Program Report** – Michael Moore, Administrator

Following adoption of a resolution a few years ago usage increased for the next season but use decreased to only thirteen orchestras this past season. Michael Moore urged orchestras to use the appropriate ICSOM forms, to send them to Wayne State (not to Moore) and that delegates not hold onto completed evaluations for months at a time. Some orchestras use only the ICSOM form to evaluate their music director; Moore encouraged use of the program pointing out that lack of use could lead to cancellation of the program in the future.

### **ICSOM Directory** – Brian Rood, Co-administrator

Brian Rood said *The ICSOM Directory* is one of the most visible documents ICSOM provides. He asked that everyone thank Richard Levine for his work on the Directory the past few years, and that he and Paul Gunther will work together to produce the 2008-09 ICSOM Directory. Richard Levine thanked Brian Rood and Paul Gunther for taking on this project and encouraged speed and accuracy from the delegates.

### **Orchestra-L** – Paul Gunther, Moderator

Paul Gunther spoke about his duties as moderator (which are also shared by Bruce Ridge and Brian Rood), and about posting messages. Bruce Ridge gave acknowledgment to Robert Levine for creating Orchestra-L and to Jan Gippo for the creation of Delegate-L (it has almost 100% participation).

### **Abe Torchinsky ICSOM Emeritus Program** – Mary Plaine, Administrator

Mary Plaine explained the requirements to join the program and the benefits to retired orchestra members. She said there were some problems with the Directory mailing this past year and hopes they will be remedied this year. Richard Levine reminded delegates that they also need to update the *Emeritus* list for the Directory.

### **Chicago Symphony Orchestra Alumni Association** – Tom Hall

Tom Hall retired from the Chicago Symphony in 2007 and currently serves as president/editor of the Chicago Symphony Orchestra Alumni Association. His opening remarks included thanks and acknowledgement to the governing board for their hard work and dedication and, in particular, for

the leadership and eloquence of Bruce Ridge. He added that, as a former administrator of the conductor evaluation program, he was very much in favor of participating in the evaluation program.

Hall explained that the Alumni Association serves former members of the Chicago Symphony as well as subs and extras that traveled and played with the orchestra on a regular basis, and that there do not appear to be many organizations like this in existence. The organization was formed when the orchestra was about to celebrate their centennial in 1991 and that first gathering allowed former members to reminisce about their years in the orchestra. Going forward, it was not always an easy task to keep this organization going – for example an orchestra strike interfered with a planned reception that was instead hosted by Local 10-208.

The organization has bylaws that state a purpose, the rights of members, benefits, and it establishes officers and duties as well as dues. Their most significant expense is the reunion but the real purpose is to bring former and current members together. They produce a quarterly newsletter and the reception has now become the replacement occasion for recognizing orchestra members who are retiring.

The Alumni Association is not an official organization of the Chicago Symphony Association though they may copy and mail their newsletter at the Symphony's expense and the Symphony also provides a meeting place for the board. They have space on the CSO website and work with the archive department to mutual benefit. They are a social organization and have a wonderful relationship with Local 10-208 and current orchestra members.

Hall encouraged other orchestras to consider forming organizations to recognize former members and to keep in contact with those members. In an informal Delegate-L posting a few orchestras reported activities – Cincinnati and National.

#### **ICSOM Website** – Bruce Christensen, Webmaster

Bruce Christensen reported that the ICSOM website had more than half a million hits last year. Christensen reviewed the various information and features on the website. He clarified reported confusion about the Publications button which contains only current information; the Download button includes all archives of bulletins, minutes and *Senza Sordino* (every issue, which is a recent addition.) The site will soon include new features (a search engine and password-protected areas for delegates and committee chairs). He would like to receive more submissions, including newsletters, photographs, etc.

Paul Frankenfeld asked about updating the health insurance database. Christensen said updated information can be forwarded to him.

Bruce Ridge thanked Bruce Christensen for his terrific work and also thanked Robert Levine for his work on the *Senza Sordino* archives.

Cathy Payne and Brian Lee made a few announcements regarding the Mixer.

Len Leibowitz recognized Tom Hall, Robert Levine, Sam Denov and Richard Levine for their remarkable contributions as *Senza Sordino* editors, which was met with a round of applause.

### **Thursday, August 21, 2008**

Following announcements and the Roll Call, Brian Rood asked for further nominations; there were none.

#### **Electronic Media Committee Report** – Bill Foster, Chair

Bill Foster highlighted and expanded some of the media issues Tom Lee mentioned in his address Wednesday, including the initial negotiations for the Audio-Visual Agreement, the ongoing problems negotiating a successor National Public Radio Agreement with American Public Media, and how these radio negotiations morphed into the three meetings held earlier this year with the managers to discuss the possibility of negotiating a convergence agreement. Some of the features of this new agreement could include choosing from an ala carte menu or more of a “buffet” approach. Foster reported on

some of the rhetoric heard across the table regarding payment for electronic media sessions as a secondary use of a live service, how these services would be used, and some of the AFM's remarks regarding the value of electronic media. He referenced Cathy Payne's recent *Senza Sordino* article about the pressure musicians are under when microphones and cameras are "in your face", and spoke about the comments of some managers, including Mark Volpe from Boston who claim they are paying such wonderful salaries and should not have to pay for media. Foster countered with a question - how do you decide what level is not such a wonderful salary justifying the payment of additional compensation?

Foster also spoke about flexibility concerns in an agreement that were discussed across the table - the managers are divided and some want the buffet approach while others don't have the money or interest in multi-use projects. The AFM has been clear that the "buffet" approach will be allowed when a lot of money is forthcoming for this new media work. In terms of the agreement and the managers' obligation to bargain, they are obligated as signatories to bargain. However, some managers are claiming they can just make a local agreement with their orchestras. If they are signatory, they may not be required to be part of the multi-employer bargaining unit but they do have to negotiate with the AFM, not the local. It is hoped that the AFM group can negotiate something that will cover everyone.

Foster made reference to The Metropolitan Opera (The Met) media agreement, negotiated with Local 802 and the AFM, and that compensation was pretty significant. He thanked the ICSOM Electronic Media Committee for their participation and work this year, pointing out that it is a very diverse committee representing many different types of orchestras.

#### **Q&A:**

There were questions about negotiating agreements outside the purview of existing national agreements or for better terms, requests and discussion about the strengths and weaknesses of The Met agreement, and whether there was data and any proven financial results regarding revenue sharing and the "buffet" method reference by Foster. There was also a request for further information about the National Public Radio/American Public Media negotiations.

