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2018

The Leading Tone

ROPA

Regional
Orchestra
Players'
Association

A conference of the American Federation of Musicians, AFL-CIO

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2018 ROPA Conference Report

by Karen Sandene, ROPA Secretary

The Regional Orchestra Players' Association (ROPA), currently at 89 member orchestras at the time of this writing, represents AFM union orchestras from all parts of the country. Our annual conference gives us a terrific opportunity to work with our colleagues, and for the past 35 years, delegates have gathered in many of our orchestras' communities (including our two Portlands – this year's conference in Portland, OR, and our 2011 conference in Portland, ME). Our hosts this year were AFM Local 99 and the Portland Opera Orchestra. Joining us at this conference were our four new ROPA orchestras: San Jose Opera, Sacramento Philharmonic & Opera, Marin Symphony and Cape Symphony.

At this 2018 ROPA Conference, delegates gained knowledge from our peers and experts in our industry, covering the topics of negotiating, union organizing, interpersonal relationships, musician self-care, financial health and the overall state of our profession.

Local speakers at the conference included AFM Portland Local 99 President/International Vice President Bruce Fife and Tom Chamberlin, President of the Oregon AFL-CIO. After welcoming delegates to Portland, Fife spoke with pride about and shared a locally-produced film promoting Portland that included a 61-piece locally-hired orchestra. Chamberlin, representing Oregon's 300,000 AFL-CIO members, gave an



ROPA Secretary
Karen Sandene

inspiring talk describing the proactive measures they've taken to counteract unfavorable court decisions against unions.

Attorney Liza Hirsch Medina covered a similar topic when she presented an in-depth look at the Janus decision and its effect on unions, describing the



Exterior of the Portland Opera offices. Photo courtesy of Steve Wade

importance of organizing in the face of upcoming court and legislative challenges to union protections. Pat Hollenbeck (President, Boston AFM Local 9-535) and musician Norma Stiner shared the successful journey of organizing ROPA's newest orchestra, the Cape Symphony. SSD Negotiator and Educator Todd Jelen highlighted the importance of new musician recruitment/orientations and good times to approach potential members.

Diversity Consultant Shea Scruggs presented "Seeing the Blind Spots: An Inclusive Vision for American Orchestras". He spoke of the need to confront our cognitive biases and improve our organizational cultures. Lovie Smith-Wright (President, Houston Local 699) and Alfonso Pollard (AFM Legislative-Political Director/Director of Diversity) discussed projects that

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ROPA

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- To subscribe to the ROPA Internet Mailing List, visit <http://groups.google.com/group/ropa-discussion>.
- The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.

ROPA President's Remarks, 2018 ROPA Conference

by John Michael Smith, ROPA President

I welcome you all here this morning for the 35th Regional Orchestra Players' Association Annual Conference. My name is Mike Smith, and it is my honor and privilege as President of this great organization to welcome you to Portland!



ROPA President
John Michael Smith

I'd like to thank Portland Musicians Union, Local 99 AFM, and the Portland Opera Orchestra for hosting this year's conference. Local 99 is led by President Bruce Fife, who also serves as AFM International Vice President; Local Vice President Dolores D'Aigle; and Secretary/Treasurer Mont Chris Hubbard. Our Portland Opera Orchestra host delegate is Casey Bozell. They have all been welcoming and accommodating, providing much needed volunteer help, and participating in making this conference a great event!

I'd like to thank the staff here at University Place Hotel and Conference Center, here on the campus of Portland State University. This is a rather unique hotel, being a part of the University complex. We might not have come to Portland this summer if we had not found them!

I'd like to thank the ROPA Executive Board for all the work they have done in preparing for this event, and I know their work and dedication to ROPA and the orchestras we serve will be felt and experienced by all who attend this conference.

I'd like to introduce the 2017-2018 ROPA Executive Board: Members-at-Large: Taylor Brown, Lisa Davis, Sean Diller, Marika Fischer Hoyt, Katie Shields, Maya Stone, Amanda Swain and Steve Wade. Our ROPA Delegate-at-Large to the AFM Convention is Naomi Bendsdorf Frisch, who is also serving as Vice President with Dave Shelton having accepted the appointment to International Representative for the AFM. Our Secretary is Karen Sandene, and our Treasurer is Donna Loomis.

I'd like to thank our AFM staff members who are or will be in attendance at this conference: President Ray Hair, Vice President Bruce Fife, Secretary/Treasurer Jay Blumenthal, AFM Executive Board members John Acosta and Tina Morrison; Symphonic Services Division Director and Special Counsel Rochelle Skolnick, AFM Symphonic Electronic Media Director Deborah Newmark, and SSD staff members Chris Durham, Laurence Hofmann, Todd Jelen and Jane Owen; Legislative Political Director and Director of Diversity for the AFM Alfonso Pollard and Chair of the AFM Diversity Committee Lovie Smith-Wright.

I'd like to thank and welcome our guest speakers this year. With a great response from our delegates last year, we have some returning speakers that will follow up from their presentations from last year: Audiologist Dr. Heather Malyuk, Metropolitan Opera Orchestra trombonist Weston Sprott, and Consultant in Diversity and Inclusiveness Shea Scruggs. Weston and Shea were to present together last year, but Shea at the last minute could not attend, so we have the complete team this year. We have filmmaker John Beder with his documentary film "Composed". And we have long time orchestra negotiator and former ROPA Legal Counsel Liza Hirsch Medina. I think we have assembled a great collection of experts who are all passionate about the subjects they will be presenting to us. I am looking forward to these next few days!

I want to encourage our delegates and attendees to consider becoming more involved in ROPA. There are several open positions on the Executive Board: four Member-at-Large positions are open; the office of President and Treasurer are open, and we have an open one-year position for Vice President. The Executive Board represents and works for you, the delegates and members of ROPA Orchestras. If you would like to do more, the ROPA Executive Board invites you to run for a position. The responsibilities and duties for these positions are described in the ROPA Bylaws. And a conference is a great opportunity to speak with our board members about what it is like to serve on the board and how they carry out their duties.

(Remarks, continued on page 3)

(Remarks, continued from page 2)

Further, I encourage you all to contact your congressional representatives regarding supporting efforts to support the AFM-EPF and other multiemployer pension plans. Here is the link to tell Congress to protect your pension benefits: <https://afm-epf.org/Participants/ContactCongress.aspx>

This past year has been a challenging one for ROPA musicians, and all musicians in the AFM. We're facing the continued weakening of union strength and solidarity with the Janus decision; many in all branches of our government that would like to see the complete demise of unions; the continuing struggles for the AFM-EPF and many other multiemployer pension plans. We've had victims become empowered to disclose sexual misbehavior and harassment by many once-respected leaders in our field. We are being bombarded almost daily by the media with stories of a President who doesn't seem to have a problem with lying to us, and governing with an unsurpassed recklessness that we have not seen from that office. How do we handle all this? We stick together. We need the solidarity that organizing and collectively working together to stand against these challenges that would try and break us down. The knowledge and inspiration we receive here at ROPA can provide us with tools, resources and

knowledge that will make us strong.

ROPA delegates and friends, may you take away from this conference much knowledge, many tools, and resources to share with your orchestras when you return home, to guide and inspire them with strength and knowledge, in keeping with ROPA's Guiding Principles:

- ROPA is a place for our member orchestras to turn for support;
- ROPA establishes a forum for our member orchestras to discuss concerns and to educate orchestras on current trends and solutions;
- ROPA provides assistance for orchestras in crisis with advice and contact information;
- ROPA works to create fair collective bargaining agreements, fair working conditions, and fair compensation.

We are stronger together!



The 2018-2019 ROPA Executive Board: ROPA Delegate-at-Large to the AFM Convention Naomi Bensdorf Frisch (Illinois Philharmonic and Wisconsin Chamber Orchestra); ROPA Treasurer Sean Diller (Southwest Michigan Symphony Orchestra); Members-at-Large Kendra Hawley (Palm Beach Opera Orchestra); Lisa Davis (Mississippi Symphony); Casey Bozell (Portland Opera Orchestra); and Steve Wade (Hartford Symphony); ROPA President Mike Smith (Minnesota Opera Orchestra); ROPA Secretary Karen Sandene (Omaha and Lincoln Symphony Orchestras); ROPA Vice President Amanda Swain (Houston Ballet Orchestra and Houston Grand Opera Orchestra); and Members-at-Large Christian Green (Ann Arbor Symphony), Maya Stone (Huntsville Symphony) and Katie Shields (Arizona Opera Orchestra). Not shown: Cory Tiffin (Las Vegas Philharmonic). Photo courtesy of Sharon Jones

(Conference Report, continued from page 1)

the AFM Diversity Committee have taken on this year.

A timely discussion on identifying sexual harassment in the workplace and how to deal with it was led by SSD Director and Special Counsel Rochelle Skolnick.

On the topic of musician self-care, Audiologist Heather Malyuk of Soundcheck Audiology followed up her popular presentation from the 2017 conference with specifics on how various methods of hearing protection in orchestral situations work or don't work. Performance anxiety was also examined with the film "Composed" by John Beder. The filmmaker was in attendance and took delegates' questions.

The current status of the AFM Pension fund was examined by AFM President Ray Hair, along with a panel of pension trustees and administrators who took questions. The panelists were Jeff Ruthizer, Fund Management Trustee; Tim Herman of Milliman, Fund Actuary; Jani Rachelson of Cohen Weiss and Simon, Fund Co-Counsel; Rob Projansky of Proskauer, Fund Co-Counsel; and William Luebking, Director of Finance, AFM-EPPF.

ROPA also heard from representatives from our fellow AFM Conferences: OCSM, TMA, RMA and ICSOM, with Robert Fra-



Member-at-Large Steve Wade (Hartford Symphony), Delegate-at-Large to the AFM Convention Naomi Bendorf Frisch (Illinois Philharmonic Orchestra and Wisconsin Chamber Orchestra), AFM President Ray Hair, Rochelle Skolnick (Director and Special Counsel, Symphonic Services Division), Jay Blumenthal (AFM Secretary/Treasurer), ROPA Vice President Amanda Swain (Houston Ballet Orchestra and Houston Grand Opera Orchestra). Photo courtesy of Sharon Jones

ser, Lovie Smith Wright, Gary Lasley and Paul Austin, respectively, highlighting their years' activities. Alfonso Pollard also covered the legislative success in protecting the NEA. ICSOM President Paul Austin also related progress made on the new online survey process for the ICSOM Conductor Evaluation Database.

Every year, delegates get the opportunity to attend the Negotiating Orchestras Workshop (this year on July 30), where they learn necessary skills to improve our working conditions and financial standing. They also engage in valuable small groups discussions with their Members-at-Large, sharing successes and challenges with delegates from orchestras of similar budget sizes.

Throughout the conference, AFM Symphonic Electronic Media Director Debbie Newmark and SSD staff members Rochelle Skolnick, Chris Durham, Jane Owen, Todd Jelen and Laurence Hofmann taught the "nuts and bolts" for improving our contracts and organizational structures. Our orchestras benefit so much from their expertise!

Following the election of officers, the 2018-19 ROPA Executive Board will include

President Mike Smith (Minnesota Opera Orchestra), Vice President Amanda Swain (Houston Ballet Orchestra and Houston Grand Opera Orchestra), Secretary Karen Sandene (Omaha and Lincoln Symphony Orchestras), Treasurer Sean Diller (Southwest Michigan Symphony Orchestra), Delegate-at-Large to the AFM Convention Naomi Bendorf Frisch (Illinois Philharmonic and Wisconsin Chamber Orchestra), and Members-at-Large Casey Bozell (Portland Opera Orchestra), Lisa Davis (Mississippi Symphony), Christian Green (Ann Arbor Symphony), Kendra Hawley (Palm Beach Opera), Katie Shields (Arizona Opera Orchestra), Maya Stone (Huntsville Symphony), Cory Tiffin (Las Vegas Philharmonic) and Steve Wade (Hartford Symphony).

Finally, we offer our sincere appreciation to conference hosts, the musicians of the Portland Opera Orchestra, Local 99 (Portland, OR), Portland Local President Bruce Fife and numerous hard-working local volunteers. We would especially like to thank Portland Opera Delegate Casey Bozell for her outstanding work assisting the ROPA Board in presenting a well-run conference. We look forward to our 36th Annual Conference in 2018 in Boston, MA!



AFM President Ray Hair. Photo courtesy of Sharon Jones



Clockwise from top left: Member-at-Large Christian Green (Ann Arbor Symphony), ROPA Delegate-at-Large to the AFM Convention Naomi Bensdorf Frisch (Illinois Philharmonic Orchestra and Wisconsin Chamber Orchestra), Sarah Chandler (Binghamton Philharmonic), Sharon Jones (Elgin Symphony Orchestra); ROPA Secretary Karen Sandene; Organization of Canadian Symphony Musicians (OCSM) President Robert Fraser, former ROPA Treasurer Donna Loomis, Member-at-Large Cory Tiffin (Las Vegas Philharmonic); Bob Sanders (Pacific Symphony), AFM Symphonic Electronic Media Director Debbie Newmark, Jane Owen (Symphonic Services Division); ROPA President Mike Smith. Photos courtesy of Sharon Jones



Third Time's the Charm: The Cape Symphony Finally Joins the AFM

by Norma Stiner, ROPA delegate, Cape Symphony

Cape Symphony, the newest ROPA orchestra, has a long history of attempts at union organization. We are entering our 56th season but only our first full season as an AFM orchestra. The 10-year journey to unionize has been rightly characterized by Boston Musicians' Association (BMA) Local 9-535 president, Pat Hollenbeck, as being an "enormous struggle". The saga includes three attempts to organize, three different organizing teams and numerous trips to the National Labor Relations Board (NLRB).

Cape Symphony (CS) began as a community orchestra in Cape Cod, MA, and through the years developed into a multi-tiered system of pay scales and categories of players. That was the situation when I joined 20 years ago.

From 1998 to 2017, we moved to a new hall (albeit still a high school auditorium) and hired four separate CEOs, a new conductor and new office staff. There was an ad hoc orchestra committee for a time and a "Guideline for Musicians" that was heavily weighted in management's interests without much input from musicians. We received small increases in remuneration without any guaranteed employment. The season series expanded along with more concerts per series as did the audience base and attendance.