Bruce Ridge introduced Melinda Wagner, former Local 6 president and a current AFM-EPF trustee. He thanked Local 6 and the host orchestras for the Mixer at Davies Hall last evening, and added special thanks to Cathy Payne for all her hard work. Cathy Payne introduced Dave Godry, chair of San Francisco Symphony's negotiating committee.

#### **American Federation of Musicians and Employers Pension Fund (AFM-EPF)**

Maureen Kilkelly, executive director of the AFM-EPF, said ICSOM's conversation regarding The Fund began last year with a presentation at the 2007 conference by Director of Benefits and Director of Finance, Vinni LoPresti and Will Luebking. Kilkelly explained how The Fund is set up, the duties of the Trustees, and the duties of various investment managers.

She reported on the number of engagements, reported wages and contributions made on behalf of participants, and specifically symphonic musicians, to The Fund as well as the status of "phase two" of the AFM-EPF website. She explained that a participant can, after logging on, change contact information and see the last 5 years of individual statements. The 2007 statements will be added as they are sent in September. There is also a CONTACT US button. The forms on the website can be filled out online, however, since most require signatures, they must still be downloaded for signature. Phase three will be ready in about three to six months and will provide information about current contributions. The final step, to add a calculator to estimate benefits, is in the works. Kilkelly read a portion of an article that reported only half of the 230 pension funds surveyed have websites, with half of those providing only forms and basic information (The Fund's phase one); 20% offer access to personal data and only 5% have transactional websites.

Kilkelly spoke about The Fund investment committee and how they evaluate each of The Fund's investment managers. There are 21 portfolios and 18 investment managers. She explained how the investments have fared and spoke about the earnings benchmarks. She reported that there are more than 10,000 current participants and beneficiaries receiving monthly benefits and more than 24,000

active participants. There are currently no withdrawal liabilities and have never been since this calculation was mandated in 1980. She explained that there are now three benefit period multipliers and will be detailed on the 2007 statements.

She mentioned that payment to a beneficiary when a participant dies before retiring is no longer paid as a lump sum; the benefit is paid as a 50% joint and survivor annuity, as if the participant had begun collecting their pension at date of death. Kilkelly encouraged everyone to make sure their beneficiary is identified, and said beneficiary requirements have been changed to allow for multiple beneficiaries – the new form is currently awaiting attorney approval and there will be a box on the upcoming statements to request a new beneficiary form if needed. She went on to explain that because The Fund follows ERISA rules, they cannot recognize a same-sex spouse as a surviving spouse, so beneficiary cards must be filled out to assure partners are the beneficiaries.

Kilkelly also spoke about requirements regarding funding certification as required by the Pension Protection Act of 2006 and the status of The Fund following its first-time evaluation. She informed the delegates that The Fund has asked for clarification of disclosure guidelines over a year ago and though there are no final regulations so far, as soon as they are in place, The Fund will comply.

Kilkelly spelled out the rules for eligibility for early retirement (i.e., early retirement for participants between 55 and 65.) The policy for early retirement was established in 1998 because The Fund was concerned about keeping their status as a retirement fund. The employment of symphony musicians is considered steady employment – on the application you must identify your employer and The Fund will follow up to confirm that the relationship has been terminated and that there is no obligation to continue to employ the participant. In both non-steady and steady employment, The Fund will monitor the immediate two months after the annuity start date to assure there is no covered employment during that period. If work is seasonal, The Fund will continue to observe after the employer's season begins. If a participant returns to covered employment later, having complied with all the conditions, benefits will continue to be paid and readjusted at age 65 to account for the additional contributions received since the initial annuity start date.

She explained that the 2007 statements have been improved and updated. She explained the features of each portion of the statement and also discussed the process to commence the pension credit review process (correction of an individual's records.) She said a decision was recently made by the Trustees that beginning on January 1, 2011, the period to request contribution corrections will be reduced to a 3-year window (back to 2008). Kilkelly introduced the six AFM pension trustees in attendance – Tom Lee, Hal Espinosa, Melinda Wagner, Gary Matts, Lovie Smith-Wright and Bill Foster.

#### **Q&A – Maureen Kilkelly and AFM Trustee Tom Lee**

There were questions regarding whether there would come a time that everything might be sent only electronically (*there might be a possibility in the future for opting out of mailing but there are strict rules they are required to follow*); why there are no orchestra manager trustees on the employer side (*neither side should dictate representation to the other side and a 2007 ICSOM resolution required that every participating orchestra manager be notified by the ICSOM secretary urging that they petition the employer trustees for consideration*); whether the multiplier might increase in the future (*The Fund has not yet rebounded from previous losses and the markets are fluctuating greatly at this time but if there is overfunding in the future, it will certainly be considered*); was there a way to make statements clearer regarding payroll identification when participants are reviewing them (*it will most likely require some staff education for both The Fund and the orchestras*); and there were clarifications about an arbitration decision in 2002 regarding earning amounts for vesting rights and changes to pre-retirement and post retirement death benefits, and that if an employee retires from an orchestra and satisfied the early retirement monitoring process, and is later hired back either part-time or full-time (but still with no guarantee that the position was being held for them/or they re-auditioned and won) benefits would continue to be paid. Kilkelly was commended by more than one delegate for both 2007 and 2008 sessions, which were very helpful and information and these sessions answered many questions.

**Association Incorporation and Tax Law** – Jim Wesser [Weinberg, Roger & Rosenfeld] and Len Leibowitz

Jim Wesser, whose firm represents several labor unions and Taft-Hartley funds, and Len Leibowitz addressed player funds, incorporation, the application of tax law, and a recent Department of Labor decision regarding the status of the St. Louis Symphony Musicians' Committee. Len Leibowitz gave a brief overview of the original dispute between the orchestra musicians and their Local. The Department of Labor determined that the St. Louis Symphony Musicians' Committee is a labor union and that they are bound to all the requirements that status determines. They based their decision on the Committee's participation in negotiations and contract oversight.

Leibowitz further explained that funds were established and bylaws were drafted but few of these bylaws made it clear that the Association was an arm of the Union. He thought it was possible that many bylaws were drafted when Orchestras and Locals were not getting along and were trying to segregate themselves from the Local.

Wesser explained his understanding of the function of orchestra committees and how their funds were set up. He explained that the advantages to incorporating player funds are that it limits liability. If a fund is unincorporated and something happens, there is no liability protection, thus potentially the entire group could be liable. After reviewing the information he had available, he recommended that if there was more than a nominal amount of money in the bank, it was wiser to incorporate. He pointed out that the IRS does not require an individual to file until their account reaches \$10,000 and that income must be reported unless there is tax exempt status or if the amount of income is limited. If an orchestra is applying for tax exempt status, they should consider that no reporting is required (aside from an e-postcard) if there is less than \$25,000 in income per year. He explained the various requirements for 501(c)3, 5, and 6 status and additional filing requirements.