Auditions were held for open seats but at the same time the number of string players hired for each concert steadily declined. Some of those auditions used YouTube videos as a preliminary round while the final audition was sometimes live. Let's just say "the rules" were not equitable among musicians.

Stu Gunn (tuba) was on that team for the first (and second and third) organizing effort. The musicians received emails from management cautioning us to vote against the union. They dangled emotional incentives ("you are all stars"), claiming the orchestra would be part of something special if the union did not come to Cape Cod. One comment from management said, "Beware of the union sales-

men", believing that the union had come to us, not that CS musicians might be dissatisfied in any way. Management spared no expense and hired Littler Mendelson, one of the largest anti-union law firms in the world. The law firm ultimately helped management contest policies regarding employee status, substitute musicians and the concertmaster not being part of the bargaining unit.

We voted to unionize.

Management petitioned the NLRB to impound the votes before they were even counted leaving them sealed for a year and a half. As Pat Hollenbeck says, "You can't make this stuff up!" Finally the NLRB sided with the musicians. However, a week later when the ballots were tabulated, we had lost by five votes.

Why? Many people were afraid of losing their jobs or seats. However, the bigger factor was that despite a diligent effort by the organizing team asking musicians to strictly adhere to the NLRB rules for filling out ballots, 10 were disqualified. AFM president Ray Hair was quoted in the Cape Cod Times that day, "Obviously there were some concerns among the musicians about how they were being treated... or else they wouldn't have gone to the union to ask for a certification election."

By now some of our colleagues were gone, on their own free will or otherwise. Several of our newest string hires were willing to work without AFM protection or solidarity. There were few changes in working conditions or making policy equal across the board. Our "Guidelines for Musicians" and our contracts were rewritten by management using copycat language from other union ensembles. Included were grievance and arbitration clauses, but without a neutral third party to enforce the "rules", our fate was entirely in management's hands.

Thus, Stu Gunn again joined a team for a second organizing attempt. The division among musicians was sad as colleagues

took sides. The attempt ended without filing cards with the NLRB. The distrustful feelings needed to be healed. Before the final third try, a legal battle began when the second negotiating team chairperson was let go for musical reasons. He filed with the NLRB and lost, then filed a civil suit that the orchestra settled out of court.

In the fall of 2016 the charmed third attempt at unionization began with our principal horn, Clark Matthews, who assembled five somewhat trepidacious musicians to work towards that goal: our illustrious Stu Gunn, Wendy Rolfe (piccolo), David Rufino (French horn) and me. We all believed deeply that unionizing would help move CS forward.

Some of our colleagues were very supportive, some were leery of changing the status quo and some were openly against the union. The string section was the most varied in opinion. I had known the string players from years of sitting in the violin sections, but trying to convince people that unionizing was a positive thing was very difficult and at times very isolating. However, with the support and constant encouragement from Pat Hollenbeck and vice president Bob Couture, when the third proposal to unionize went to a vote of the membership, we were finally successful! The entire team had worked very hard to make this happen. I remember sitting in the offices of the NLRB with Pat and Clark watching the minutes tick by as the votes were challenged and finally counted in our favor. Such a relief! Stu Gunn attributes our success to two things: first, the ever increasing perception that management was abusing the sub policy and rotating out string players; and second, an increasing number of young professionals who were seeing more consistency of policy in other ensembles. Wendy Rolfe adds that listening to our colleagues and, above all, being non-confrontational helped win the day.

The organizing committee was voted in as a whole to represent musicians as the

(Cape Symphony, continued on page 7)

(Cape Symphony, continued from page 6)

negotiating team for our first union contract. We were led by BMA officers throughout the negotiations. Bob Couture's everlasting advice to us was, "Be tough on the issues and easy on the people". Our first proposal went to the CS negotiating team on March 24, 2017, and meetings took place throughout 2017 and into 2018. Again, we held meetings for the musicians and spoke to individuals but, as the negotiations were "closed", we could not give them specific information. To some musicians this was not acceptable and I had ambiguous feelings about going to work. David Rufino was a pillar of calm and reassured some of the more undecided mu-

sicians with impassioned reasons to accept the contract. Persistence prevailed; we bargained a comprehensive and robust collective bargaining agreement (CBA). Leadership of the orchestra chose to work together and assembled a committee of three compassionate board and management team members and together we created a solid planning document for the future. The CS board voted to accept the CBA and our musicians ratified it on February 28, 2018, by a stunning vote of 59-1. The process took over a year. The substantial gains for our musicians can be found in my orchestra report for the 2018 ROPA conference.

Grateful thanks go to every one of my CS colleagues on the Cape Symphony Musician's Association negotiating team, and to Pat Hollenbeck and Bob Couture, who made themselves available to us and answered every question with patience. Thanks also to the very dedicated CS management's negotiating team, who wanted success as much as we did. We also are thrilled to have access to the institutional knowledge and support of our new friends at ROPA.

This orchestra can now move forward with mutual respect and shared goals for the future of live symphonic music on Cape Cod.

Major Arbitration Win for Houston Ballet Orchestra

*By Amanda Swain, ROPA Vice President and Delegate, Houston Ballet Orchestra
and Lovie Smith-Wright, President Local 65-699*

On January 8, 2018, Houston Local 65-699 filed a grievance on behalf of the Houston Ballet Orchestra musicians against the Houston Ballet Foundation (HBF) for the misapplication of our CBA's force majeure clause. When Hurricane Harvey flooded the Wortham Theater in August 2017, HBF chose to put on a season in different venues across Houston, taking all shows on a "Hometown Tour." While many of the orchestra's services were, thankfully, preserved, the musicians were only offered 91 services of their minimum 116 service guarantee. HBF claimed they were not obligated to hire the orchestra or pay the orchestra for the minimum service guarantee due to

the Wortham Theater being closed for the season. The union and orchestra committee argued that the force majeure clause is not theater specific, and that it only covers cancelled rehearsals and performances. The season was rescheduled, not cancelled, and the Houston Ballet put on more than enough performances to satisfy the minimum service guarantee.

The union and HBF could not come to a resolution; therefore, we went to arbitration on May 4, 2018 where both sides presented their cases. The arbitrator issued his opinion on July 29, 2018 where he sustained the union's grievance. He wrote that, "[The] Ballet, having admira-

bly rescued its season, was obligated to satisfy the minimum service guarantee for 2017-2018. It did not. Accordingly. . . the grievance is sustained."

All eligible musicians were paid for the 14 services that fell short of the service guarantee, for a sum total award of nearly \$150,000, plus appropriate pension contributions. The orchestra committee worked closely with Local 65-699 President Lovie Smith-Wright and with the local's incredible attorney, Pat Flynn, without whom this win would not have been possible. Through our collaboration, we were able to present a solid case that led to a major union victory.



Regional Orchestra Players' Association

In Memoriam: Kim Peoria

by Nathan Kahn

Kim Peoria, ROPA Vice President from 1988 to 1992, passed away on July 3, 2018 after a protracted battle with cancer. He left behind his wife Ingrid, a member of the Central City Opera Orchestra and a freelance violinist in the Boulder/Denver area, and son Joey, who is a sophomore at Montana State University.

Kim was born in Phoenixville, PA and grew up in Youngwood, PA. He attended Carnegie Mellon University and graduated with a degree in Bassoon Performance. In 1976 he auditioned for and became Principal Bassoonist of the Virginia Symphony Orchestra (VSO-Norfolk was a charter member of ROPA) He occasionally soloed with the orchestra, and formed the Tidewater Woodwind Quintet, which gave educational concerts throughout the region.

He was a member of VSO Orchestra/Negotiating Committees for a number of years, including during the 1988 Virginia Symphony strike. In that negotiation, for the first time the union achieved health insurance, a regular day off and paid sick and personal leave. Tom Reel remarked, "There are musicians in the VSO today who were not yet born when Kim was here who owe him more than they will ever know."

Kim was a strong advocate for supporting other unions, walked the picket line with other Norfolk area unions and enlisted his VSO colleagues to do likewise. Among others, he made connections with the Seafarers International Union, who reciprocated and joined the VSO musicians on their picket line during their 1988 strike.

Kim was multi-talented, particularly as a handyman and painter. He had remodeled homes in Virginia and did a lot of repair and restoration work for friends and clients in the Boulder/Denver area. In 2005, Kim and his wife bought a historic home in Central City to live in during the summer opera festival, and Kim immediately set to work on many repairs and

improvements to the structure. He loved working with his hands, and was never happier than when he had a project of some kind. He developed a fine reputation for his work, not only because of its high quality, but because he kept his work area remarkably clean.

He had a dry, very witty sense of humor. When encountering a particularly bad conductor during a Pops concert, Kim simply raised his music stand so that he



Photo courtesy of Nathan Kahn

could not see him conduct. When serving on a negotiating committee in Virginia and hearing management proclaim (yet again!) that they "needed to get THEIR FINANCIAL HOUSE IN ORDER," Kim couldn't contain his natural laughter (to the mild consternation of his counterparts across the table).

In 1992, Kim was offered a one-season contract with the Central City, Colorado Opera. During that summer Kim met and dated Ingrid Johnson, a violinist in the orchestra. In 1993 Kim took a leave of absence from the Virginia Symphony and moved out to Colorado. Kim and Ingrid were married on August 9th, 1993. This past August 9th would have been their 25th wedding anniversary.

He played second bassoon in the Boulder Philharmonic since 2000 and in the Opera Colorado orchestra from 2012 until his death. He also frequently played extra bassoon with the Colorado Symphony. As well as playing bassoon, he served as or-

chestra Personnel Manager for Central City Opera, Boulder Philharmonic and Opera Colorado, as well as Assistant to the Music Director for Central City Opera. He also played in the Bedford Arts Festival Orchestra in Pennsylvania, Sarasota Opera, the Des Moines Metro Opera and other orchestras in Ohio and North Carolina. He taught bassoon at Old Dominion University, East Carolina University and at the University of Wyoming. In 2012, Kim was contacted by the Artistic Director of Opera Colorado about recruiting a first-class orchestra for the Opera, since the Colorado Symphony was no longer providing music for them. Kim, through his various musical contacts in the Metro Denver community, recruited and had maintained a fine new orchestra for Opera Colorado that continues to provide high quality opera and accompaniment to this day.

Kim earned the rank of Eagle Scout at the age of 14. When his son Joe joined Cub Scouts, Kim rediscovered his interest in Scouting as an adult volunteer. He devoted countless hours serving in various roles including Cub master of Cub Scout Pack 372 and Committee Chair of Boy Scout Troop 377. Kim and Joe spent many memorable times in Scouting, enjoying the outdoors, doing service projects, and running events together. As a long-time Scouter, he was especially honored to receive the District Award of Merit from Longs Peak Council and the Vigil Honor from Order of the Arrow Kola Lodge. One of his most gratifying moments was seeing Joe also achieve the rank of Eagle Scout. On the rare occasions when he allowed himself a day off, Kim enjoyed camping, woodworking and craft IPA.

I initially didn't get to know Kim very well as a ROPA officer in that he was elected to office the same year I left the ROPA Presidency to work for the AFM. However, I did finally get to meet him and know him when he was seated next to me on a flight from Dallas to Colorado Springs for the 1989 ROPA Conference.

(Kim Peoria, continued on page 9)

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TUESDAY
SEPTEMBER 20, 1988

The Virginian-Pilot

SECTION B

■ YOUR HOROSCOPE/B6
■ ANN LANDERS/B6

The Daily Break



"We are willing to negotiate," says Tom Reel, center, the musicians' spokesperson. With him in front of Chrysler Hall are negotiating team members Kim Peoria, left, and Phil McKenzie.

Staff photo by RAYMOND GEHMAN

Photo courtesy of the Virginian-Pilot

Over the last 10 years or so I got to know Kim much better sitting across the table from him as management's negotiator for the Central City Opera negotiations. I would characterize Kim's negotiation style as precise, problem-solving, very fair and compassionate to the musicians. I recall a circumstance where a long-time member of the orchestra who sat in a principal position had lost some of his ability due to age and other related factors. While it was clear to all that this musician could no longer live up to the demands of the prin-

cipal position, Kim alone arranged for this musician to move back into the section where the musician could positively contribute. Kim successfully lobbied the Executive Director, the Music Director, and the orchestra committee to make this accommodation, and it worked out well. Kim always got the job done, and it was a pleasure to work with him all those years toward good agreements and a congenial relationship between the Central City Opera management and the Denver Musicians' Association.

Along the road in life, I have met rare individuals who, by their statements and actions, and their values spoken and exhibited, serve as models for me and others to which we aspire. Kim Peoria was such a person, and the lives he touched in his family, the Virginia Symphony, ROPA, Boulder Philharmonic, Central City Opera, Opera Colorado, the Boy Scouts and many other places are far better places for having had the opportunity to know and work with such a man.

2018 Association of California Symphony Orchestras Conference

by Gigi Dang, ROPA delegate, Sacramento Philharmonic & Opera

The Sacramento Philharmonic & Opera had the pleasure of hosting the 2018 Association of California Symphony Orchestras Conference, August 9-11, 2018. ACSO includes amateur, youth and professional orchestras as well as chamber, opera, ballet and chorus groups. Speakers offered sessions on a variety of topics from organizational sustainability and collaborative programming to how orchestras responded to emergencies and natural disasters.

The conference began with a plenary session that explored how music directors' creativity, backgrounds and experiences shape their roles in building relations with orchestras, communities and their leaders. The second plenary session focused on arts and policy, dealing with topics such as public policy, legislation, lobbying and current politics and their impact on the arts.

The conference featured many contemporaneous breakout sessions, including:

Navigating a Music Director Transition: Discussion included forming the search committee, design of the search, how long the search should take, stakeholder involvement, communications strategies for all different stages and how to keep the organization on track during the search.

Six Strategies to Exponentially Improve Organizational Performance:

- *Identify your differentiator.* What makes your orchestra stand out? How do you build upon what makes it special?