There were a few questions regarding how contributions/income are handled if they are not related to the function of the fund, the disadvantages and advantages of 501(c)5 status (Labor Organization), handling funds that hold "war chest" assessments prior to negotiations that may be returned once negotiations are completed, and liability if an orchestra is not incorporated. There was also a question about a 501(c)9 or Voluntary Employee Benefit Association (VEBA), and how those funds are used. VEBAs are specific kinds of funds, usually for health care. Wesser said a VEBA doesn't really fit the structure orchestra funds and committees are tasked with. He said if a problem occurs, the IRS is going to look at the primary focus and activities – he believes 501(c)5 is the appropriate status.

Following the break, Len Leibowitz spoke about his assessment of the bylaws submitted prior to the conference, pointing out that he was very surprised that almost all the orchestra bylaws failed to make any reference to their Locals. While orchestras have a number of options he suggested there were really only two: do nothing and do it through the union or be a labor organization and act like it (file 990s and L-M forms). If Local bylaws say accounts have to be signed off on, either the local signs off or the bylaws are changed to allow for orchestra committee control and while employer IDs would be the same, the accounts would be separate.

### **ICSOM Legal Counsel Report**

Leibowitz turned to his Legal Counsel Report, found in the ICSOM Delegate Manual. He directed delegates to review his comments about: the Virginia Symphony regarding past practice; the Philadelphia Orchestra regarding replacing a player for recording; the Utah Symphony regarding lockouts (which generally occur after contract expiration); the Pacific Symphony request for individual contracts (including access to side letters); and the Wisconsin Chamber Orchestra regarding the composition of the bargaining unit as a mandatory or permissive subject of bargaining (in this case the "extra musicians" were hired on a consistent basis over a number of years and were paid at less than 50% of wages).

There was discussion about defining just cause termination and a question about whether an orchestra would be justified in leaving the stage if excessive decibel levels were evident onstage. Leibowitz replied the person needs to be legally justified to be protected if they leave; in this case it is a health & safety issue and he thought it would be justified. He spoke about bargaining to impasse and the implications of imposition of management's "last, best and final offer" as just occurred in Shreveport. He closed with a review of the Weingarten Rules, including the duties of the witness and that meetings should be documented.

**Columbus Symphony** – Doug Fisher, Local 103 president and Mike Buccicone, ICSOM delegate

Doug Fisher gave a brief history of what led the orchestra to a lockout, beginning one year ago with a secret meeting convened by the Board to cut the orchestra's budget by 25%. The most recent proposal included cuts of 27% and a secret ballot vote by the orchestra rejected this proposal. He believes the orchestra is not a Board priority and that they wish to impose their last proposal.

Mike Buccicone said the 50 page plan that came out of this secret meeting a year ago is on the orchestra's website. He and Fisher both thanked the orchestra for the donations they've received so far totaling more than \$112,000. Fisher said they have not needed to use this money yet but will most likely have to dip into the funds beginning next month after strike fund payments end. He also thanked the AFM and the strike fund trustees for their help and understanding. Buccicone thanked those musicians from other orchestras who came to town to play the various benefit concerts with them.

Len Leibowitz reported that an unfair labor charge has been filed and they await the outcome of that determination.

Leibowitz explained how the arbitration workshop would work on Friday, and apologized that Peggy Leibowitz was unable to attend the conference due to family illness.



### **ROPA President** – Carla Lehmeier-Tatum

President Lehmeier-Tatum said she enjoyed working with the other conferences and collaborating to accomplish things together, for example the Calls to Action. She spoke about the diverse issues and orchestra sizes ROPA contains, their recent conference in Houston TX, resolutions adopted at that conference, and the implementation of the Shreveport Symphony management's proposal after months of fruitless negotiations. She too has been working with others to bring about a more positive message in her own orchestra. She has also been fighting the distribution of a Mellon Foundation questionnaire about job satisfaction because many worry that the collected data could potentially be used against orchestras in future negotiations. She hopes to continue working with other constituents to further the goals of ROPA and to further the field.

### **OCSM/OMOSC President** – Francine Schutzman

President Schutzman spoke about the Canadian conference that has only three member orchestras making a living wage, and of Orchestras Canada, the Canadian version of the League of American Orchestras. She looks forward to working with her colleagues to select the new SSD director, she congratulated Bruce Ridge on his speech at FIM, and spoke about the recent OCSM/OMOSC conference in Victoria BC. At the conference they spoke about the problem Canadian Radio orchestras are facing as they witness the decimation of the CBC Orchestra and classical music on the radio, that major funding that was used to support arts and culture and foreign touring has been cut, and the defection of the Quebec Symphony away from the AFM to their local Guild that was established in the 1990s. Schutzman spoke about passage of an OCSM resolution regarding the AFM/RMA dispute (which is similar to a 2007 ICSOM resolution) and mentioned the October meeting scheduled to deal with this situation. She pointed out that the AFM is the recording musicians' "local" since their work is done under national, not local, agreements. She said OCSM hopes the RMA can have the same kind of ownership regarding their wages and working conditions that they enjoy. She will depart in the morning but Vice President Dan Blackman will be in attendance for the rest of the week.

### **RMA President** – Phil Ayling

With sustained applause, ICSOM officers and delegates thanked President Ayling for the contributions received by our troubled orchestras this past year from the RMA.

President Ayling spoke about his attendance at the various player conferences and the similarities they all share; he feels a great deal of solidarity. He spoke about the depth of different experiences that are available at these conferences, reflected on some of the presentations at the conferences he has attended, and spoke about the things we all share that make us a community.

Ayling explained some of the major changes that are occurring in electronic media and how important music is to all of us, and for the need and desire of a strong union.

Breakout session times and locations were announced (organizing between negotiations, health care, electronic media, and education.)

Nancy Stutsman, Vice President of Local #161-710 spoke about contributing to the Legislative Action Fund (formerly TEMPO) and about her recent trip to visit with Congressional members with AFM Legislative Director Hal Ponder. Bob McGrew was auctioneer once again for three of Paul Gunther's AFM shirts – Cathy Payne's final bid was \$175 for the yellow ladies shirt, Lovie Smith-Wright's winning bid was \$150 for the men's blue shirt and Laura Ross's winning bid of \$110 was for the black shirt Paul Gunther took off his back. The final tally of TEMPO/LAF contributions was \$2,182.