- *Build a Board Whose Members' Networks are Unique.* Each board member brings a network of family, friends, colleagues and peers. How can this board promote diversity, new audiences and fresh perspectives?

- *Hire the Best and Fire the Worst.* As one violinist affects the sound of the whole section, one person on the board, in management or in the volunteer community can make all the difference. Ensure everyone within the organization is working with the best interests of the organization in mind.

- *Know Your Role.* Everyone should know what is expected of them. Job descriptions should be measurable and expectations attainable, clearly stating who is in charge and what their responsibilities are.

- *Address the Ice Cubes Before They Become Icebergs.* Responses to issues must be immediate. Healthy conflict is necessary for exchange, discussion and change for the better.

- *Never Underestimate Your Organization's Place in the Global Economy.* There is competition for your product, so how does your orchestra stand out? Why does your organization even exist? What are your members deeply passionate about and how do you share your product with your community?

Emergency Preparedness Focus Group: Disasters such as earthquakes, floods, hurricanes, volcanic eruptions(!), wildfires, active shooters and power failures are no longer rare. Our organizations need to prepare. We discussed whether our organizations have a plan for disasters, what kinds we had experienced and our responses. Recommendations include backing up all records every day in the cloud as well as in a physical location, but also that they be shared with partner organizations. Multi-institution partnerships can become disaster preparation networks, cooperating in risk assessment and readiness. The organization should work with venues to determine emergency plans and instructions about where to go and what to do in case of emergency.

Most notable is the Performing Arts Readiness (PAR) project, which supports a variety of programs to increase the ability of performing arts organizations to create and execute emergency recovery plans. PAR offers free webinars and on-site training, conference presentations, grants and tools to assist in disaster preparedness. Learn more at performingartsreadiness.org.

If other interested California musicians belong to ACSO member orchestras, please consider attending this annual conference. You will learn about performing arts organizations' concerns, the information they share, possible solutions and ways to achieve mutual goals. Each orchestra can register one musician for free. Visit www.acso.org for more information.

Do you have news about your orchestra?
An article to submit?
A letter to the editor?
We'd love to have you contribute
to the *Leading Tone*!
Submit articles to Sharon Jones at
bellsauf@gmail.com

The Leading Tone is the official voice of ROPA and reflects ROPA policy. However, we do appreciate and encourage the contribution of articles and letters by others. These submissions may cover topics on which ROPA has no official position; the opinions expressed therein are solely those of the author(s) and not necessarily of ROPA, its officers or members.

In Memoriam: David DiChiera

by Andrew Wu, ROPA delegate, Michigan Opera Theatre

Today is a sad day in the history of Michigan Opera Theatre. It is the day we lost our beloved visionary and courageous founder, David DiChiera. He died peacefully at his home surrounded by his loving family. Our hearts go out to David's family at this time of immense sorrow.



Photo courtesy of John Grigaitis

There's nothing that can be said about David that hasn't already been said. He was one-of-a-kind, a true leader and impresario, a writer, a creator, a visionary genius, a big-hearted, hard-working, dedicated lover and builder of opera and dance. David loved Detroit, and the role he played in its renaissance with the crea-

tion of the spectacular Detroit Opera House we call home is immeasurable. His vision and commitment were beyond extraordinary, and his love for this city and all its residents was boundless. But nothing besides his family was as important to him as Michigan Opera Theatre itself, and all of us who were fortunate enough to have known and worked

with him will forever be in his debt.

As David himself wrote when he shared his diagnosis in April 2017: "I have lived a rich and rewarding life, and when the time comes, I'll leave it with few regrets. Your friendship is among my

greatest treasures. You will always be in my heart and I hope some part of me will always be in yours."

We can confidently say that none of us will ever forget the legacy he left or the man he was: a truly genteel, dignified, warm and loving leader. He will live on in all of our hearts forever.

SAVE THE DATE! 2019 ROPA Conference

Tuesday, July 30th — Thursday, August 1st

Negotiating Orchestras Workshop: Monday, July 29th

Boston, MA

Hosts: AFM Local 9-535, the Boston Ballet Orchestra, the Cape Symphony and the Portland Symphony



Boston skyline from Longfellow Bridge. Photo credit: Wikimedia Commons

ROPA 2018 Resolutions

Adopted at the Annual Conference

Resolution No. 1

Subject: Resolution in Support of the National Alliance for Audition Support National Alliance for Audition Support Resolution

Whereas, The Regional Orchestra Players' Association ("ROPA") firmly believes that orchestras are essential to the vitality of a local community; and

Whereas, Often, the musicians on stage at an orchestra concert do not mirror the diverse racial and socioeconomic make-up of the communities in which they perform; and

Whereas, Studies have shown that audiences are more engaged when they feel a personal connection with the performers on stage; and

Whereas, ROPA acknowledges the importance of increasing diversity amongst the musicians in its orchestras; and

Whereas, The Sphinx Organization has been working tirelessly towards these goals for over 20 years; and

Whereas, Recently, the Sphinx Organization helped found the National Alliance for Audition Support, a field-wide initiative with the long-term goal of increasing diversity in American orchestras; therefore, be it

Resolved, That the Regional Orchestra Players' Association applauds the Sphinx Organization for the work it has done towards increasing diversity in American Orchestras and supports the work it continues to do; and be it further

Resolved, That ROPA commends the American Federation of Musicians ("AFM") for its support of the same; and be it further

Resolved, That ROPA encourages its member orchestras to develop and support diversity initiatives, which increase diversity onstage.

Submitted by: The ROPA Executive Board

Resolution No. 2

Subject: Resolution in support of increased education and training regarding sexual harassment in the workplace Sexual Harassment in the Workplace Resolution

Whereas, Discrimination and sexual harassment are an ongoing problem in America's workplace; and

Whereas, Recently, the #metoo movement has helped shed light on the widespread problem of sexual harassment, including by celebrities and individuals in the Arts; and

Whereas, Symphonic Musicians have felt empowered by this movement to come forward as victims of sexual

harassment in the orchestral workplace; and

Whereas, Over the past year, several prominent members of the classical music community have been publicly revealed as perpetrators of sexual harassment; and

Whereas, Employers around the country are committed to increasing employee and management training to combat sexual harassment in the workplace; therefore be it

Resolved, That the Regional Orchestra Players' Association ("ROPA") hereby supports sexual harassment-free workplaces in every orchestra; and be it further

Resolved, That ROPA urges orchestral employers to work jointly with American Federation of Musicians (the "AFM") to offer training and education, with the goal of preventing sexual harassment in American Orchestras.

Submitted by: The ROPA Executive Board

Resolution No. 3

Subject: Resolution in support of legislation to help Multi-Employer Pension Funds Butch Lewis Act Resolution

Whereas, Beginning in the early 2000s, economic conditions in the United States contributed to a wide-scale drop in the assets of multi-employer pension funds, including the American Federation of Musicians and Employers' Pension Fund ("AFM-EPF"); and

Whereas, Many member orchestras of the Regional Orchestra Players' Association ("ROPA") participate in the AFM-EPF; and

Whereas, Many musicians in ROPA orchestras rely on the AFM-EPF's solvency for retirement; and

Whereas, Congress enacted the Multiemployer Pension Reform Act ("MPRA")¹ in 2014 to attempt to provide relief to pension funds that were in trouble; and

Whereas, The MPRA may not be sufficient to protect AFM-EPF members' pensions; and

Whereas, The American Federation of Musicians ("AFM") has been actively involved in working with Congress to address this problem; and

Whereas, In February 2018, Congress established a bipartisan Joint Select Committee on the Solvency of Multiemployer Pension Plans ("Joint Committee")¹ More information on MPRA can be found at https://www.uschamber.com/sites/default/files/multiemployer_report_-_chamber_final.pdf in order to draft new legislation that addresses the potential insolvency of Multiemployer Pension Plans across the country; and

Whereas, One proposed legislative solution is the Butch Lewis Act,² which would provide government loans to multi-employer pension funds; and

Whereas, The Joint Committee needs to hear from constituents about the urgency of passing new legislation like the Butch Lewis Act; and

Whereas, On July 12, 2018, AFM President Ray Hair stated in an email to AFM members, "The Butch Lewis Act is the only plan that will provide a path to financial health for troubled pension plans"; therefore, be it

Resolved, That the Regional Orchestra Players' Association ("ROPA") encourages its members to contact their members of Congress³ and express their support for new Multiemployer Pension Fund legislation like the Butch Lewis Act; and, be it further

Resolved, That ROPA supports the American Federation of Musicians of the United States and Canada ("AFM") in its efforts to lobby for the Butch Lewis Act or any other similar legislation that protects the AFM-EPF and its beneficiaries.

Submitted by: The ROPA Executive Board 2 S. 2147, <https://www.congress.gov/bill/115th-congress/senate-bill/2147/text?format=txt> 3 instructions at <https://www.afm-epf.org/Participants/ContactCongress.aspx>

Resolution No. 4

Subject: Resolution in support of increased solidarity in the face of Anti-Union and Anti-worker sentiment brought on by recent Supreme Court Decisions Solidarity Resolution

Whereas, Recently, two decisions came out of the United States Supreme Court, Epic Systems¹ and Janus², which severely undermine American workers' rights under the National Labor Relations Act ("NLRA"); and

Whereas, Union membership in the United States is already threatened by Right-to-Work laws in 28 states; and

Whereas, Statistics prove that Union workplaces provide better wages and working conditions than non-union workplaces; and

Whereas, The Epic Systems decision denies workers their right to engage in protected, concerted activity, as protected by the NLRA; and

Whereas, the Janus decision has the potential to cripple the power of public sector unions; and

Whereas, The Janus decision, by hurting public sector unions, hurts all unions, both in the public and private sectors; and

Whereas, Unions across the United States are banding together in opposition to these decisions by encouraging membership under the slogan, "Don't Mourn,

(Resolutions, continued from page 12)

Organize!"; therefore be it 1 Epic Systems Corp. v. Lewis, 137 S. Ct. 809 (May 21, 2018) 2 Janus v. AFSCME Council 31, 138 S. Ct. 2448 (June 27, 2018)

Resolved, That the Regional Orchestra Players' Association ("ROPA") hereby stands in opposition to the decisions rendered in Epic Systems and Janus; and be it further

Resolved, That ROPA encourages its musicians to stand in solidarity with our Union brothers and sisters in all industries, by engaging in organizing efforts, contacting legislators, encouraging union membership, and any other efforts to increase solidarity in their own communities.

Submitted by: The ROPA Executive Board

Resolution N°. 5

Subject: Resolution commending Congress for its continued resolve in funding the National Endowment for the Arts NEA Resolution

Whereas, Since taking office, President Trump has threatened to defund the National Endowment for the Arts (the "NEA"); and

Whereas, Congress has so far refused to do so and even increased funding to the NEA from 2016 to 20171 ; and

Whereas, Many member orchestras of the Regional Orchestra Players' Association ("ROPA") rely on funding, either directly or indirectly, from the NEA; and

Whereas, ROPA orchestras use such funding to bring culture and healing to all Americans through educational concerts and programs of great classical music; and

Whereas, The more than 5000 ROPA orchestra musicians who endeavor to support good health and well-being through music performed in their communities, are advocates for American creators of new works, and are cultural ambassadors providing music, the universal language, that can be understood and enjoyed by people throughout the world; and

Whereas; The NEA is a crucial element in helping our communities to thrive; therefore, be it

Resolved, That the Regional Orchestra Players' Association ("ROPA") hereby applauds and commends Congress for continuing to recognize the importance of 1 <https://www.statista.com/statistics/192353/us-federal-funding-of-the-national-endowment-for-the-arts-since-2002/> the NEA by increasing its funding in 2017; and be it further

Resolved, That ROPA encourages Congress to act in support of the thriving Arts community in the United States and robustly allocate funds to the NEA.

Submitted by: Karen Barker, Delegate, The Erie Philharmonic, and The ROPA Executive Board

Resolution N°. 6

Subject: Housekeeping Resolution proposing to amend Article VI, Section 5 of the ROPA Bylaws to separate the positions of Leading Tone Editor and Social Media Coordinator

Whereas, At the 2017 Regional Orchestra Players' Association ("ROPA") Conference in Phoenix, AZ, the delegates approved a resolution to amend the ROPA bylaws in order to separate the Social Media Coordinator and the Leading Tone Editor Adjunct Positions of the ROPA Executive Board; and

Whereas, the ROPA Executive Board discovered another section of the bylaws that needed to be amended to reflect this change; and

Whereas, The ROPA Executive Board wishes to be thorough and transparent; therefore, be it

Resolved, That Article VI, Section 5 of the Regional Orchestra Players' Association Bylaws be amended and the Sections renumbered as necessary and appropriate, as follows: Section 5: An Honorarium for the office of President, Vice President, Secretary, Treasurer, Webmaster, and Leading Tone Editor, and /Social Media Coordinator shall be set by the Executive Board, subject to the approval of the general membership.

Submitted by: The ROPA Executive Board

Resolution N°. 7

Subject: Resolution proposing to amend Article III, Section 5(f) and Article X, Section 3 of the ROPA Bylaws to increase annual ROPA dues in the 2019-20 Fiscal Year Dues Resolution

Whereas, Dues for Membership in the Regional Orchestra Players' Association ("ROPA") have remained the same since the 2005-2006 Fiscal Year; and

Whereas, Over the past thirteen years, the ROPA Executive Board has worked tirelessly to keep expenses low while providing high quality services; and

Whereas, The ROPA Executive Board has chosen to forgo certain projects because of the cost; and

Whereas, The cost of producing the ROPA Annual Conference has increased and will continue to increase in the future by an unknown amount; and

Whereas, The ROPA Executive Board wishes to maintain its fiscal responsibility to its membership; and

Whereas, The ROPA Executive Board believes that a raise in membership dues will help to maintain this fiscal responsibility and better fulfill ROPA's mission; and

Whereas, The ROPA Executive Board realizes that an increase in annual dues may be a burden to ROPA members; and

Whereas, The cost-cutting measures in the 2017-18 Fiscal Year resulted in a budget surplus, and delaying an increase until the 2019-20 Fiscal Year gives ROPA members time to prepare for the increase; therefore, be it

Resolved, That Article III, Sec 5(f) and Article X, Section 3 of the ROPA Bylaws be amended as follows, beginning with the 2019-20 Fiscal Year (dues due on December 31, 2019): Article III, Section 5(f) (f) The dues for Associate members shall be \$200 \$220 per year, payable in accordance with the regulations set forth in Article VIII of the ROPA Bylaws. Article X, Section 3 Dues for a Full Member Orchestra shall be \$680 \$700 annually. Dues for an Associate Member Orchestra shall be \$200 \$220 annually.