## **Friday, August 22, 2008**

Announcements and Nominations – David Everson (Detroit) was nominated for the 2-year MAL position.

### **ICSOM Town Meeting**

Topics discussed:

- Do orchestras invite union officials to orchestra/committee meetings?
- Reminder that orchestra personnel managers may not serve on local boards according to AFM bylaws
- More on incorporating player funds
- Encouraging musicians to run for AFM convention delegate
- The tensions between the RMA and the AFM

Following lunch, Nancy Stutsman made an additional pitch for the Legislative Action Fund.

### **Symphonic Services Division** – Nathan Kahn, Debbie Newmark, Chris Durham

Nathan Kahn thanked Len Leibowitz, on behalf of the entire staff, for his knowledge and counsel over the years.

Chris Durham spoke about the negotiations he headed this past season, and commented that while many were “driving for dollar” orchestras, almost all the orchestras he worked with had similar issues. In his work he has found a real need for unity amongst orchestra members, to have an awareness of the fundraising efforts going on in their orchestras, and for more musician education.

Debbie Newmark spoke about her activities as director of symphonic electronic media, beginning with advising orchestras and local officers regarding media language in collective bargaining agreements, media projects and major national agreements. She also spoke about her participation in national media negotiations and her work with the ICSOM and ROPA media committees. She also acquainted the delegates about the electronic media consultants (Joe Kluger and Michael Bronson) both the League of American Orchestras and the major managers’ committee have hired for individual orchestra consultation.

Nathan Kahn is a very busy negotiator and he related information about some of the situations he has been involved in this past season. He also shared his observation that there is a growing desire for classical music, for example in Hilton Head, where they are selling out their concerts. Kahn also spoke about how public relations can be used in a positive way.

Chris Durham said he has observed that a number of musician negotiators are taken by surprise when they discover at the bargaining table that their orchestra is having financial problems, especially when there are musician board members who are supposed to be reporting back to their orchestra.

### **Keeping Score** – John Kieser, San Francisco Symphony General Manager

John Kieser explained how this education program was developed and the studies and key motivators involved in developing Keeping Score. The orchestra wanted to increase their presence on the internet, television, radio and all other media platforms. Their goals were to enlarge the audience, educate and reach the underserved classical musical audiences and provide exceptional programs. Because the funders did not want there to be any barriers (like expense), they were able to look at public television and home video. The programs focus on a single composer or work and the orchestra did market research to see what people were looking for in a program. The programs try to humanize the composers, put the works in a historic context and make the works accessible. They also have a public radio series called The MTT Files hosted by Music Director Michael Tilson Thomas, as well as educational websites - [www.KeepingScore.org](http://www.KeepingScore.org) and [www.SFSKids.com](http://www.SFSKids.com). Keeping Score also includes a teaching component that trains teachers to use music in their classrooms to teach the core curriculum.

Kieser spoke of the success of the broadcasts and DVD sales, and their marketing and public relations campaigns. He also talked about some of the challenges they faced and solutions they devised, as well as lessons learned.

There were questions about funding, whether the programs were broadcast live (as the Chicago Symphony programs are done), how to direct communities to learn more about the teaching component, and more information about teacher training. Kieser closed his presentation with a few examples of their Beethoven and Stravinsky programs.

**Education Discussion “Adventures In Music” and “Youth Orchestra LA and *El Sistema*”** – Ron Gallman, Director of San Francisco Symphony Educational Programs & Leni Isaacs Boorstin, Director of Los Angeles Philharmonic Community Affairs (*both provided handouts*)

Leni Boorstin spoke about the strategic planning process the LA Philharmonic held for education programs. They found that their traditional programs were doing well but that more focus should be put on kids who had chosen music as a pursuit. Their youth programs include a young musicians program, a youth orchestra partners program, and a composer’s fellowship programs for high school students. She spoke about Youth Orchestra LA which will be tied into *El Sistema* and the incoming music director Gustavo Dudamel. The Philharmonic has never sponsored one designated orchestra but instead has found that diversity in the 30 community youth orchestras have been better served with their youth orchestra partnership program.

In anticipation of Dudamel’s arrival, the orchestra has begun to embrace his goal to teach *El Sistema* in the underserved areas of LA. Their first step was to form Youth Orchestra LA (YOLA) in South LA at the EXPO Center. They will identify partners and educate and train teachers but in the end it’s about the children and learning. There are concerns: How will success be measured? What will some of the implications be? Can the teachers learn the skills needed? What is the role of an orchestra since this is off the core mission of the orchestra? And can they hold attention over many decades?

There was a question about how the LA Phil musicians would be used. Boorstin replied that these services will be paid for at the rates in their collective bargaining agreement, although she clarified that the orchestra members have not begun to work with YOLA. Another question was where the initial funding came from, that for now, is from the city and county and their education budget which comes from new monies required from their strategic planning. Boorstin said they have just added two new employees to sustain this new program.

Ron Gallman spoke about the importance of providing access to people of all ages to enjoy classical music and mentioned San Francisco’s variety of programs for different age groups. He said that upwards of 75% of our collective audiences has some sort of musical education, which provides a strong reason for getting instruments in kids’ hands. Sadly, in too many schools music programs no longer exist and because funding has been diverted to other areas, many only have access to a concert experience when they are brought to the concert hall or when an ensemble travels to their school.

Gallman reported that a number of years ago, the orchestra noticed that the schools attending their concerts were not really from San Francisco but were instead from all over California. They were told it was because the San Francisco area schools felt the orchestra’s programs did not serve their district any more. So the orchestra developed “Adventures In Music” (AIM) twenty years ago. This program sends small ensembles of a variety of musical genre into the schools. To put music back in the schools every day, the teachers had to re-establish music within the curriculum and the orchestra provided the teaching tools. AIM was then expanded to bring these kids back to the concert hall. This program serves every single public school child (and some private) from San Francisco, grades 1-5. That means that the students will have 5 years of concerts at an early age. In grade 6, San Francisco was able to retain music programs in the schools but the orchestra spoke with the school district to evaluate what could be done for these kids. That program includes ongoing coaching sessions and provision of instrument supplies and repairs. They work with their community to help meet the music educational needs. He said things have changed during the past 10 years regarding how orchestras are engaged in the education of their communities.

There were questions regarding funding for instrument repairs and supplies, how the orchestra has been impacted by No Child Left Behind, and whether reading music abilities have dropped. There was a suggestion that music questions be added to the SAT and ACT tests.

#### **Nominations/Election:**

**Chairman:** Bruce Ridge was elected by acclamation.

**Treasurer:** Michael Moore was elected by acclamation.

**Editor:** Richard Levine was elected by acclamation.

**Member-At-Large (two 2-year terms):** David Everson, Paul Gunther and Meredith Snow. Nominations were closed.

**Member-At-Large (1-year term):** Matthew Comerford. Nominations will remain open until after the two-year MAL election has been held.

Bill Foster thanked all the candidates for agreeing to run again.

### **Arbitration Workshop – Len Leibowitz**

Delegates and guests were divided into groups of ten, and in each group some members were designated as management representatives, union representatives and arbitrators. Witnesses were assigned and the duty of each group was, following small group caucuses, to do a mock arbitration, at which point the arbitrators would confer and then report their decisions back to the full group.

Once the larger group reconvened, Leibowitz revealed some observations from his visits with each group. The first was that attorneys may not ask leading questions; the other was that when interviewing witnesses before the arbitrator(s), questions should begin “Isn’t it true that...”

Each group of assigned “arbitrators” then presented their findings regarding the case: group 1 had a split decision of two to one in favor of the union position, groups 2 - 5 were unanimous in favor of the union position and group 6 was unanimous in favor of the management.

### **Saturday, August 23, 2008**

Following announcements by Robert Levine and Paul Gunther, John Lofton (Los Angeles) read a message from Meredith Snow expressing her regret she was unable to attend the conference and relating the status of her husband following his recent accident.

David Everson and Paul Gunther gave their candidate speeches for the two-year term for member at large; the election followed.

### **AFM Diversity Committee Report**

Lovie Smith-Wright (President of Houston Local 65-699, President of the Southern Conference of Locals and interim-Chair of the AFM Diversity Committee) spoke to the delegates regarding the AFM’s efforts on behalf of musician diversity within the Federation. She acknowledged ICSOM’s participation with the Sphinx Foundation and said her committee’s attention would be on Sphinx this fall as well. She commended those musicians who served on their Local boards, attended the 2007 convention and who spoke to their students about the AFM. She addressed the long term goals of the Diversity Committee and asked for more input from the delegates, pointing out that there is a Diversity Committee link on the AFM website to contact the committee directly.

### **Election Results:**

**Member-at-Large:** Paul Gunther and Meredith Snow were re-elected to two-year terms. David Everson chose not to run for the one-year term, so with no additional candidates, Matthew Comerford was elected by acclamation.

\* \* \* \* \*

### **The following resolution (#1) regarding the retirement of ICSOM Chair Emeritus Jan Gippo from the St. Louis Symphony was adopted. [Motion #2 – ICSOM Governing Board]**

Whereas, ICSOM Chairman Emeritus Jan Gippo served ICSOM as its chairperson from 2002 to 2006 and has served his orchestra, the Saint Louis Symphony Orchestra, in a number of capacities including Chair of the Musician’s Council, member and Chair of the Negotiating Committee and ICSOM delegate; and

Whereas, While serving ICSOM and the St. Louis Symphony in these various leadership positions, he did so with great ability and enthusiasm; and

Whereas, He also did much to champion the stature and profile of his chosen instrument, the piccolo, by commissioning numerous solo works and leading countless master classes; and

Whereas, After 36 years with the St. Louis Symphony, Jan begins a new phase in his career, his retirement; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference once again express their respect, admiration and gratitude to Jan Gippo for his remarkable body of work on behalf of the members of the St. Louis Symphony, the members of ICSOM, and the flute/piccolo field at large, and wish him every good wish in his future endeavors.

\* \* \* \*

**The following resolution (#2) regarding the formation of an ICSOM Education Committee was adopted.** [Motion #3 – ICSOM Governing Board]

Whereas, Now, more than ever before, the entire ICSOM membership stands at a cultural crossroads, ironically struggling for dollars and concertgoers in a nation that is both wealthy and culturally knowledgeable; and

Whereas, In the firm belief that a healthy symphonic profession can lead to successful orchestras in thriving communities, and to a richer nation; and

Whereas, In acknowledgment of the magnitude of importance, as well as the wealth of information that supports this importance, of arts education and specifically music education, for the ongoing health of our profession; and

Whereas, ICSOM is committed to doing what is in its power to further the cause of music education for artists and audiences alike; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference hereby direct the ICSOM Governing Board to form an ICSOM Education Committee; and , be it further

Resolved, That it will be the responsibility of this Committee, in collaboration with the Governing Board and Delegates, to research education-related topics, and to formulate directives and recommendations for the advancement of education and the well-being of our profession.

\* \* \* \*

**The following resolution (#3) regarding honoring the passing of Local 308 (Santa Barbara CA) President Harry Chanson was adopted.** [Motion #4 – ICSOM Governing Board]

Whereas, Harry Chanson served as President of Santa Barbara Local 308 for 66 years, beginning in 1942; and

Whereas, In 1952 AFM President James Petrillo appointed Harry to serve as chairman of one of the most important convention committees in the Federation – the AFM Finance Committee; and

Whereas, Harry continued to serve as chairman of the Finance Committee for more than 50 years through the 2007 AFM Convention; and

Whereas, Harry was one of the most respected officers in the AFM, a man whose counsel was sought by countless AFM officers, delegates and members over the years; and

Whereas, The entire Federation mourned his passing in May and celebrated his many contributions to the AFM; therefore, be it

Resolved, That the Officers and Delegates to the 2008 ICSOM Conference offer their admiration and condolences to his wife June Gaddis Chanson; and, be it further

Resolved, That ICSOM send a contribution of \$250 to the Harry Chanson Music School Fund in his honor.

\* \* \* \*

**The following resolution (#4) regarding honoring James Nickel's service as ICSOM member-at-large was adopted.** [Motion #5 – ICSOM Governing Board]

Whereas, James Nickel has served ICSOM as member-at-large for the past three years as well as serving as the Dallas Symphony's ICSOM Delegate; and

Whereas, He served in both these capacities with great enthusiasm and commitment; and

Whereas, While continuing to inspire his colleagues, he managed to raise a family and win a new position in the National Symphony Orchestra; and

Whereas, His new position and his growing family must take precedence as he steps down from his responsibilities on the ICSOM governing board; therefore, be it

Resolved, That the Officers and Delegates to the 2008 ICSOM Conference offer their admiration, respect and gratitude to James Nickel for all his work on their behalf and it is hoped that he will one day return to ICSOM in whatever capacity he might be persuaded to accept.