Submitted by: The ROPA Executive Board

Resolution N°. 8

Subject: Resolution encouraging Local Officers, Union Stewards, ROPA Delegates, and Orchestra Committees to develop and maintain positive working relationships Cooperation between Locals and Orchestra Committees Resolution

Whereas, American Federation of Musicians ("AFM") Locals are the exclusive bargaining agents for every Regional Orchestra Players' Association ("ROPA") Orchestra; and

Whereas, Successful Collective Bargaining depends on strong advocacy on behalf of our orchestras by these AFM Locals; and

Whereas, ROPA provides training and resources to its delegates, to share with their Orchestra Committees and Local officers, in order to promote strength at the bargaining table; and

Whereas, Often, Local officers choose to appoint Union Stewards to represent them in the orchestral workplace; and

Whereas, Free and open communication between Union Stewards and Orchestra Committees is essential to smooth and effective administration of Collective Bargaining Agreements; and

Whereas, Free and open communication between the ROPA Delegate, the Orchestra Committee, the Union Steward, and the Local provides added strength in Collective Bargaining Sessions, leading to more favorable contracts for ROPA Orchestras; therefore, be it

Resolved, That the Regional Orchestra Players' Association ("ROPA") encourages Orchestra Committees, Union Stewards, ROPA Delegates, and AFM Locals to work cooperatively with each other in solidarity towards the common goal of stronger Collective Bargaining Agreements.

Submitted by: The ROPA Executive Board

(Resolutions, continued on page 14)

(Resolutions, continued from page 13)

Resolution N^o. 9

Subject: Resolution recognizing ROPA orchestras which have been a part of their communities for over 100 years Centennial Resolution

Whereas, Orchestra musicians of the Regional Orchestra Players' Association ("ROPA") contribute to the cultural life of their communities and help their communities to thrive by providing high quality musical performances; and

Whereas, the work of ROPA orchestra musicians further serves to elevate the reputation of ROPA and classical music nationwide; and

Whereas, Many musicians of ROPA orchestras are valued educators and supporters of the communities the orchestras serve; and

Whereas, Orchestras, and the Arts in general, are thriving and the contribution of an orchestra to its community should be championed; and

Whereas, In several communities throughout the United States, ROPA orchestras have been serving their communities for over 100 years; therefore, be it

Resolved, That the Regional Orchestra Players' Association commends the following orchestras for contributing to their communities for over 100 years: The New Haven Symphony Orchestra, New Haven, CT The Flint Symphony, Flint, MI The Reading Symphony Orchestra, Reading, PA The Erie Philharmonic, Erie, PA

Submitted by: The ROPA Executive Board.

Resolution N^o. 10

Subject: Resolution in support of the Santa Rosa Symphony Orchestra after the Sonoma County Wildfires Santa Rosa Resolution

Whereas, Wildfires devastated large parts of Sonoma County during the past year; and

Whereas, As a result of those wildfires, 21 members of the Santa Rosa Symphony Community lost their homes; and

Whereas, Many instruments were damaged by these wildfires, including a devastating loss to the Santa Rosa Youth Symphony; and

Whereas, The Santa Rosa Symphony redoubled its efforts to provide community support in this time of need by dedicating its 98th anniversary season to first responders and victims; and

Whereas, The Santa Rosa Symphony gave a benefit concert which brought together all of the Santa Rosa Symphony's living music directors to pay tribute to the community and which raised \$112,000 to benefit those effected by the wildfires; and

Whereas, The conductors, musicians, stage and production crews, staff, and ushers all donated their time to this benefit concert; therefore, be it

Resolved, That the Regional Orchestra Players' Association ("ROPA") lends its support to the Santa Rosa community in this time of need; and further, be it

Resolved, That ROPA commends the Santa Rosa Symphony Orchestra for its tireless commitment to its community.

Submitted by: the ROPA Executive Board

Resolution N^o. 11

Subject: Resolution congratulating the Elgin Symphony Orchestra on a successful fundraising appeal Elgin Symphony Orchestra Resolution

Whereas, In March of 2018, the Elgin Symphony Orchestra announced that it needed \$140,000 to complete its 2017-18 season; and

Whereas, Music Director Andrew Grams made a public appeal from the podium to the audience for donations; and

Whereas, Within six weeks, \$700,000 had been raised through small and large donations; and

Whereas, Board Members of the Elgin Symphony stepped up to ensure the completion of their season; and

Whereas, The Elgin Symphony Orchestra continues to work to raise funds to grow the impact of the orchestra in its community; therefore, be it

Resolved, That the Regional Orchestra Players' Association hereby applauds the Elgin Symphony Orchestra and its Musicians, Board of Directors, Staff, Music Director, and the Elgin Community for the overwhelming success of this fundraising appeal.

Submitted by: Sharon Jones, Delegate, The Elgin Symphony Orchestra and The ROPA Executive Board.

Resolution N^o. 12

Subject: In Appreciation of Linda Boivin for her work as ROPA Conference Coordinator and wishing her well Resolution in Appreciation of Linda Boivin

Whereas, Linda Boivin served as Conference Coordinator to the Regional Orchestra Players' Association ("ROPA") from 2012 to 2017; and

Whereas, Linda's work as Conference Coordinator was an invaluable contribution to the smooth running of each of those ROPA conferences; and

Whereas, Linda performed her duties as Conference Coordinator with grace and a calming demeanor; and

Whereas, Linda has helped coordinate dozens of volunteers to provide resources to ROPA delegates; therefore, be it

Resolved, That the Executive Board and the membership of the Regional Orchestra Players' Association

("ROPA") do hereby thank Linda Boivin for her hard work, assistance, positive attitude, and dedication to ROPA over the years; and, therefore, be it further,

Resolved, That ROPA is grateful for Linda's service and wishes her well.

Submitted by: The ROPA Executive Board

Resolution N^o. 13

Subject: In Appreciation of Donna Loomis for her work as ROPA Treasurer Resolution in Appreciation of Donna Loomis

Whereas, Donna Loomis became a Regional Orchestra Players' Association ("ROPA") delegate for the El Paso Symphony in 2008; and

Whereas, Donna was elected to the ROPA Executive Board as a Member-at-Large in 2011; and

Whereas, Donna has served as ROPA Treasurer since 2014; and

Whereas, Donna has performed her duties as ROPA Treasurer with dedication, perseverance, and undaunted financial responsibility to the ROPA annual budget and to the purposes and goals of ROPA; and

Whereas, Donna has shown exceptional dedication to ROPA and her colleagues; therefore, be it

Resolved, that the Delegates and Executive Board of the 34th annual ROPA Conference, August, 2018, express their utmost and sincere appreciation, gratitude, and thanks to Donna Loomis for her many years of outstanding service and devotion to ROPA and its musicians, and wish her all the best in her future endeavors.

Submitted by: The ROPA Executive Board

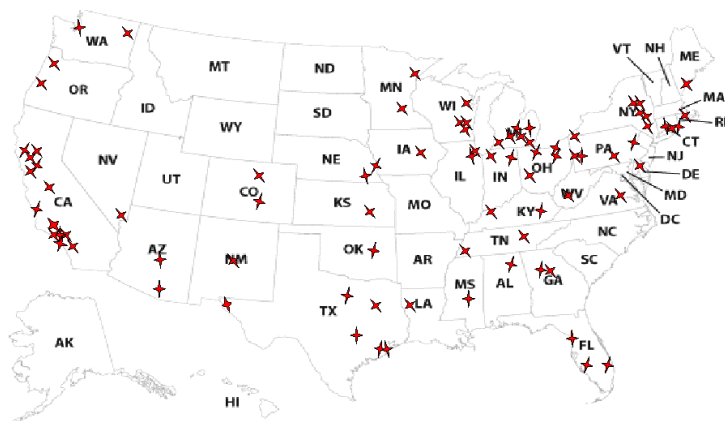
ROPA Guiding Principles

What is the Regional Orchestra Players' Association (ROPA)?

- Professional orchestra musicians of large and medium-sized budgets with AFM contracts;
- Service organizations networking with over 5,000 musicians and 89 orchestras;
- Representatives of Regional Symphony Musicians at International/National forums.

Who does ROPA serve?

- ROPA rank and file musicians;
- Future musicians by protecting today's jobs;
- All orchestras. What affects one affects all;
- The American Federation of Musicians;
- The communities our orchestras serve;
- Elected representatives—Delegates and Orchestra Committees.



ROPA Orchestras, 2018

Why does ROPA exist?

- To give knowledge and tools to union orchestras' musicians and to assist in establishing fair working conditions;
- To educate the membership about industry standards, labor law, procedures and practices;
- To empower and enable our colleagues to better their lives in their workplace;
- To communicate during a time when labor is being dismantled in our country.

Other important principles identified:

- ROPA is a place for our member orchestras to turn to for support;
- ROPA establishes a forum for our member orchestras to discuss concerns and to educate orchestras on current trends and solutions;
- ROPA provides assistance for orchestras in crisis with advice and contact information;
- ROPA works to create fair collective bargaining agreements, fair working conditions and fair compensation.

What are the important defining roles the ROPA Executive Board performs in the organization?

- Assist orchestras in need and identify resources for the issue at

hand;

- Build relationships to develop industry contacts to provide sound advice;
- Provide professional musicians of ROPA with labor education and strengthen networking;
- Collect regional orchestra data for the industry;
- Strengthen rights and working conditions of our member musicians;
- Educate our membership on what is possible and how other musicians have arrived where they are;
- Work to bring our constituents together: AFM, Players Conferences, Locals, Orchestra Committees, and Musicians.

What are the crucial components ROPA utilizes to accomplish its goals?

- Information sharing with orchestra to orchestra, musician to musician and person to person;
- The information is shared through website, emails, Facebook, telephone calls, conferences and newsletters;
- Work to create an atmosphere within each ROPA Orchestra of concern and commitment;
- Create awareness of issues through Delegate communicating to the ROPA Executive Board.

What are the results of the work of ROPA?

- Inclusion in a labor community;
- Better professional lives and contracts than we otherwise had;
- Solidary and support;
- Greater awareness of management tactics;
- Knowledge of what works and what doesn't work;
- Education of membership;
- Orchestra profiles: wage and scale charts, orchestra reports.

What are the Values of ROPA?

- Unity
- Fairness
- Democracy in work place
- Education
- Shared Sacrifice
- We are one with all labor
- What impacts one, impacts all
- Collective action to find solutions
- Identify problems—Identify Successes



ROPA

Regional
Orchestra
Players'
Association

A conference of the American Federation of Musicians, AFL-CIO

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ROPA Member Orchestras

Full Members

Akron Symphony Orchestra
Albany Symphony
Allentown Symphony
Annapolis Symphony
Ann Arbor Symphony
Arizona Opera Orchestra
Atlanta Ballet Orchestra
Atlanta Opera Orchestra
Austin Symphony Orchestra
Binghamton Philharmonic
Boston Ballet Orchestra
Boulder Philharmonic
California Symphony Orchestra
Canton Symphony Orchestra
Cape Symphony
Chattanooga Symphony & Opera
Orchestra
Colorado Springs Philharmonic Orchestra
Dallas Opera Orchestra
Dayton Philharmonic
Delaware Symphony Orchestra
Duluth Superior Symphony Orchestra

East Texas Symphony Orchestra
Elgin Symphony Orchestra
Erie Philharmonic Orchestra
Eugene Symphony
Fort Wayne Philharmonic
Fresno Philharmonic Orchestra
Harrisburg Symphony Orchestra
Hartford Symphony Orchestra
Houston Ballet Orchestra
Houston Grand Opera Orchestra
Huntsville Symphony Orchestra
Illinois Philharmonic Orchestra
Kalamazoo Symphony Orchestra
Knoxville Symphony Orchestra
Lansing Symphony Orchestra
Las Vegas Philharmonic
Lexington Philharmonic
Long Beach Symphony Orchestra
Los Angeles Opera Orchestra
Madison Symphony Orchestra
Marin Symphony
Memphis Symphony Orchestra
Michigan Opera Theatre Orchestra

Minnesota Opera Orchestra
Mississippi Symphony Orchestra
Monterey Symphony
New Haven Symphony Orchestra
New Mexico Philharmonic
New West Symphony Orchestra
Oakland Symphony
Omaha Symphony Orchestra
Orchestra Iowa
Pacific Symphony
Palm Beach Opera Orchestra
Pasadena Philharmonic Orchestra
Pittsburgh Opera Orchestra
Portland Opera Orchestra
Portland Symphony Orchestra
Reading Symphony Orchestra
Rhode Island Philharmonic
Richmond Symphony
Sacramento Philharmonic & Opera
Santa Barbara Symphony
Santa Rosa Symphony
Sarasota Orchestra
South Bend Symphony

Southwest Florida Symphony Orchestra
Southwest Michigan Symphony Orchestra
Spokane Symphony Orchestra
Symphony Silicon Valley
Tacoma Symphony Orchestra
Toledo Symphony Orchestra
Tucson Symphony Orchestra
West Virginia Symphony
Wichita Symphony Orchestra
Wisconsin Chamber Orchestra
Associate Members
California Philharmonic
Eastern Connecticut Symphony Orchestra
El Paso Symphony
Flint Symphony Orchestra
Glimmerglass Opera Orchestra
Hudson Valley Philharmonic
Lincoln Symphony Orchestra
Milwaukee Ballet Orchestra
Opera San Jose
Pittsburgh Ballet Orchestra
Tri-Cities Opera Orchestra
Tulsa Opera Orchestra