\* \* \* \*

**The following resolution (#5) recognizing 50 years of service to the AFM by Theresa Naglieri was adopted.** [Motion #6 – *ICSOM Governing Board*]

Whereas, Theresa Naglieri has served the American Federation of Musicians for more than 50 years; and

Whereas, She began her employment as a stenographer-typist on June 24, 1958, two days after she graduated from high school; and

Whereas, Theresa's talent was recognized early when she was promoted to Executive Secretary, having worked under seven AFM Presidents – Herman D. Kenin, Hal Davis, Victor Funtealba, Martin Emerson, Mark Massagli, Steve Young and Tom Lee; therefore, be it

Resolved, that the Delegates to the 2008 ICSOM Conference acknowledge Theresa Naglieri's outstanding work for the American Federation of Musicians and offer her their thanks and best wishes for continued success in the future.

\* \* \* \*

**The following resolution (#6) supporting the musicians of the Columbus Symphony Orchestra was adopted by unanimous consent.** [Motion #7 – *ICSOM Governing Board*; Motion #8 – *Michael Moore (Atlanta) and Matthew Comerford (Chicago Lyric)*]

Whereas, The Columbus Symphony Orchestra, established 57 years ago, has developed into one of the nation's great orchestras; and

Whereas, The Orchestra has served the Central Ohio community with distinction and commitment; and

Whereas, The current Board leadership has embarked on a campaign during this year's collective bargaining negotiations with the Union, to destroy the very foundations of the orchestra's artistic success, including a reduction in season length and other compensation to the musicians, which will surely ensure that its best musicians will be forced to leave the orchestra, and which will substantially inhibit its ability to attract the best available candidates for employment; and

Whereas, The imposition of such reductions and intimidation of musicians of this orchestra will reverberate throughout the field; and

Whereas, The dedication and courage of these musicians to resist these destructive measures deserves the support and admiration of everyone in the industry; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference denounce the actions of the Board of the Columbus Symphony Orchestra, and express their unconditional support and empathy for the musicians of this great orchestra in their struggle to maintain the level of artistic excellence it has achieved for their sake and the sake of symphony, opera and ballet musicians in the US and Canada.

Michael Buccicone thanked the delegates for the resolution and financial support the orchestra has been receiving since the orchestra shut down.

\* \* \* \*

**The following resolution (#7) regarding hearing protection for musicians was amended multiple times, tabled, reintroduced and adopted as amended.** [Motion #9 – *Emily Watkins Freudigman (San Antonio) & Matthew Comerford (Chicago Lyric)*; Motion #10 – *Cathy Payne (San Francisco)/ Truman Harris (National)*; Motion #11 – *Paul Gunther/Paul Frankenfeld (Cincinnati)*; Motion #12 – *Ethan Silverman (NYC Ballet)/Paul Gunther*; Motion #13 – *Steve Flanter (Honolulu)/Cathy Payne (San Francisco)*; Motion #14 – *Matthew Comerford (Chicago Lyric)/Steve Flanter (Honolulu)*; Motion #15 (to refer to the governing board) – *David Angus (Rochester)/Steve D'Amico (San Francisco Ballet)*; Motion #17(see additional notes following resolution #8) – *ICSOM Governing Board*; Motion #18 – *Emily Watkins Freudigman (San Antonio)/Matthew Comerford (Chicago Lyric)* ]

Whereas, Recent studies suggest that as many as 40 percent of musicians have some form of tinnitus, a disease of the microscopic nerve endings in the inner ear that causes sufferers to hear ringing, buzzing, humming, roaring or chirping sounds in their head; and

Whereas, Prolonged exposure to sounds over 90 decibels is a recognized cause of tinnitus and permanent hearing loss; and

Whereas, The sound produced by ~~some visiting pops artists~~ some music played by symphony orchestras, and especially that produced ~~during Pops concerts~~ by and with visiting Pops artists, can consistently measure over 110 decibels on-stage, which risks hearing damage in as little as fifteen minutes exposure; and

Whereas, The aural health and safety of musicians ~~the hearing of orchestra musicians~~ is of paramount critical importance to their continuing ability to perform and earn their livings; and

Whereas, The use of hearing protection such as earplugs and sound shields can reduce the damage done by prolonged exposure to sounds over 90 decibels; therefore, be it

Resolved, That ICSOM work with the League of American Orchestras to encourage research and identify hearing protection that is discreet and effective without negatively affecting musicians' ability to perform at their highest level, encourage orchestra managements to invest in hearing test screenings, as well as the best hearing protection for the musicians in their orchestras, and to encourage musicians to use that hearing protection.

***Resolution as originally presented:***

Whereas, Recent studies suggest that as many as 40 percent of musicians have some form of tinnitus, a disease of the microscopic nerve endings in the inner ear that causes sufferers to hear ringing, buzzing, humming, roaring or chirping sounds in their head; and

Whereas, Prolonged exposure to sounds over 90 decibels is a recognized cause of tinnitus and permanent hearing loss; and

Whereas, The sound produced by some visiting pops artists can consistently measure over 110 decibels on-stage, which risks hearing damage in as little as fifteen minutes exposure; and

Whereas, The health and safety of the hearing of orchestra musicians is of paramount importance to their ability to perform and earn their livings; and

Whereas, The use of hearing protection such as earplugs and sound shields can reduce the damage done by prolonged exposure to sounds over 90 decibels; therefore, be it

Resolved, That ICSOM work with the League of American Orchestras to encourage research and identify hearing protection that is discreet and effective without negatively affecting musicians' ability to perform at their highest level, encourage orchestra managements to invest in hearing test screenings, as well as the best hearing protection for the musicians in their orchestras, and to encourage musicians to use that hearing protection.

**Action:**

Motion #10 [Cathy Payne (San Francisco)/Truman Harris (National)] to delete second and third paragraphs –

~~“Whereas, Prolonged exposure to sounds over 90 decibels is a recognized cause of tinnitus and permanent hearing loss; and~~

~~Whereas, The sound produced by some visiting pops artists can consistently measure over 110 decibels on stage, which risks hearing damage in as little as fifteen minutes exposure; and”~~

Discussion by John Koen (Philadelphia), Norbert Nielubowski (Minnesota) and Matthew Comerford followed.

Motion #11 [Paul Gunther/Paul Frankenfeld (Cincinnati)] to which Cathy Payne and Truman Harris agreed, was to amend the amendment and restore the second

“Whereas, Prolonged exposure to sounds over 90 decibels is a recognized cause of tinnitus and permanent hearing loss; and”

but continue to delete the third

~~“Whereas, The sound produced by some visiting pops artists can consistently measure over 110 decibels on stage, which risks hearing damage in as little as fifteen minutes exposure; and”~~

Chairman Ridge turned the chair over to President Rood during the discussion. Additional comments against and for Motion #11 were made by Norbert Nielubowski, Michael Moore (Atlanta), Ethan Silverman (NYC Ballet), Larry Wolfe (Boston), Richard Levine, Trevor Johnson (Louisville), Steve Huber (Ft. Worth) and Cathy Payne. The motion was defeated: “Whereas, The sound produced by some visiting pops artists can consistently measure over 110 decibels on-stage, which risks hearing damage in as little as fifteen minutes exposure; and” was restored to the resolution.

Motion #12 [Ethan Silverman/Paul Gunther] to delete and add language:

“Whereas, The sound produced by ~~some visiting pops artists~~ some music played by symphony orchestras, and especially that produced during Pops concerts can consistently measure over 110 decibels on-stage, which risks hearing damage in as little as fifteen minutes exposure; and

Steve Huber attempted to amend the amendment by adding “amplification” but there was no second. Following additional comments by Michael Moore, Motion #12 carried.

Motion #13 [Steve Flanter (Honolulu)/Cathy Payne] to amend fourth

“Whereas, ~~The health and safety of the~~ For orchestra musicians hearing of orchestra musicians is of paramount importance to their ability to perform and earn their livings; and”

Following comments by John Koen, the amendment failed.

Motion #14 [Matthew Comerford/Steve Flanter] inserted “unimpaired” to the previous language:

“Whereas, ~~The health and safety of the~~ For orchestra musicians, unimpaired hearing of orchestra musicians is of paramount importance to their ability to perform and earn their livings; and”

Concern was expressed regarding deletion of “health and safety” in the paragraph. There was further discussion by Ethan Silverman, Jeff Solomon (Alabama), Steve Flanter and Rachel Goldstein (Chicago).

Motion #15 [David Angus/Steve D’Amico] to refer to the Governing Board and to return with their recommendations later that day. Motion #15 was adopted.

\* \* \* \*

**The following resolution (#8) regarding support of the musicians of the Shreveport Symphony was adopted. [Motion #16 – ICSOM Governing Board]**

Whereas, The city of Shreveport, LA is in the midst of an economic boom as a result of the discovery of natural gas reserves in the area; and

Whereas, The city should be proud of its great symphony orchestra; and

Whereas, Despite the fortuitous confluence of these treasures, the Board and Management of the Shreveport Symphony Orchestra (SSO) has nevertheless demanded that the musicians of the SSO



accept a seventy-five percent (75%) reduction in their already meager annual income of approximately \$12,000, to approximately \$3,000; and

Whereas, Such a reduction would result in the virtual demise of this marvelous orchestra, as the musicians leave to find other employment which would provide them with a living wage; and

Whereas, Those musicians have steadfastly refused to accept such a result despite the intimidation and economic coercion of the Board and Management; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference deplore the disgraceful treatment of the musicians by the SSO Board and Management and urge that they reconsider their destructive behavior; and be it further

Resolved, That the Delegates express their support and admiration for the gallant stand of these courageous and talented musicians, and applaud their refusal to give in to these outrageous demands.

\* \* \* \*

Following lunch, Secretary Ross reintroduced **Resolution #7** that had been referred to the Governing Board during the lunch hour. The following substitute language was submitted by the Governing Board [Motion #17]:

“Whereas, The ~~aural~~ health and safety of ~~musicians~~ ~~the hearing of orchestra musicians~~ is of ~~paramount~~ critical importance to their continuing ability to perform and earn their livings; and”

The substitute language [Motion #17] was adopted.

Motion #18 [Emily Watkins Freudigman/Matthew Comerford], as original submitters of the resolution, recommended the following change to the third Whereas:

“Whereas, The sound produced by **some music played by symphony orchestras, and especially that produced during Pops concerts** by and with visiting Pops artists, can consistently measure over 110 decibels on-stage, which risks hearing damage in as little as fifteen minutes exposure; and”

Motion #18 was adopted which was followed by a full vote of the resolution. The resolution was adopted as amended (many times). *[See Resolution #7 above on page 18-19 for final version]*

\* \* \* \*

**The following resolution (#9) regarding condemnation of the Flanagan Report was adopted as amended.** *[Motion #19 – ICSOM Governing Board; Motion #20 – Richard Levine/Mary Plaine (Baltimore)]*

Whereas, The Mellon Foundation commissioned a study and report of the finances of symphony orchestras; and

Whereas, Professor Robert Flanagan of the Stanford Graduate School of Business was selected to do the study ~~and issue the report~~; and

Whereas, The report issued by Professor Flanagan was based on erroneous and incomplete assumptions which resulted in conclusions which were consequently flawed in a number of respects including that the compensation paid to the musicians of US orchestras was a major, if not virtually the sole cause of the financial difficulties of these orchestras; and

Whereas, The conclusions of the report have been denounced by most professionals in the field, including orchestra managers of some of the largest and most prestigious orchestras in the nation; and

Whereas, Despite these denunciations, some managers and board members have chosen to use these erroneous conclusions to support their demands for reductions in orchestras, as well as severe cuts in musician compensation and working conditions, as evidenced by the boards of the Columbus and Shreveport symphony orchestras; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference decry this deliberate obfuscation of the actual causes of the financial difficulty of some orchestras and urge that the AFM, the League of American Orchestras, and other interested professionals in the field likewise speak out about this disingenuous behavior of those who would continue to use the false conclusions of this report to the detriment of symphony, opera and ballet musicians in North America.

Motion #20 [Richard Levine/Mary Plaine (Baltimore)] to delete "and issue the report" was adopted. The resolution as amended was adopted.

\* \* \* \*

**The following resolution (#10) regarding dissemination of domestic partner benefits information was adopted.** [Motion #21 – *John Koen (Philadelphia), Leslie Ludena (San Francisco Opera), Mary Plaine (Baltimore), Warren Powell (Florida), & Bob Wagner (New Jersey)*]

Whereas, Many ICSOM orchestras offer domestic partner benefits with the intention of providing equal benefits for all musicians working under an orchestra's collective bargaining agreement; and

Whereas, Unlike the case for opposite-sex married spouses, the Internal Revenue Code treats the value of domestic partner benefits as taxable "imputed income" to the employees who receive these benefits; and

Whereas, Contributions by employees toward domestic partner coverage cannot be paid from pre-tax dollars the way that contributions from opposite-sex married employees can; therefore, be it

Resolved, That the 2008 ICSOM Conference urges the ICSOM Governing Board to prepare and distribute to all member orchestras relevant information regarding this discrimination in the current federal tax laws affecting orchestras with negotiated domestic partner benefits; and, be it further

Resolved, That the Conference encourages all ICSOM member orchestras to become educated on the inequitable tax implications in their individual states, and to discuss these findings with their managements with the aim to address this situation such that for musicians who enroll their domestic partners under member orchestra's health insurance plan, the employer will "gross-up" the employee's salaries to the level where such employees will bear no more tax consequences than married employees who opt to cover their spouses.

\* \* \* \*

**The following resolution (#11) regarding retention of a health care insurance and benefits consultant/advisor was adopted.** [Motion #22 – *Mary Plaine (Baltimore) & Bob Wagner (New Jersey)*]

Whereas, The topics of health care insurance and other benefits are some of the most important and most costly issues orchestra musicians face both during and between negotiations; and

Whereas, Many negotiation committees have recognized the need to hire independent consultants/advisors to educate and advise the musician representatives in the area of health care insurance and other benefits; and

Whereas, It would be beneficial to many negotiating committees and their musicians to have access to a knowledgeable consultant/advisor in the areas of health care insurance and other benefits, a consultant/advisor who knows our industry and understands our specific issues; and

Whereas, Such an individual would also be valuable in evaluating an orchestra's existing benefits coverage and brokers' fees; therefore, be it

Resolved, That the delegates to the 2008 ICSOM Conference urge the Governing Board to work with SSD to retain a health care insurance and benefits consultant/advisor to assist orchestras in the education of health insurance options and the preparation of information for bargaining with the employer.

\* \* \* \*

**The following resolution (#12) regarding honoring Laura Brownell's service as former Symphonic Services Division Director was adopted.** [Motion #23 – *David Angus (Rochester & Christian Woehr (St. Louis))*]

Whereas, Laura Brownell has served the American Federation of Musicians for 15 years, first as the head of SSD's Canadian office and, for the past 4 years, as Assistant to the President and Director of the Symphonic Services Division: and

Whereas, During her career with the AFM, Laura Brownell worked for the interests of North American symphonic musicians with intelligence, passion, and style; and

Whereas, Laura Brownell has accepted a new position with the Society of Energy Professionals, IFPTE Local 160, a union representing electrical power engineers in Ontario; therefore, be it

Resolved, That the delegates to the 2008 ICSOM Conference express their admiration and thanks for her work on their behalf over the past 15 years, extend to her their congratulations on her new position, and express the hope that she will not lose touch with the symphonic field and will, in the future, find time to be able to continue her involvement with the orchestra industry.

\* \* \* \*

**The following resolution (#13) regarding a call for unity between the RMA and AFM was adopted by unanimous consent.** [Motion #24 – *Larry Wolf (Boston), Bradley Mansell (Nashville), Ethan Silverman (NYC Ballet) & John Koen (Philadelphia)*; Motion #25 – *Michael Moore (Atlanta)/Robert Levine (Milwaukee)*]

Whereas, The delegates to the 2007 ICSOM Conference passed a resolution urging “the Recording Musicians Association and the current administration of the AF of M to meet together in a spirit of unity, put aside their differences, and achieve the higher goal of reunification and solidarity for the greater good of all of the members of the AFM and their families”; and

Whereas, The relationship between the RMA and the AFM IEB has continued to deteriorate; therefore, be it

Resolved, That the Delegates to the 2008 ICSOM Conference reiterate their call for dialog and comity between the RMA and the AFM IEB; and, be it further

Resolved, That the Delegates to the 2008 ICSOM Conference express their strong opposition to any change in the conference status of the RMA and their wholehearted and continuing support of the efforts of the ICSOM Governing Board to restore comity within the AFM family and maintain the conference status of all currently recognized player conferences.

Motion #25 to move by unanimous consent [Michael Moore (Atlanta)/Robert Levine (Milwaukee)]

\* \* \* \* \*

**Future Conference Site Selection:**

The Virginia Symphony ICSOM Delegate had already departed so John Lindberg, President of Local 125 presented Norfolk VA for consideration as the site for the 2009 conference. Bruce Ridge spoke on behalf of this location. Len Leibowitz encouraged orchestra members from the host orchestra to attend the conference.

Motion #26 [Larry Wolf (Boston)/Paul Frankenfeld (Cincinnati)] to accept Norfolk VA as the site of the 2009 ICSOM conference. Adopted.

Both the Houston Symphony ICSOM Delegate and Alternate ICSOM Delegate had departed from the conference. Lovie Smith-Wright, President of Local 65-699 presented Houston TX for consideration as the site for the 2010 conference.

Motion #27 [Matt Comerford (Chicago Lyric)/Paul Frankenfeld (Cincinnati)] to accept Houston TX as the site of the 2010 ICSOM conference. Adopted.

**Good & Welfare:**

Mary Plaine suggested changing the age requirement to apply for ICSOM *Emeritus* status (currently 60) but to continue requiring that a member be fully retired and a member of the orchestra for at least 10 years. Cathy Payne and Rachel Goldstein spoke in favor of this idea.

Cathy Payne thanked the delegates on behalf of Brian Lee, Leslie Ludena and Steve D'Amico for coming to San Francisco and said their three orchestras had been delighted to host the conference.

Laura Ross thanked the local officers for attending and supporting their orchestras. She especially recognized Hal Espinosa, President of Local 47 who will be retiring later this year. She also thanked the IEB members and President Lee for attending and urged that the entire IEB attend ICSOM conferences in the future.

Leslie Shank (St. Paul Chamber) thanked the entire governing board for their work this past season.

Greg Dugan (Indianapolis) spoke about how his orchestra, with the help of Sarah Boyer (who attended the conference as an observer), thanked their major donors because the orchestra had been inspired by the concept of "breaking the fourth wall" which was the focus of the 2007 ICSOM Conference. The entire orchestra signs a photo and gives them to the people who have significantly supported the orchestra; they have made 6 presentations backstage so far and will continue to do this in the future. Dugan said there is a greater awareness and appreciation for these special donors and orchestra members do not take them for granted.

Brian Rood thanked Brian Lee for all his hard work and Robert Levine for his willingness to assist as conference coordinator. He also thanked Bruce Ridge for his hard work and urged him to take a vacation.

Michael Moore asked for a show of appreciation for Cathy Payne, Leslie Ludena, Local 6 and Thalia Moore for all their work in the background during the conference this week.

Bruce Ridge recognized and thanked Sam Denov for attending. He thanked everyone for their compliments but also said he needed to extend that same thanks to the governing board as well. He closed with comments about how important music is in our daily lives.

The conference adjourned at 2:30PM.